



**PhD THEATRE & PERFORMANCE
Program Handbook**

2015-16 Academic Year

The *Mission* of the Department of Theatre & Dance at the University at Buffalo

Theatre & Dance at the University at Buffalo engages emerging artists, scholars, and audiences dedicated to sustaining and innovating the performing arts across disciplines. Our diverse programs integrate rigorous training, critical understanding, and original creation supported by close faculty mentorship and developed in collaboration with internationally recognized guest artists. Conservatory-style coursework, grounded in the liberal arts, allows students to acquire the essential skills for effective communication, collaborative problem-solving, and critical perspective in an increasingly diverse and interconnected world. The Department's production season of fully produced plays, musicals, dance concerts, and experimental performance work is integral to the training of new artists and provides an essential cultural resource for the larger campus community. In these ways Theatre & Dance not only prepares UB students for professional careers in the performing arts, but also fosters thoughtful individuals prepared to engage in the global discussions of the 21st century.

The *Vision* for Theatre & Performance Graduate Programs

What is Theatre & Performance?

UB's graduate programs in Theatre & Performance feature a unique integration of scholarship and practice within graduate study. We believe that if you know a thing theoretically but don't know it practically, then you don't really know its whole theory; conversely, if you know a thing practically but don't know it theoretically, then you don't really know its whole practice. With this philosophy in mind, this program is designed to foster Theatre & Performance scholar-artists who are well-versed in research, scholarship, and performance practice. Theatre & Performance in this context includes not only drama, musical theatre, and dance, but also new forms such as intermedia performance.

Working closely with faculty in a small cohort, graduate students develop their individual research by combining history, criticism, and theory with lab-based projects that explore the implications of scholarship in production. The intentionally small size of the program allows for direct mentorship in research, writing, and production within a curriculum designed to serve each individual student.

Unique to this program is the **Graduate Studio**, the artistic and experimental through-line of the program. In the Studio students continually integrate their critical studies with production in a laboratory setting. With minimal support, the Studio enables students to test their ideas in focused projects. From this process, students graduate with a depth of knowledge in history, theory, and criticism, as well as a body of original creative work that they can use as a foundation for their production specialty.

Program Overview

The **PhD degree program** in Theatre & Performance at the University at Buffalo is a research-oriented program integrating theatre studies and performance practice. The primary aim of this program is to train theatre & performance faculty capable of integrating research, theory, and performance practice at the highest levels, scholar-artists capable of advancing the field regionally, nationally, and internationally through an intellectually rigorous program that includes practice-based performance scholarship.

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INTRODUCTION TO PROGRAM & HANDBOOK

This handbook describes the structure and requirements for the PhD in Theatre & Performance program and presents the policies and procedures that guide students' progress through the program. When applicable, links to other University units, external sites, and their policies and documents are provided. All Department-specific forms are available to Theatre & Dance (THD) faculty, staff, and students on the [Theatre & Performance website](#).

The Theatre & Performance programs conform to all [Graduate School Policies](#) regarding registration, grading, and degree requirements (e.g., those dictating leaves of absence, course resignation, and course attendance, among others). These are available in their complete listing online, although some material may be repeated here for emphasis. Please be sure that you are familiar with these policies. Students should consult the Office of the Registrar for [class schedules](#) and [academic calendars](#) (including dates for registration, drop/add periods, and class resignations) for related information.

Every effort has been made to ensure consistency with the policies of UB and the Graduate School. In the event of contradiction with established policies, this handbook may be revised accordingly. Students will be informed via the graduate student listserv of any changes or updates to the handbook.

The handbook is divided into the following sections:

- **ETHICAL, PROFESSIONAL, & ACADEMIC STANDARDS**
 - **FACULTY & ADMINISTRATIVE ROLES**
 - **PHD SCHEDULE AND REQUIREMENTS**
 - **PHD DISSERTATION GUIDELINES**
 - **EXTRA CURRICULAR ACTIVITIES**
- APPENDICES: A, B**

Section I: ETHICAL, PROFESSIONAL, & ACADEMIC STANDARDS

All graduate programs in Theatre & Performance abide by the highest standards of ethical practices, academic integrity, research responsibility, and professional conduct. Students are expected to adhere to the standards and policies identified below and may be dismissed by the Director of Graduate Studies for any violation thereof.

Ethics in Theatre & Performance

Training and study in theatre and dance occasionally involve material that can be personally disturbing, even offensive. This includes issues of gender, race, sexuality, religion, and various other moral concerns. Trust is an essential aspect of all learning environments, especially environments requiring experiential modes of instruction.

Graduate programs in Theatre & Performance follow the [Ethics Task Force Report](#) distributed by the Association for Theatre in Higher Education (1997). We are committed to ensuring an environment of mutual respect, diversity, and artistic and academic freedom in all domains of research, scholarship, and practice. Students should be familiar with these guidelines and follow them in all of their collaborative work, both with faculty, and with other students at the undergraduate and graduate levels. Students are also encouraged to report potential violations of these ethical policies to faculty members and to the Director of Graduate Study (DGS). If neither departmental faculty nor the DGS seem appropriate for the circumstances, students may wish to seek advice from those outside the department, particularly in the Office of the Associate Dean for Graduate Education.

In cases involving emotional distress or other areas of physical, mental, or emotional concern, students may wish to consult UB's [Student Wellness Team](#). This office offers [Health Services](#), [Counseling Services](#), and [Wellness Education Services](#).

Academic Integrity

Absolute integrity is expected of every member of the UB community in all academic matters. When a student submits any work for academic credit, s/he makes an implicit claim that the work is wholly her/his own, done without the assistance of any person or source not explicitly noted, and that the work has not previously been submitted for academic credit in any other area, unless previously approved by the relevant instructor or advisor.

The PhD in Theatre & Performance follows the [UB Graduate School's academic integrity policy and procedures](#). These apply to all work conducted while a student **is** in the program including coursework, exams, thesis writing, creative projects, external performances, and any affiliated performance or production work. All students are expected to be familiar with and abide by the University's academic integrity policies. Violations of these policies may result in dismissal from the program.

Professional Conduct

As a student enrolled in the Theatre & Performance program, you will represent the program, department, and university in all of your professional engagements. It is expected that all students will adhere to standard professional conduct in both creative and academic work.

