



University at Buffalo

Department of Theatre and Dance

College of Arts and Sciences

Theatre & Performance

Master of Arts

Doctor of Philosophy

2017-2018 Academic Year

Graduate Studies Program Handbook

INTRODUCTION TO MA/PhD PROGRAM & HANDBOOK

Graduate study in UB's Department of Theatre & Dance is comprised of a Theatre & Performance program (MA and PhD) and a Dance program (MFA). The Graduate Studies committee, comprised of the core graduate faculty, oversees the curriculum and administration of the program, headed by a Director of Graduate Studies (DGS) and an Associate Director of Graduate Studies (ADGS) who direct their respective programs.

The policies and procedures outlined in this handbook are a program specific supplement to the university's Graduate School policies and procedures (found on The Graduate School website at grad.buffalo.edu), and serve as a resource for both graduate students and their advisors. The policies and requirements listed here are in effect for the entirety of the academic year. The handbook edition that contain the students' university and degree requirements is determined by their academic year of entry. These policies contain information on official policies and procedures relating to registration, advising, academic standing, degree requirements, and operational standards. All students should consult both handbooks for departmental and university policies.

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.

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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, he/she makes an implicit claim that the work is wholly his/her 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 MA in Theatre & Performance follows the [UB Graduate School's academic integrity policy and procedures](#). These apply to all work conducted while a student 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 AND PROGRESS

Student Records and Plans of Study

The student academic file is a record of the student's complete course of study. This record includes the Curriculum Checklist and plan of study, registration forms, qualifying exam results, thesis materials, assistantship paperwork, and other materials related to the student's matriculation. Original materials remain in the student's permanent file in the Department of Theatre & Dance, but the student and advisor may retain copies.

Each student, in consultation with their advisor, their program head, and the Director of Graduate Studies, develops their individual course of study. This plan includes projected courses, the projected length of time to complete the degree, and their capstone project. This plan is intended to guarantee the integrity of a student's matriculation, but it is not a binding agreement and may be changed with the consent of the student, their advisor, and their program head. Plans are generated during the first semester and should be updated every semester during the advising period. The original plan of study should be on file by the end of the first semester.

MA students enrolled full time are expected to complete the program 12-18 months following matriculation, barring extraordinary circumstances. Students who have not completed their degree after 24 months of continuous enrollment without extenuating circumstances may be asked to leave the program. All degree requirements must be completed within 36 months of beginning the MA program. Students who enroll as Non-Degree Students will have 24 months from the date of their matriculation in the MA. Barring extenuating circumstances, any student who has not completed the program within 36 months will be dismissed from the program. Requests for time extensions must be submitted in writing to the Director of Graduate Study (and copied to the Graduate Studies Assistant) at least 1 month prior to the dismissal deadline. These extensions are available for up to 48 months (4 years) total and cannot be extended further as per the policies of the UB Graduate School.

Transfer Courses

Transfer courses counted toward a previous degree from another regionally accredited graduate school is limited to three (3) credits for a Master's degree and thirty (30) for a PhD. Any graduate work transferred from another institution must have commenced not more than ten years prior to the completion of the degree for the credits to be applicable to the graduate degree. The applicability of course work toward a plan of study is determined by the appropriate area head in conjunction with the director of graduate studies.

Full Time Student Course Load

Twelve (12) credit hours is defined as a full-time load for graduate students who are not receiving university assistantship or fellowship. Nine (9) credit hours is defined as full-time for PhD students who are receiving a Teaching Assistantship from the university. PhD students wishing to enroll in more than the nine (9) credit hours per semester covered by their Assistantship may be liable for the additional tuition charges.

Students working on their thesis or dissertation who are enrolling in less than the requisite credit hours per semester may submit a **Certification of Full Time Status** form to the Graduate School to maintain full time status through conferral.

Continuous Registration Requirement

Graduate students are required to maintain continuous registration from matriculation through conferral during the standard academic year (not including summer and winter intersessions). If a graduate student does not maintain continuous registration without filing for a Leave of Absence, this will result in program dismissal. Students needing to take time away from their program may request a Leave of Absence for one or two semesters, which will preserve your place in the program and your academic standing at the time of leave.

Advising

Upon acceptance to the program, each student is assigned an interim advisor to assist with enrollment in fall and spring courses and to devise a plan for coursework. By the end of the fall term, each student should select a major advisor and begin forming a thesis committee. (The major advisor is sometimes referred to as a thesis committee chair in the Grad School, but this is the same position.) Students should first approach a desired faculty member to serve as the major advisor. It is helpful if the student has a preliminary idea for the thesis project. Final assignment of the major advisor is usually done in consultation with graduate faculty and approved by the Director of Graduate Studies to ensure that each student is optimally mentored. Students should consult with their initial advisors (appointed upon acceptance to the program) and the DGS in this process. **See page 16 for more information on Thesis Committees or page 30 for information on Dissertation Committees.**

Semester Reviews

MA students are required to submit written academic progress reviews to their advisor at the conclusion of each semester. PhD students are required to submit annual reviews to their advisor at the end of each year.

Registration Procedures

Students are required to meet with their advisor once a semester to review curricular progress and approve of course loads. Following advisement, students must submit their approved registration form to the Graduate Program Administrator for enrollment in departmental classes. Enrollment in courses outside the department is the responsibility of each student, including obtaining instructor permission as needed. This may require liaising with other departments as the Graduate Program Administrator cannot enroll Theatre & Dance students in courses outside of the department.

It is the student's responsibility to set up advising appointments, communicate registration needs to the faculty and Program Administrator in a timely fashion, and to confirm accurate enrollment in his/her HUB Student Center prior to the start of the semester. This includes verifying accurate courses, sections, and credit amounts.

Students who do not schedule advising appointments and register by the end of the semester are not guaranteed placement in courses of their choice, which may result in delay in progress toward degree.

Academic Standing

Continuation in the Department of Theatre & Dance graduate programs is contingent on satisfactory progress toward degree completion, academic performance, and general attitude and conduct as displayed in the ability to work with peers and faculty, including timely correspondence and attendance at all mandatory meetings and advisory sessions. In order to remain in good standing, students must:

1. Maintain a minimum 3.0 overall grade point average
2. Achieve a grade of "B" or better in all required coursework
3. Complete all required academic reviews and meet with their advisor no less than one time per semester
4. Comply with all departmental and university policies
5. Make sufficient academic progress and growth in enrolled program
 1. MA students enrolled full time are expected to complete the program 12-18 months following matriculation, barring extraordinary circumstances.
 2. PhD students enrolled full time are expected to complete the program 4 years following matriculation, barring extraordinary circumstances.

Academic Probation

Students who fail to meet the minimum academic standards will be placed on probation for the subsequent semester in which they fail to meet these requirements. Steps necessary to remove the probation status will be discussed with the student at the time s/he is notified of probationary status. In extreme instances, students may be dismissed from the department immediately.

Students may receive a warning during the semester if they fail to maintain deadlines, have excessive absences or are not meeting minimum requirements at midterm grades, fail to respond to departmental and advisor communications, or are deemed as in danger of falling below academic standards. Warnings may be verbal or written. If concerns are not addressed by the end of the semester, students will be placed on probation for the following semester.

Probationary notification 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/thesis chair, the DGS or ADGS also may convene an academic review with the student and advisor to identify obstacles to progress and to devise a plan for improved pace and productivity.

At the end of the probation semester, students are required to meet with their advisor and program head to review progress and timeline as established in the probation letter. Following this review, students may be returned to good academic standing, continue on probation if adequate progress is not made, or be dismissed from the program if student fails to address concerns or make progress.

Steps to address academic concerns may include, but are not limited to:

- **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/DGS 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.

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 four years after beginning MA 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.

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.

MA THEATRE & PERFORMANCE

Program Description

The **MA degree program** in Theatre & Performance at the University at Buffalo is a research-oriented program integrating theatre studies and performance practice. The aims of this program are three-fold:

- Prepare students for continued graduate work in MFA and PhD programs;
- Train theatre and performance faculty capable of integrating research, theory, and performance practice at the highest levels; and
- Produce scholar-artists capable of advancing the field regionally, nationally, and internationally through an intellectually rigorous program that includes practice-based performance scholarship.

Note for Non-Degree Students

Many of the policies contained herein will apply to Non-Degree Students in Theatre & Performance. The sections on the MA requirements and Thesis Guidelines may serve as useful instructions for your future course of study, should a student apply to the MA.

Non-degree students are permitted to take up to 12 credits before applying to the MA program. It is expected that students will enroll in 3-6 credits per semester until deciding to apply to the program. All non-degree students will need to submit a full application by the posted deadlines in order to receive consideration for admittance to the program.

Enrollment as a non-degree student is not a guarantee of admittance to the MA.

MA SCHEDULE & REQUIREMENTS

This section describes the MA in Theatre & Performance schedule and requirements. Details for the thesis requirements are provided in the following **MA Thesis Guidelines**.