ACADEMIC PERFORMANCE & PROGRESS

As the most advanced academic degree possible, work required to earn a PhD is held to the highest standards of intellectual breadth, depth, and rigor. Expectations of excellence apply not only to the quality of students' work but also to the pace of their progress through the program. As per procedures outlined below, students may be dismissed from the program for substandard performance or failure to progress.

Academic Performance

Students must demonstrate adequate proficiency in course material in order to fulfill program requirements. A student's performance in a course is considered substandard and warrants consequences as follows:

- **C+ or C in a course:** The student must repeat the course or another that fulfills the requirement. The student must consult with the advisor/chair about her/his performance and remedial strategies. Others may attend at the discretion of the advisor/chair. A summary of the meeting including any corrective actions must be sent to the Director of Graduate Studies (DGS) for inclusion in the student file. Please note that receiving this grade may delay graduation.
- **D, F, or U in a course:** The student must repeat the course or another that fulfills the requirement. The Director of Graduate Study may request an academic review with the student, advisor/chair, and others at the discretion of the advisor/chair and DGS. At the review, specific remedial steps and a corresponding timeline will be established. These consensual terms will be written up by the DGS, sent to all attendees, and saved in the student file.
- **Below 3.0 overall GPA:** The student is placed on academic probation. The DGS will convene an academic review with the student, advisor/chair, and others at the discretion of the advisor/chair or DGS. At the review, specific corrective actions and a corresponding timeline needed to lift the probationary status will be established. These consensual terms will be written up by the Program Director, sent to all attendees, and saved in the student file.

The Director of Graduate Studies may take additional action if a student does not: respond to requests for an academic review; appear at a scheduled academic review; or uphold terms devised at the review. Such action includes but is not limited to one or more of the following: placement on academic probation; withdrawal of funding support; restriction from course registration; or program dismissal.

Academic Progress

It is expected and accepted that time required to earn a PhD can vary by several factors. Nevertheless, students must demonstrate steady progress toward their degree. This is monitored through the *Annual Review Report*, completed by students on an annual basis in consultation with their major advisor (also referred to as "Major Professor" and/or "Dissertation Chair"). The report has three purposes: 1) to track students' academic and research activities;

2) to facilitate future planning and goal-setting; and 3) to ensure that students receive feedback about their performance and progress. The report must be submitted to the Graduate Program Staff Assistant (Katie Mallinson) by May 31 of each academic year.

- **First-year students** must also complete the report with their advisors after the first semester of coursework (as per [Graduate School policy](#)). The report is due to the Graduate Program Staff Assistant by January 31.

Students who are judged by their advisor or DGS to be making inadequate progress toward their degree will be notified by the DGS that they are in jeopardy of program dismissal. This communication will specify remedial steps and a corresponding schedule to which a student must adhere in order to avoid dismissal. In addition to consultation with the advisor/chair, the Program Director also may convene an academic review with the student and advisor/chair to identify obstacles to progress and to devise a plan for improved pace and productivity.

PROGRAM DISMISSAL

The Director of Graduate Studies may dismiss from the program any student who does not uphold ethical, professional, or academic standards. This includes but is not limited to: ethical or professional misconduct; failure to meet minimum academic standards; and failure to progress. In these cases, students will be notified when in jeopardy of program dismissal. The student will have an opportunity, if reasonable and feasible, to redress the concern or to present claims on her/his behalf.

In addition to circumstances under which the DGS may take explicit action to prompt program dismissal, students may also be effectively dismissed if s/he does not maintain continuous registration or if s/he does not meet [Graduate School time limits](#) (i.e., degree conferral within seven years after beginning PhD coursework). In such cases, a student will not receive advance notice of dismissal risk. Students have the right to petition for retroactive registration and time extensions; however, these will be granted at the discretion of the DGS and only under extenuating circumstances. Students will file a [Petition for an Extension of Time Limits](#).

As per [Graduate School Guidelines](#) pertaining to dismissal, students who are dismissed on academic grounds (i.e., violations of academic integrity, substandard performance, failure to progress, failure to maintain continuous registration, or exceeding Graduate School time limits for degree completion) will have a service indicator placed on their record that will prevent them from future registration. If a student wishes to reapply to the same program or another at the university, s/he must submit a formal request for reinstatement.

Section II: FACULTY AND ADMINISTRATIVE ROLES

STUDENT STATUSES & GROUPS

PhD students may be categorized based on candidacy status: **pre-candidates** are those who have not yet passed comprehensive exams; **candidates** have passed exams and are in the dissertation stage.

Theatre & Performance Graduate Student Association

Theatre & Performance GSA is the school chapter of the university-wide [GSA](#). The T&P GSA represents the interests of all Theatre & Performance graduate students and organizes initiatives and activities as it sees fit. Students elect T&P GSA officers each year. A representative is invited to attend Faculty Council meetings.

- 2015-2016 Officers: TBA

FACULTY ROLES

Advisor

Upon acceptance to the program, each student is assigned an **initial advisor** to assist with enrollment in fall courses and to devise a plan for coursework. Coursework is expected to cover two years (4 semesters). The advisor is expected to counsel a student regarding: course selection; program requirements and standards; scholarly interests and objectives; professional norms and socialization. Until a committee chair is selected, the advisor is responsible for completing the *Student Progress Report* with the student. By the end of the third semester (usually fall of the second year), the student should select a **major advisor and committee chair** and begin forming a dissertation committee. (The major advisor is sometimes referred to as a "Major Professor" and/or "Dissertation Chair" in the Grad School, but this is the same position.)

Students should first approach a desired faculty member to request that the faculty member serve as the major advisor and dissertation chair. At this stage the student should have a preliminary idea for the dissertation project. Final assignment must be approved by the Director of Graduate Studies to ensure that each student is optimally mentored. Students are encouraged to consult with their initial advisors (appointed upon acceptance to the program) and the DGS in this process.

Supervising Committee

Students' comprehensive exams and dissertation are supervised by a committee of at least three [Graduate School Faculty](#) members: a THD chair; one THD member; and one member from another department. This outside member should be selected in consultation with the members of the Theatre graduate faculty and approved by the DGS.

- The **major advisor (committee chair)** functions much like an advisor but with the added responsibilities of guiding the student's comprehensive examination and dissertation work. Once formally appointed, the committee chair assumes responsibility for completing progress reviews with a student. The chair may be the

same faculty member who served as the student's initial advisor but this is not automatic or required.

- The other **two committee members** may also confer with the student individually and during group meetings, but the degree of their involvement may vary. Preferences with regard to frequency and scope of consultation should be discussed and mutually agreed upon by the student, chair, and committee members. At minimum, committee members will: review work generated by the student for the qualifying examination (all stages thereof), dissertation proposal, and dissertation; provide constructive feedback; attend and vote at oral defenses; and review required revisions.
- Students may elect to have **auxiliary committee members** (e.g., faculty from other universities, UB researchers who are not Graduate School Faculty). These individuals may not chair committees but retain the same rights and responsibilities as other committee members. Students should consult thoroughly with all involved parties prior to formally adding an auxiliary committee member.
- A student may approach eligible faculty to inquire about their willingness to serve on her/his committee at any time after entry into the program. Students are strongly encouraged to find a committee chair (and committee members, if possible) before the final semester of coursework. Students may not proceed with the qualifying examination until a full committee has been established. Committee members should be confirmed in discussion with the DGS. (Email communications for this is fine.)
- Students are encouraged to maintain the same committee throughout the program. However, circumstances may necessitate changes in committee composition. In such a case, students should identify new committee members as soon as possible and inform the DGS. If students have already filed the *Application to Candidacy*, they must submit an [amendment](#).
- As per [Graduate School guidelines](#), a faculty member leaving UB for another institution may remain on a committee (if s/he and the student so choose) if the student will defend the dissertation within one year. If longer, the departing member must be replaced. A retiring faculty member may stay on a committee if the faculty member, student, and PhD Program Director are amenable.

ADMINISTRATIVE ROLES

This is not a comprehensive list of faculty and staff involved, but it includes those with primary responsibilities within the program.

Department Chair

Oversees department operations, supervises staff, and advises faculty. Can approve and sign forms in the absence of the DGS

- o 2015-2016: Lynne Koscielniak

Director of Graduate Studies

Supervising all aspects of the Theatre & Performance programs including admissions, curriculum, academic standards, policy compliance, and student support and professional development.

- Fall 2015: Jacob Gallagher-Ross
- Spring 2016: Anne Burnidge

Academic Manager

Assists program coordination and operation, particularly student files, registration, & communication.

- 2015-2016: Katie Mallinson

THD Graduate Committee

Comprised of faculty, this body reviews student applications to the respective programs and oversees the policies, procedures, and planning for the Theatre & Performance and Dance graduate programs.

- 2015-2016: COMMITTEE MEMBERS: Melanie Aceto; Anne Burnidge; Jeanne Fornarola; Lindsay Brandon Hunter; Jacob Gallagher-Ross; Robert Knopf; Tom Ralabate; Lynne Koscielniak (ex-officio)

Associate Dean for Graduate Education (CAS)

Oversees graduate education for all of the College of Arts and Sciences; advises on graduate policies, and ensures compliance with applicable programs.

- 2015-2016: D. Scott Mackay
- See also: Brent Kresovich, Staff Associate

Section III: 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.

QUALIFYING EXAMINATIONS (0 credits)

The purpose of the qualifying examination (sometimes also referred to as preliminary or comprehensive examination) is to ensure that students have read broadly and deeply in the discipline and are prepared to begin dissertation research. Upon entering the program, students receive a list of 75 essential plays and a list of suggested critical theory and major artists and companies (see **Appendix A: QUALIFYING EXAM READING LIST**). Over their coursework, students compile an additional list of 25 key titles related to their individual interests (e.g., by geography; period; or theoretical approach). In preparation for the qualifying exam, students submit their list of plays for approval by their major advisor and committee. The student may also request additional committee members from outside the department, if appropriate. This request must be approved by the DGS prior to approaching an external faculty member.

Written Essays

Once the student's reading list is approved, the student and committee set two written exam dates, approximately one week apart. On the first date, the student receives 5 essay questions related to the general reading list, of which 3 must be answered. The student may bring any necessary materials to the exam location and has 6 hours to respond to the 3 questions. It is highly recommended that the student spend no more than two hours on each question. On the second date, the student will receive a set of exam questions related to the student's proposed area of specialization. The number of questions may vary, but the time will also be 6 hours.

Oral Defense

An oral defense must occur within 10 academic days of second exam date and is expected to last up to three hours. The purpose of the oral defense is to test if a student: has an adequate knowledge base in his/her area of specialization; is able to articulate complex concepts; and is able to engage in extemporaneous intellectual exchanges. Only the student, committee members, and the DGS (at his/her discretion) attend the defense. Defenses typically begin with an overview by the student of her/his essay responses. Committee members will pose follow-up questions and facilitate discussions to assess the student's knowledge and abilities.

Assessment of Comprehensive Examination

Once all questions have been answered at the defense, the committee will assess the student's performance on the written and oral components of the exam and make a collective determination on each. This assessment and consequent recommendations will be provided in writing to the student as soon as possible. This may occur immediately after the defense and no later than two weeks after the oral defense date. The DGS is notified of the examination outcome and may request a copy of the written examination.

Each essay will be rated as: **pass with distinction**; **pass**; **marginal**; or **fail**. The oral defense will be evaluated as **pass** or **fail**. Based on these assessments, the following outcomes are possible:

- **Successful Completion.** This is predicated on the student passing the oral defense and each essay being designated as pass or pass with distinction. The student may advance to PhD candidacy upon submission of the [Application to Candidacy](#).
- **Revision Required.** If the student passes the oral defense but one or two essays are considered marginal or failing, the student will have one opportunity to address

the committee’s concerns as per terms set by the committee. If corrections are accepted, the exam will be considered successfully completed. If corrections do not satisfy the committee, the exam will be designated as failed.

- **Exam Failure.** An exam is considered failed when one of the following occurs: the oral defense is failed (regardless of essay quality); three or four of the essays are considered marginal or failing. If an exam is failed, the student will have one opportunity to retake exams. At minimum, repeating exams requires new or substantially revised essay questions and an oral defense. The committee also may request revisions to literature tables.

In cases of exam failure, students will have one opportunity to retake exams. **Upon a second failed exam, the student will be dismissed from the program.** Students who violate standards of academic integrity are not entitled to a second examination opportunity.