The MA in Theatre & Performance Requires:

- A minimum 30 credits (including 6-credit thesis)
- A minimum GPA of 3.0
 - Master's Thesis OR Master's Project

- Each MA student will be assigned an interim academic advisor before the first semester. The student is responsible for selecting a major advisor no later than the second week of the spring semester. This advisor will serve as the major thesis advisor.
- A minimum of two academic semesters (excluding summers) in residency for graduate work at UB.
- Full time students must register for a minimum of twelve (12) credit hours per semester.
- Students who are enrolled as full time are required to carry health insurance as a condition of enrollment. Health insurance is available for students who enroll part time.

Program Requirements

Please see full MA Curriculum Checklist in Appendix

1. Seminars	15 credits
TH 610: Performance Research	3 credits
Dramatic Literature, Theory, Criticism	3 credits
History/Historiography	3 credits
Advanced Study in Production	3 credits
Theory, History, or Advanced Production Seminar	3 credits
2. TH 540 Graduate Studio	3 credits
3. Cognates	6 credits
4. Master's Thesis	6 credits
Total	30 credits

Recommended Course Sequence

Semester 1

- TH 610: Performance Research (3 cr.)
- Dramatic Literature, Theory, Criticism Seminar (3 cr.)
- Advanced Production Seminar (3 cr.)
- Cognate (3 cr.)
- Select Major Thesis Advisor

Semester 2

- TH 670: Performance Historiography (or History seminar)
- Theory, History, or Advanced Production Seminar
- Cognate
- TH 540: Graduate Studio
- Abstract proposal
- Select Thesis Committee
- File Application to Candidacy forms

Semesters 3-4

- TH 600 or TH 601 (6 cr.)
- Complete Thesis or Thesis Project
- Oral Defense
- Degree Conferral

COURSES

Below are departmental courses that fulfill requirements; additional courses may be added. These courses will rotate depending on available faculty and student interests. There is no guarantee of a particular course in any given semester.

Dramatic Literature, Theory, and Criticism (3-6 credits)

TH 568 Sources of Modern Theatre

TH 570 Theatre and the Moving Image

TH 525 Media and Performance

TH 573 Modern Playwrights

TH 575 Major Figures (rotating topics)

TH 588 Major Principles of Acting Theory

TH 620 Performance Scholarship (rotating topics)

TH 668 Critical Theories of World Theatre & Performance

DAC 506 Dance Studies I: Dance Theory and Aesthetics

Performance History and Historiography (3-6 credits)

TH 581 Topics in History and Literature

TH 670 Performance Historiography

DAC 530 Dance Studies II: Political and Cultural Approaches to Dance

Advanced Production:

Directing, Playwriting, and Dramaturgy are regularly offered at the graduate level. Acting and Design courses are also available and are often offered in combination with upper-level undergraduate courses.

TH 512 Devised Theatre Workshop

TH 515 Advanced Dramaturgy

TH 541 Studies in Design 1

TH 551 Studies in Scenic Design

TH 571 Studies in Costume Design

TH 593 Advanced Directing

DAC 515 Mind-Body Integration

Special Topics (TH 513, 514, 611, 612, 613, 614) and Independent Study (TH 599, 699) can be used to fulfill above requirements when topic is appropriate. Use of a special topics or independent study for fulfillment of specific requirement must be approved in advance by the Director of Graduate Studies. Students need to submit **THD Independent Study Form** before the semester in which the class is taken.

Cognates

Cognates are courses taken outside the department. These are selected by the student in consultation with their advisor and the Director of Graduate Studies, as necessary. Popular cognates are often found in Anthropology, English, History, Media Study, Music, and Visual Studies. Links to available courses per semester are available through the UB Office of the Registrar:

<http://registrar.buffalo.edu/schedules/index.php>

It is recommended that students identify desired areas for cognate courses with their initial advisor prior to enrollment in the fall semester.

Graduate Studio

The Graduate Studio is a unique feature of the Theatre & Performance graduate training at UB. Offered every spring term, the Grad Studio course affords students the opportunity to put their ideas, theories, and research into practice.

The Grad Studio course is held in the Katherine Cornell Theatre (KCT) in the Ellicott Complex on UB's main campus. 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**. Outside of class, additional times may be requested by contacting Mike Formato (formato@buffalo.edu).