APPLICATION TO CANDIDACY (ATC)

The ATC form requires that students specify courses and as well as the finalized concept of the thesis paper or project (i.e., thesis abstract). Later adjustments or changes require approval by the graduate school—by petition. The ATC is submitted to the graduate secretary by the end of the spring term. To be eligible for a **September 1** conferral date, the ATC must be submitted to the Department by **June 1**.

The ATC must include the following attachments:

- Copy of the unofficial UB transcript;
- Course syllabi for every course whose title does not clearly indicate the course’s relationship to the Theatre & Performance requirements, or which is from another department;
- Copies of any approved graduate petitions for undergraduate courses taken for graduate credit;
- Copies of syllabi and forms for any independent and directed studies courses without an official course description.

Expected Conferral Date	September 1	February 1	June 1
Date to submit to Department:	June 1	September 1	February 1
Completed ATC with all required signatures and attachments due to Graduate School	July 1	October 1	March 1

DISSERTATION GUIDANCE (12 credits)

The completed dissertation must represent an original and publishable contribution to the knowledge in the candidate's field of study. It is expected that the dissertation will not only demonstrate expertise in the student's designated area, but also advance an original argument suitable for publication in the field.

Once students pass their qualifying examinations, they will submit an [Application to Candidacy](#) before the appropriate deadline dates for approval at the department, decanal, (divisional committee where required), and Graduate School levels. At this time, students will also select a major professor (Dissertation Chair), if they have not already done so. Thereafter, a committee, selected by the student with the approval of the Dissertation Chair and the DGS, oversees the remainder of the work toward dissertation completion. The committee must be comprised of the major advisor/dissertation chair and at least two additional committee members, one of whom must come from outside the department. All of the dissertation committee members must be members of the UB Graduate Faculty.

After a committee has been formed, the student will submit a dissertation prospectus to be approved by the dissertation committee and the DGS. This prospectus will outline the central research question, research plan, objective, methodology, preliminary biography, and proposed timeline for completion. Upon approval of the prospectus, the student may proceed with research.

Following the completion of the dissertation, an oral defense must be held. The Oral Defense is a public event scheduled by the department and is attended by the candidate's Dissertation Chair, graduate committee, members of the faculty from the department, and if required, the outside reader. Examination questions will focus on the arguments and implications of the dissertation. The defense should occur no later than six weeks prior to the UB Graduate School's deadline for submission of materials.

Section IV: PHD DISSERTATION GUIDELINES

Overview

This section describes the PhD Dissertation process. The dissertation is the final stage of the PhD program. It consists of a substantial research project designed and carried out by the student with the approval of, and in consultation with, the supervising committee. The subject of the dissertation will vary, but the expectations of quality are consistent. All dissertations must: build on existing knowledge; create an original argument consistent with current publications; include rigorous analysis of primary research materials; offer a compelling interpretation of these materials; possess critical depth; and be well-composed.

Dissertation Proposal

From the earliest stages of developing a dissertation research project, a student should work closely with committee members, especially the major advisor/chair. Prior to formally beginning the dissertation, the student must present her/his plans for the work to the committee. This involves the written dissertation proposal. The proposal has two purposes: 1) for the committee to vet the project's meaningfulness, originality, and feasibility within the proposed timeframe; and 2) for the committee and student to establish common expectations for the dissertation project and process (e.g., timetable, frequency of contact, structure).

The **written proposal's** format and content will be determined by the student's area of study and the preferences of the committee. At minimum, the proposal must include:

- Thorough, well-organized literature review of the substantive area and theoretical framework(s)
- Clearly defined central argument and/or research question
- Proposed structure, i.e., how many chapters are expected, what topics will be explored
- Proposed schedule for meeting project goals over the course of the dissertation including target date for the final defense; expectations for committee members' involvement (e.g., communication regarding drafts, review of research, etc.).
- The committee makes one of the following determinations:
 - **Pass, no revisions required.** The student may begin work on the dissertation.
 - **Pass, contingent upon revisions.** Revisions must be completed before dissertation research may proceed. The required revisions should be clearly communicated to the candidate and copied to the DGS, either in writing or email. The dissertation research may not begin until these revisions are received and approved by the committee.

- **Fail, with recommendation to re-submit.** If a proposal is determined to be insufficient, it can be revised and/or a new version submitted to the committee. After the second “fail” ,, the student will be dismissed from the program.

DISSERTATION PREPARATION AND DEFENSE

While **preparing the dissertation**, a student should:

- Refer to the Graduate School’s [PhD Candidate Requirements](#) to ensure eligibility for degree conferral.
- Familiarize her/himself with the Graduate School’s [Guidelines for Electronic Thesis/Dissertation Preparation and Submission](#). It provides details regarding the dissertation’s required format (e.g., reference styles, font, pagination), applicable copyright policies, and steps for final submission.
- Recall that the expectations and consequences set forth in the *Academic Integrity Agreement* form (signed and submitted prior to the comprehensive exam) are applicable to the dissertation. Any violation of this may result in immediate dismissal from the program.
- Consult periodically with her/his committee as per the expectations set forth at the proposal defense.
- Set a mutually convenient defense date once the committee agrees there is sufficient evidence that the dissertation is nearing completion and that it will meet standards of accuracy, clarity, depth, and rigor.
- Submit a full and polished final version to the committee at least two weeks in advance of the defense.
- Inform the DGS and Graduate Program Staff Assistant of the defense time and location.

Formatting

PhD Dissertation-should follow conventions and formats consistent with the discipline and agreed to by the student and the major advisor/chair. Generally, MLA or Chicago Manual of Style endnote citations are preferred. Specific guidelines from the UB Graduate School are outlined in the [Guidelines for Electronic Thesis/Dissertation Preparation and Submission](#).

Oral Defense

A public oral defense of the dissertation is required for all students who complete a PhD dissertation research project. The oral defense is attended by the candidate's major advisor (committee chair), dissertation committee, and members of departmental faculty (as agreed to by the candidate and major advisor). The candidate has the prerogative to open the dissertation defense to a larger audience, but this is not required.

The oral defense consists of a brief presentation by the student followed by questions and comments from the committee. Alternative formats may be allowed at the discretion of the dissertation advisor/chair and in consultation with the committee members. The purpose of this defense is not, as the name may imply, to challenge the candidate's work, but to allow for an open review of the process. The terms set forth in the abstract should appropriately outline the goals for the project and set the parameters for the defense. Did the research unfold as anticipated? Were there new, unforeseen revelations or complications? This is a discussion to explore the various aspects of the project and to understand the dissertation or project as a process.

After the question and comment period, the committee confers privately to reach a determination on the status of the dissertation. The major advisor notes all feedback and recommendations and is responsible for providing the student with a written summary thereof following the defense. The student is then invited to rejoin the committee and is informed of the outcome, which may include:

- **Unconditional Pass.** No revisions needed. Committee members sign and submit the [Multi-purpose Form](#) (M-Form) to the Director of Graduate Studies. The student may proceed to the final steps PhD conferral.
- **Conditional Pass.** The dissertation is passed contingent upon adequate revision. Committee members sign the [M-Form](#). The student must make required revisions and obtain the approval of all committee members. The chair signs the M-Form again to attest that revisions have been approved by all committee members. Once the M-Form is received by the DGS, the student may proceed to the [final steps required for degree conferral](#).
- **Determination Postponed: pending revision.** Any committee member who feels that extensive revisions are required and that the dissertation is not passable—even on a contingent basis—in its current form may decline to sign the M-Form. In this case, the student must make revisions and submit these to the abstaining committee member(s) to obtain approval. Once the M-Form has been signed by all committee members and all final revisions have been accepted, the student may proceed to the [final steps required by the Graduate School for degree conferral](#).
- **Determination Postponed: pending revision & re-defense.** If the dissertation and defense are considered inadequate, the committee may offer the student an opportunity to make substantial revisions and re-defend the dissertation. In such cases, a strict schedule for revision and re-defense must be established and communicated to the student. If the student does not meet the deadline for re-defense or is not passed upon re-defense, the student will be dismissed from the PhD Program.
- **Unconditional Fail.** If the committee reaches the unanimous conclusion that the dissertation's flaws are unresolvable and that the student's work is without merit, the dissertation is considered failed and the student will be dismissed from the PhD Program. There will be no opportunity for revision.

Multi-Purpose Form (M-Form)

The M-Form, which must be signed by the dissertation committee members, certifies completion of all degree requirements, including successful defense of the dissertation. It serves as the master control document ensuring a student's compliance with THD and the UB Graduate School requirements. Students should meet with their dissertation committee prior to the M-form submission date. Also, students should meet with the Graduate Program Staff Assistant well ahead of time to insure that courses, dissertation materials, and all paperwork are in order by the deadline.

Graduation Checklist

To graduate, the following must be on file in the Graduate School by the prescribed deadlines:

In order to graduate, the following must be on file in the Graduate School:

- an approved Application to Candidacy (with all necessary attachments)
- an [M-Form](#) (pdf)
- electronic submission of dissertation through the Graduate School's website at www.grad.buffalo.edu/Academics/ETD
- [Doctoral Degree Recipients Survey](#)

In addition, the Graduate School will verify satisfactory completion of all courses and minimum number of credits to be applied toward the degree.

Degree Conferral

The Graduate School confers degrees three times per year: February 1; June 1; and September 1. Refer to the Graduate School's details on [degree conferral deadlines and requirements](#) (also noted above under **ATC**). For September conferral, all materials (including defense) must be submitted by the Friday before classes begin in the fall term. In 2013, this date was August 16.

Participation in Commencement

Each May, College of Arts & Sciences holds a commencement ceremony to acknowledge graduating students. This is only a ceremonial event; it is neither equivalent to degree conferral nor is participation required (though it can be very meaningful). Students who pass the oral defense by April 1 may participate in commencement even if revisions are not complete. Otherwise, students must wait until the next academic year's ceremony.

Students who wish to participate in commencement must provide the Director of Graduate Study and the Program Administrator with the following information no later than April 1: full name; undergraduate institution and degree; month and date of official MA conferral; committee chair and members; name of faculty hooder; thesis title.

Section V: EXTRACURRICULAR COMPONENTS

This section outlines the opportunities and expectations regarding further intellectual and professional development. It is expected that Theatre & Performance students will seek additional opportunities in their field of interest. Students are encouraged to contribute and participate in ways that are meaningful and beneficial.

FUNDING AND MATERIAL SUPPORT

Funding packages offered to students accepted to the PhD Program typically consist of a tuition waiver, health benefits, and a Graduate Assistantship, all of which are clearly detailed in the offer letter from the College of Arts and Sciences (CAS). Awards are made on an annual basis, renewable for up to a total of four years support. The specific duties and terms are negotiated by the DGS and Department Chair. Students may decline all or parts of the funding package at their discretion. Support may be reduced, suspended, or rescinded if a student does not meet assigned responsibilities or standards.

Students are encouraged to seek out grants, fellowships, and scholarships to support academic study, conference travel, or research projects. Students are free to pursue paid positions through other units at UB (e.g., GA positions in the Gender Institute or the Humanities Institute). They may take such positions in lieu of the GA portion of their funding package or once their guaranteed funding package is complete.

Tuition Waivers

CAS provides PhD students who receive a Teaching Assistantship with full tuition coverage. The exact number of credits varies depending on the student's prior experience and education (i.e., how many MA credits will transfer), but the funding is typically sufficient to cover two years of full-time coursework and two years of Dissertation Guidance credits. Once tuition credits are exhausted, students are personally responsible for registration fees.

Graduate Assistantships

Assistantships may entail a wide range of duties and responsibilities, including research and teaching. Gas are assigned by the DGS in consultation with graduate faculty and the Department Chair, and with consideration for student skills and interests. A Graduate Assistantship assignment is equal to 20 hours/week over the academic calendar year starting the week before classes begin and concluding at the end of the spring term. All aspects of the position (e.g., duties, timesheets, feedback) are overseen by the direct faculty supervisor and the DGS.

Steig O. Olson Endowed Scholarship

All students admitted to the PhD in Theatre & Performance are eligible for a Steig O. Olson Scholarship. This scholarship is provided by an endowment generously donated by Steig O. Olson, class of 1948. This merit-based award is available to graduate students in Theatre on the basis of their potential as demonstrated in the application to enroll. There is no separate application required to receive this award. The Olson Scholarship is available for the first year of coursework only and cannot be extended, even if the student continues in the program.