MA THESIS / THESIS PROJECT GUIDELINES

This section describes the MA Thesis and the MA Thesis Project. The thesis/thesis project serves as the culminating work from a student's course of graduate study in Theatre & Performance, and demonstrates their independent research, writing, and/or creative activity. The written portion of the thesis or project should articulate comprehensive knowledge in the core areas of study—research methods; literature, theory, and criticism; performance practice; and history—based on original research and argument in the student's area of specialization.

After completion of course work, students register for 6 credits of MA Thesis Guidance (TH 600) or MA Thesis Project Guidance (TH 601) to be completed in the following semester (6 credits), or extended the following two semesters (3 credits each).

An MA Thesis or Thesis Project should demonstrate the following:

- Formulation of an original research question
- Reading and documentation of the existing literature
- Convincing argumentation, with appropriate examples
- Use of clear, well-constructed prose

Criteria for Successful Thesis Completion

To complete the MA, students either complete a **scholarly thesis** or a **thesis project**. In both instances, the student will submit a final work to be read (or viewed, as necessary) and approved by a committee of graduate faculty including the major advisor and a thesis committee comprised of 1-2 other faculty members, one of whom may come from outside the department.

Scholarly Thesis

The thesis paper is recommended for students intending to pursue the PhD or other doctoral programs (either at UB or elsewhere). This is a paper of modest length (approximately 30-50 pages) that demonstrates comprehensive knowledge in the student's area of specialization and presents an original argument on that subject as related to theatre and performance studies.

Thesis Project

The MA Thesis Project is an original creative work in the student's area of specialization (e.g., directing, acting, design, playwriting, intermedia performance, dance theatre, among others). The thesis project should be substantial (e.g., original script; direction of a full-length play, evening of solo performance) and is accompanied by a critical text (approximately 20-30 pages) that provides the critical and methodological context for the work. Because every project is different, the specific requirements for the project will be determined in consultation with the major advisor/chair and other members of the graduate faculty. It is not expected that staged works will be fully designed or staged in a particular venue. Students should be aware of financial limitations and other resources such as space. Students are responsible for all logistics related to production, including venue, production rights, and other potential practicalities for production.

Thesis Project Presentation

It is expected that all members of a Thesis Project Committee will attend at least one public performance or presentation of the thesis showing. In the event that a member of the Thesis Committee is unable to attend the Thesis Project, the faculty member and student may agree *in advance* on a suitable form of documentation (e.g., video recording of performance). In the event that a faculty member cannot attend a Thesis Project presentation and no form of documentation is deemed adequate by either the student or faculty member, then that committee member will be replaced by another member of the graduate faculty most suitable to the project. This will necessitate a re-filling of the **M-Form** and may delay degree conferral depending on the timing. To avoid such difficulties, students should confirm the dates of any performances or public presentations with all members of the thesis committee at the earliest possible date and no later than **6 weeks in advance** of the presentation. If the presentation will be scheduled for the summer, when many faculty are traveling, then arrangements for documentation and attendance should be confirmed by the end of the spring term. When the dates of presentation are confirmed, invitations to attend should be sent to all members of the thesis committee, the Director of Graduate Studies, and any other relevant members of the faculty.

While we are happy to promote the event via the departmental media outlets, the student is solely responsible for acquiring a venue, securing rights (if applicable), publicity, promotion, and assuming any other legal or logistical responsibilities for a public performance or presentation of the thesis project. Neither the thesis chair, committee members, DGS, Program Administrator, nor any member of the

department may be held either responsible or legally liable for the student's presentation off campus. As noted in the opening section on **Ethics and Professional Conduct**, students working off campus are expected to follow all legal, ethical, and professional guidelines including but not limited to the use of scripts and property rights (e.g., securing the appropriate rights to produce an existing work), ethical interactions with performers (including laws governing use of Equity actors and other union performers), the legal use of spaces and venues, and responsible consideration for audience members (e.g., including appropriate warnings regarding effects that may physically affect audience members, content inappropriate for all audiences, and the general well-being of spectators).

Thesis Process

The MA in Theatre & Performance is intended to be completed in three semesters. Students complete two semesters of coursework during the fall and spring semesters, followed by a Masters Thesis (TH 600) or Masters Thesis Project (TH 601). If a student desires to take TH 600 or TH 601 over more than one semester, the course may be repeated for credit.

Students must maintain continuous enrollment to remain in good standing. For MA students completing their thesis in the fall after the completion of coursework, it is not necessary to enroll in summer thesis credits.