Abbe Raven and Martin Tackel Student Production Fund

Generously provided by UB Theatre alumni Abbe Raven '74 and Martin Tackel '73, this award supports the final presentations of Graduate Studio work in the spring semester. To request funding for Studio presentations, students should submit brief proposals for funding to include: a brief description of performance project; budget and justification; and rationale for connection to student's field of study. Students should submit their requests to the instructor of record for TH 540: Graduate Studio by **March 1, 2016** to receive consideration. Every effort will be made to fund students equitably.

OUTSIDE PRODUCTIONS

It is expected and encouraged that Theatre & Performance students will seek outside performance and production opportunities. It is important to balance these opportunities within the curricular requirements of the PhD program. Outside production work can be announced via the graduate and departmental listservs and students are encouraged to invite faculty to attend performances and productions where appropriate. Please note that because of demanding and sometimes conflicting schedules, faculty may not be able to attend every production.

Appendix A. QUALIFYING EXAM READING LIST

QUALIFYING EXAM READING LIST

Students studying toward the PhD in Theatre & Performance at the University at Buffalo will familiarize themselves with a representative list of plays in preparation for the qualifying exams required to advance to candidacy.

The qualifying exams will include both a general written examination, a written exam specific to the student's area of expertise, and an oral examination based on both the student's responses to the general and the project area essays exams. These examinations will be based on 75 works from the following list of plays as well as 25 additional titles in the student's area of specialization to be selected in consultation with the student's major advisor and committee members. The final titles for the examination, both general and in area of specialization, should be confirmed with both the student's advisor and DGS by the end of the first year of coursework.

List of Playwrights for General Qualifying Exams

The following list includes 70 playwrights and approximately 80+ plays. Each student, in consultation with the advisor and committee, narrows the list to 75 titles. This selection will depend upon the student's past training and areas of specialization.

Plays

Aeschylus	<i>The Oresteia</i>
Sophocles	<i>Oedipus Tyrannos; Antigone; Oedipus at Colonus</i>
Euripides	<i>The Bacchae</i>
Aristophanes	<i>Lysistrata</i>
Plautus	<i>The Captives</i>
Hrosvitha	<i>Dulcitius</i>
Anon.	<i>The York Crucifixion</i>
Anon.	<i>Everyman</i>
Zeami	<i>Matusukaze</i>
Shakespeare	<i>Hamlet; Midsummer Night's Dream; Lear; Twelfth Night; Richard III</i>
J. Inés de la Cruz	<i>Loa to Divine Narcissus</i>
Kyd	<i>Spanish Tragedy</i>
Marlowe	<i>Doctor Faustus</i>
Johnson	<i>Volpone</i>
Ford	<i>'Tis Pity She's a Whore</i>
Calderon	<i>Life is a Dream</i>
Corneille	<i>The Cid</i>
Sheridan	<i>The Rivals</i>
Moliere	<i>Tartuffe</i>
Behn	<i>The Rover</i>
Lillo	<i>The London Merchant</i>
Goldoni	<i>The Servant of Two Masters</i>
Marivaux	<i>The Game of Love and Chance</i>
Goethe	<i>Faust I and II</i>
Schiller	<i>Mary Stuart</i>

Büchner	<i>Woyzeck</i>
Gogol	<i>The Inspector General</i>
Shaw	<i>Heartbreak House</i>
Wilde	<i>Importance of Being Earnest</i>
Kaiser	<i>From Morn to Midnight</i>
Ibsen	<i>Hedda Gabler; Peer Gynt</i>
Chekhov	<i>The Cherry Orchard; The Seagull</i>
Strindberg	<i>Miss Julie; The Ghost Sonata</i>
Maeterlinck	<i>The Intruder</i>
Jarry	<i>Ubu Roi</i>
Boucicault	<i>The Octoroon</i>
Wilder	<i>Our Town</i>
Pirandello	<i>Six Characters in Search of an Author</i>
Artaud	<i>The Spurt of Blood</i>
Brecht	<i>Mother Courage and Her Children</i>
O'Neill	<i>Hairy Ape</i>
Hansberry	<i>A Raisin in the Sun</i>
Baraka	<i>Dutchman</i>
Fornes	<i>Mud</i>
Kushner	<i>Angels in America, parts 1 & 2</i>
Pinter	<i>The Birthday Party</i>
Genet	<i>The Maids</i>
Beckett	<i>Waiting for Godot</i>
Lorca	<i>Blood Wedding</i>
Soyinka	<i>Death and the King's Horseman</i>
Treadwell	<i>Machinal</i>
Williams	<i>Streetcar Named Desire</i>
Miller	<i>Death of a Salesman</i>
Wilson	<i>Fences</i>
Albee	<i>Who's Afraid of Virginia Woolf?</i>
Shepard	<i>Curse of the Starving Class</i>
Kennedy	<i>Funnyhouse of a Negro</i>
Stoppard	<i>Arcadia</i>
Churchill	<i>Far Away</i>
Fugard	<i>Blood Knot</i>
Vogel	<i>How I Learned to Drive</i>
Hwang	<i>FOB</i>
Parks	<i>The America Play</i>
Young Jean Lee	<i>The Shipment</i>
Gambaro	<i>Information for Foreigners</i>
Kane	<i>Blasted</i>
Shange	<i>For Colored Girls...</i>
Xianjian	<i>Bus Stop</i>
McDonough	<i>Lieutenant of Inishmore</i>
Tomson	<i>Dry Lips Oughta Move to Kapuskasing</i>

Appendix B. DISSERTATION DEADLINES

The following are deadlines for each of the possible conferral dates. Students should discuss these deadlines with their advisors as soon as possible. Dates in **bold** are set by the Graduate School and are not negotiable. Failure to submit the necessary materials by the dates listed below may result in delayed graduation and additional enrollment costs. Students are required to maintain continuous enrollment to remain in good standing. This applies to fall and spring enrollment only. Summer term enrollment is not required unless the student intends to complete the thesis during the summer.

The following dates are required deadlines to receive your degree by the listed conferral dates.

SEPTEMBER 1 CONFERRAL

June 1: Submit signed ATC form to DGS (must include all required materials)

July 1: Submit ATC to Graduate School

August 15: Submit signed M-Form and all required materials to the Grad School

This includes any required revisions and a properly formatted electronic submission of the thesis.

FEBRUARY 1 CONFERRAL

September 1: Submit signed ATC form to DGS (must include all required materials)

October 1: Submit ATC to Graduate School

January 9: Submit signed M-Form and all required materials to the Grad School

JUNE 15 CONFERRAL

February 1: Submit signed ATC form to DGS (must include all required materials)

March 1: Submit ATC to Graduate School

May 23: Submit signed M-Form and all required materials to the Grad School

Appendix C. KCT POLICIES AND PROCEDURES

The following are the policies most relevant to Theatre & Performance students who may be using the KCT. The fully guidelines for the use of the KCT are available [here](#).

BASIC PROVISIONS

COMPLIANCE WITH LAWS AND LICENSING

COMPLIANCE WITH LAWS: No activities in violation of Federal, State, or Local laws, ordinances, rules, or regulations or the opinion of the Board of Health shall be permitted on KCT premises, and it shall be the responsibility of the USER, while under the terms and duration of this Rental Agreement, to enforce this provisions.

USER REPRESENTATIVE (typically the student responsible for the production)

At the time of the Rental Agreement, USER will furnish to the DEPARTMENT the name, address, phone numbers, and e-mail address of the USER's representative. This representative will be the sole person authorized to make decisions, resolve problems and conflicts, and negotiate any alterations in event procedure with the DEPARTMENT. If USER must change representative, the DEPARTMENT shall receive written notification of the change not later than eight (8) hours prior to such change.

DAMAGE PAYMENTS

The USER is responsible for all damage caused by any person association with the production under their supervision. The USER will be held responsible for the costs of such damage, and the additional charges will be withheld from the receipts from the production. Any additional costs will be included in a separate invoice for payment. USER further agrees to leave the KCT premises in the same condition as existed prior to the USER's event. Any additional charges incurred because of post-event clean-up will be borne by the USER. The DEPARTMENT will not be responsible for any damage of loss to USER's property, or that of the USER's agents, employees, or other staff, regardless of the cause of such damage or loss.

SAFETY

- A. USER shall not obstruct the entrance to the premises, halls, stairs, lobby, and audience chamber, nor allow the same to be obstructed in any manner. USER further agrees not to bring onto the premises any material, substances, equipment, or object that is likely to endanger any person on the premises or constitute a hazard to property thereon. The DEPARTMENT shall have the right to refuse to allow any such material, substances, equipment, or object to be brought onto the premises and the further right to require its immediate removal.
- B. Patrons or other non-stage personnel are prohibited from being on stage or in the wings at all times unless approved in advance by the DEPARTMENT.
- C. USER must adhere to all University at Buffalo and State of New York safety policies and generally accepted standards applying to health, life, and fire safety. Questions may be directed to the University at Buffalo's Office of Environmental Safety and/or the Department of University Police.

PARKING

Parking is not permitted in the “Service Area,” “Loading Dock,” or service roads. All vehicles parked on campus before 3:00 PM weekdays must display a registered University hang tag or guest tag, or park in one of the “paid lots” or at a meter.

TECHNICAL RULES

1. STAGE PERSONNEL

A TECHNICAL SUPERVISOR or the KCT Manager is required for all technical rehearsals, the CFA hires technical supervisors. A FACULTY/STAFF member or CFA technician must be present and any and all performances in the KCT.

2. REPRODUCTION

USER agrees that no recording of any kind, either visual or audio, will be made of the event covered by this Agreement except for archival purposes and with the express written consent of all ARTISTS involved in the event.

3. SOUND/LIGHTING CONTROL

The DEPARTMENT TECHNICAL DIRECTOR must approve the sound and lighting board operator(s) and may require that trained CFA Technical Supervisors be assigned to these positions. The DEPARTMENT reserves the right to control the final equalization and sound level for any event.

4. SET-UP, TECHNICAL REHEARSALS AND STRIKE

All set-up, technical rehearsal, and strike times must be scheduled and made part of this agreement. There are only 3 5-hour calls allowed prior to opening, no other technical rehearsal is allowed. USERS of sets, props, pedestals, theatrical equipment, and related materials in the KCT are expected to remove these items immediately following the conclusion of their event and return the spaces to their pre-event condition. The KCT must be returned to a neutral setting each and every day so that classes can be conducted with their normally available floor space. All soft goods, equipment, and tools must be returned to their proper location and be in working order. The stage floor must be cleared of tape and swept clean. The control booth must be restored to pre-event condition. In the event that a USER fails to remove the materials above immediately following the conclusion of their event, the USER shall be liable for the cost and removal and storage by the DEPARTMENT. The DEPARTMENT shall not be liable for any damage to property so removed. The DEPARTMENT KCT Manager is solely authorized to determine whether a strike meets the requirements as stated above.

5. STAGE PREPARATION

All tape used on the stage surface must be of light adhesive, approved for use by the DEPARTMENT Production Manager. The USER shall not allow the use of nails, tacks, stage screws, or similar items to be driven in or placed in any part of the premises without prior approval of the DEPARTMENT Production Manager.

6. SUPERVISION/RESTRICTIONS

No rigging or stage equipment shall be used or changed without the prior knowledge and approval of the DEPARTMENT KCT Manager. No painting is allowed in the KCT at any time. No one associated with the production shall be allowed on the lighting grid.

7. TIME

Time shall be of the essence in this Agreement and the time herein granted shall not be extended for the use of the premises or for the installation or removal of equipment without the written permission of the CHAIR and PRODUCTION MANAGER or KCT Manager. ALL TIME/DATE ADJUSTMENTS (e.g. curtain times and performances dates) must be made in writing by USER and approved by the DEPARTMENT a minimum of four (4) weeks prior to the first day of use under this agreement.

8. KEYBOARD USAGE AND TUNING SERVICE

Use of piano must be requested a minimum of two (2) weeks in advance. USER must provide any other instruments. USER is responsible for any damage to the piano.

9. SMOKING

Smoking is prohibited in the KCT.