Thesis Committee

By the end of the fall term, each student should select a **major advisor/committee chair** and begin forming a thesis committee. This is usually done in consultation with graduate faculty and approved by the Director of Graduate Studies to ensure that each student is optimally mentored. Students should consult with their initial advisors (appointed upon acceptance to the program) and the DGS in this process. **Major advisors should be selected no later than the second week of spring semester.**

After the major advisor/chair is chosen, the student will form a thesis committee of 1-3 additional faculty (2-4 faculty total). One member of this committee may come from outside the department if deemed appropriate to the project and approved by the other departmental members of the committee and the DGS prior to invitation. All committee members, regardless of department, must be members of the Graduate Faculty at UB and hold a terminal degree (MFA, DFA, PhD, etc.).

Once the members of a thesis committee are approved, any changes to the committee must be approved in writing by the student's major advisor and the DGS. The committee is confirmed in the Application to Candidacy Form (ATC).

Proposal and Abstract

In consultation with the major advisory, each student should develop a preliminary thesis abstract (approximately 250 words) by the conclusion of the spring term. A final abstract of the thesis will be included with the final submission of the manuscript to the Graduate School. This proposal abstract must be approved by the major advisor/chair and the DGS before the student enrolls in TH 600 or TH 601. The proposal applies to both the MA Thesis and MA Thesis Project.

The purpose of the abstract is to define the research question for the student and the committee and to describe the anticipated outcomes for the thesis work. If the student is proposing a paper, then a preliminary thesis, critical context, and area of inquiry should be clearly defined. Most simply, the abstract clearly defines the scope of the thesis work, the anticipated outcomes, and the expectations. It is important that both student and committee members understand and agree to the thesis as defined in the abstract to avoid misunderstandings and miscommunications in the future. The abstract should be complete and approved prior to filing the Application to Candidacy (ATC).

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 staff assistant by the end of the spring term.

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.

Deadlines

Please check The Graduate School website at grad.buffalo.edu to verify current deadlines. ATCs that aren't submitted by the below deadlines will automatically be moved to the next conferral date.

Students are responsible for collecting signatures from their major advisor and committee members before submitting to the department for review. Please plan adequate time to acquire the necessary signatures, as some of these deadlines fall when faculty are off-contract. Advance planning is vital to timely submission of your materials.

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

Formatting

MA Thesis and Thesis Project 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](#).

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

- Refer to the Graduate School's [General Graduate Degree 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 thesis's required format (e.g., reference styles, font, pagination), applicable copyright policies, and steps for final submission.
- Recall that the expectations and consequences outlined in this document under Academic **Integrity**. Any violation of these policies 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 thesis is nearing completion and that it will meet standards of accuracy, clarity, depth, creativity, and rigor.
- Submit a full and polished final version to the committee at least two weeks in advance of the defense.
- Inform the Director of Graduate Studies and the Graduate Program Administrator of the defense time and location.

Oral Defense

A public oral defense of the thesis is required for all students who complete a master's thesis or project. The oral defense is attended by the candidate's major advisor, thesis committee, and members of

departmental faculty (as agreed to by the candidate and major advisor). The candidate has the prerogative to open the thesis 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 thesis 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 thesis or project as a process.

After the question and comment period, the committee confers privately to reach a determination on the status of the thesis. 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 for MA conferral.
- **Conditional Pass.** The thesis 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 thesis 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 thesis and defense are considered inadequate, the committee may offer the student an opportunity to make substantial revisions and redefend the thesis. In such cases, a strict schedule for revision and redefense must be established and communicated to the student. If the student does not meet the deadline for redefense or is not passed upon redefense, the student will be dismissed from the MA Program.
- **Unconditional Fail.** If the committee reaches the unanimous conclusion that the thesis's flaws are unresolvable and that the student's work is without merit, the thesis is considered failed and the student will be dismissed from the MA Program. There will be no opportunity for revision.

Multi-Purpose Form (M-Form)

The M-Form, which must be signed by the thesis committee members, certifies completion of all degree requirements. 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 thesis committee prior to the M-form submission date. Also, students should meet with the Graduate Program Administrator well ahead of time to ensure that courses, thesis/project, and all paperwork are in order by the deadline.