REHEARSALS & PERFORMANCES

Rehearsals without technical support

Lighting and Sound

- Lighting is limited to the Smartlink Lighting system, located on the exterior of the booth. Exceptions might be made with permission of the KCT manager under proper supervision.
- Sound is limited to a portable player provided by the user. KCT playback might be accessed if a technician is hired.
- Only small amounts of white, labeled spike tape may be used and must not interfere with spikes of departmental productions.

Technical Rehearsals and Performances

Lighting and Sound

- If a CFA Technician is required. At least four weeks prior to production, producer must arrange with the Production Manager to coordinate the hiring of the CFA Technician to be present during technical rehearsals.
 - o The CFA Technician will help instruct your light and sound board operators on the equipment. S/he will not run the equipment for the production unless the producer has arranged for this at the going rate.
 - o Burnouts and other technical challenges must be communicated to the KCT Manager via e-mail.
- Rep Light Plot. The light plot is fixed. It may not be changed in any way, nor may anyone but the KCT Technician go up on the grid for any reason unless specifically approved by the KCT Manager.

- o The Rep Light Plot may be cued and saved on media provided by the users.
- o The Rep Light Plot will have 5 specials, which may not be refocused.
- o Changes of color media to the Rep Light Plot are not permitted.
- o One follow spot is available. Producer must provide a follow-spot operator if this is to be used.
- Sound Equipment. The speakers may not be moved. The producer and director may run sound for the project from a portable sound source. The department takes no responsibility for the security of such devices in the space. We recommend that all equipment provided by the producer or director be taken home after each use.
- Limitations on other Technical Support.
 - o The use of fog or smoke is not permitted.
 - o Stapling, screwing, or nailing into the stage floor is not permitted.
 - o Painting inside or near the KCT is not permitted.
 - o Scenery and prop construction will not be provided by the shop. All scenery and props must be provided by the producer or director and must be transported to and from the KCT by them.
- Maintenance of the KCT.
 - o The general maintenance of the KCT is the responsibility of any group that uses it and a condition of its use. The director and producer are responsible for ensuring that the space is returned to its original condition after each use. Any problems encountered or damage must be reported to KCT Manager the following morning. The space must be returned to its original condition at the end of the production. Should the space be seriously damaged or not returned to its original condition as stipulated above, the Season Selection committee will consider suspending the director, producer, or producing organization from using the space for a period of time to be determined based on the nature and extent of the damage or problem.

House Management Procedures

All KCT events that are open to the public must have a designated House Manager and at least two ushers, provided by the producer. The name of the House Manager should be included in the initial proposal.

The House Manager is responsible for seeing to the good order and safe conduct of the audience. S/he will supervise and coordinate the ushering staff, ticket sales, and ticket-taking; oversee seating, house order, and cleanliness; enforce house rules; and handle any issues that arise regarding accessibility, and fire and safety issues. The House Manager must make the audience aware of any special effects or content issues in the project that might offend or have negative health or safety impact for some patrons, such as strobe lights or loud noises.

The House Manager coordinates the start of the presentation with the Stage Manager. The House Manager must arrive at least one hour prior to opening the house to prepare the house and set up either the KCT box office or a table in the KCT foyer for box office functions. Generally one usher is placed at the foot of the staircase leading to the audience seating to collect tickets, another usher is placed at the top of that staircase to hand out programs and assist patrons in finding a seat, and the balance of ushers, if any, should be strategically placed around the house to assist patrons. Patrons with ambulatory restrictions may enter the house through the double doors leading to the deck.

The House Manager and Ushers will restore the house to its original condition following every presentation, including but not limited to: picking up discarded programs, replacing seats in their original positions, and collecting any belongings left behind by patrons.

Box Office Procedures

When charging admission fees, the following procedures apply. All monies collected at any KCT project event must be accounted for, and therefore contribution, donations, or “passing the hat” are not permitted.

The “House Manager” is responsible for following these procedures and accounting for money and tickets collected. Each producer/director should provide the name of the project’s House Manager in the project proposal.

All events will charge admission, and must sell general admission, single-price tickets with a minimum price of \$5.

The producer or producing organization should provide the House Manager with adequate start-up funds in appropriate denominations to accommodate making change for patrons. For example, if your admission is \$5, you should consider beginning with 8 five-dollar bills, 2 ten-dollar bills, and 1 twenty-dollar bill.

Ticketing is done with numbered carnival-style ticket rolls. The producer is required to supply the ticket roll. Accounting is recorded on the “Ticket Sales Reporting Sheet for Single-Price Ticketing Event” form attached. The ticketing and accounting procedure is as follows:

- The House Manager and Faculty/Staff Monitor agree on the starting ticket number.
- Tickets are sold in numeric order.
- As patrons enter the theatre, their tickets are torn and stubs retained by the ushers.
- After all tickets are sold for the event, the House Manager and Faculty/Staff Monitor agree on the ending ticket number.
- If there is any discrepancy between the number of tickets sold (minus complimentary tickets) and the box office receipts, the House Manager and Faculty/Staff Member will count the torn ticket stubs to resolve the issue.

The House Manager tracks complimentary tickets on the “Complimentary Ticket Sign-In Sheet.” When complimentary tickets are given, the word “comp” must be written on the ticket stub. All persons receiving complimentary tickets print and sign their name and indicate their ticket number on the Complimentary Ticket Sign-In Sheet.

All tickets must be sold at the door. No presale tickets are allowed.

Once all accounting is completed, the House Manager and Faculty/Staff Monitor enclose the box office receipts, ticket stubs, and Complimentary Ticket Sign-In Sheet in a sealed envelope and sign their names across the seal. The House Manager brings the sealed envelope to the THD Resource Management Director, the following business day to be deposited in the proper account. If the department advanced the project \$100 for royalties, props, and such, the first

\$100 of receipts will go toward paying back that amount. After that, the department will retain \$1 per ticket to go toward the maintenance of the space and equipment.

For tickets with more than one performance, please fill out a “Ticket Sales Totals Sheet for Single-Price Ticketing Events,” which captures the daily and overall totals. One copy of this form should go to the Resource Management Director and the other is for the producing organization’s records.

PLEASE REQUEST the “Ticket Sales Reporting Sheet,” “Complimentary Ticket Sign-in Sheet,” and “Ticket Sales Reporting Sheet (Totals)” from the THD Production Manager, at least one day, before your production dates.