M-Forms should be downloaded from The Graduate School website (grad.buffalo.edu) prior to their oral defense in order to guarantee students have the most up-to-date form. **Please double check that you have downloaded the correct M-Form for your capstone. There are separate forms for a Masters' Thesis and a Masters' Project. Utilizing the incorrect form will delay your degree conferral.**

Graduation Checklist

For candidates completing a Masters' Thesis: An oral defense of the thesis must be authorized and held (see above). To graduate, the following must be on file in the Graduate School by the prescribed deadlines:

- Approved Application to Candidacy (with all necessary attachments, including original transcripts)
- M-Form (post oral defense)
- Electronic submission of the master's thesis

For candidates completing a Masters' Project, the following must be on file in the Graduate School by prescribed deadlines prior to degree conferral:

- Approved [Application to Candidacy](#) (with all necessary attachments, including original transcripts)
- M-Form
- Brief written summary of project completed (normally no more than 150 words)

In both instances, the Graduate School will verify satisfactory completion of all courses 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.

SECTION III.

PHD. THEATRE & PERFORMANCE

Program Description

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.

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 transfer credits from an MA/MFA)
- A minimum GPA of 3.0
- Proficiency in a language other than English
- Qualifying Exams (Written and Oral)
- Dissertation
- Defense of Dissertation
- Completion of Responsible Conduct of Research Course
- Completion of Doctoral Degree Recipients Survey
- A minimum of four (4) years of residency for students receiving a Teaching Assistantship
- Full time students receiving a teaching assistantship must register for nine (9) credits per semester unless working on their 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 Curriculum Checklist**. 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 the second week of the last semester of coursework.

Program Requirements

1. Core Seminars	9 credits
TH 610: Performance Research (non-UB MA)	3 credits
TH 620: Performance Scholarship	3 credits
TH 630: Performance Proseminar	3 credits
2. Performance Seminars in the following areas:	12 credits
Dramatic Literature, Theory, Criticism	3 credits
Historiography	3 credits
Advanced Study in Production	3 credits
Production, Criticism, or Historiography	3 credits
3. Graduate Studio	6 credits
4. Cognates (may be fulfilled by approved transfer work)	33 credits
5. Language Requirement	0 credits
6. Qualifying Examination	0 credits
7. Dissertation Guidance	12 credits
Total	72 credits

COURSEWORK

Core Seminars (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 (12 credits)

To ensure that Theatre & Performance students have read both broadly and deeply in the field, students are required to take 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.

Dramatic Literature, Theory, and Criticism:

TH 568 Sources of Modern Theatre

TH 570 Theatre and the Moving Image

TH 573 Modern Playwrights

TH 575 Major Figures

TH 588 Major Principles of Acting Theory

TH 668 Critical Theories of World Theatre & Performance

DAC 506 Dance Theory and Aesthetics

Theatre Historiography:

TH 670 Performance Historiography

DAC 530 Dance History

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

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 (33 credits)

With the understanding that Theatre & Performance Studies are inherently multidisciplinary, PhD students are required to take 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 credits)

TH 540/640 Graduate Performance Studio

The PhD in Theatre requires that students register for the Graduate Studio every spring while in coursework. This weekly studio course is taught by a member of the graduate faculty 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. Additional times may be requested by contacting Mike Formato (formato@buffalo.edu).

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 Graduate Program Administrator 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.

Students may satisfy the language requirement through one of the following options:

1. A written exam that includes the successful translation of a provided passage in the chosen language. This option requires the arranging of a formal exam administered through a relevant department, coordinated with faculty conversant in the chosen language.
2. Successful completion of an approved course sequence in the language of the students' choice.

3. Translation of a passage in the given language that equals either 5 pages of a scholarly or theoretical article or 15 pages of a play. The chosen passage must receive approval from your major advisor, and should include a compelling and creditable argument for selection. Additionally, you must arrange an appropriate evaluator who can review the work upon completion. Option 3 is a long term, take-home assignment that must be completed and reviewed prior to beginning your comprehensive exams.

Your choice of completion must be decided in consultation with your advisor, and with their approval. Advisors must sign off on completion of the language requirement.

Application to Candidacy (ATC)

The ATC form requires that students specify courses and as well as the finalized concept of the dissertation along with dissertation chair and committee members. Later adjustments or changes require approval by the graduate school—by petition. The ATC should be completed by the end of the fourth semester of coursework, prior to beginning work on your dissertation. If the student has not completed their qualifying exams by this time, the anticipated date of exams should be indicated and must occur within two semesters of ATC approval.

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

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 essential plays, critical theory, history, and major artists and companies (see **Appendix E: QUALIFYING EXAM READING LIST**). Through their coursework, students produce their own list of no fewer than 75 plays, major artists, and performance companies, ranging widely in geography and time for the general exam. For the area exam, students compile an additional list of 25 key scholarly titles related to their individual interests (e.g., by geography; period; or theoretical approach). Students are encouraged to develop the lists in consultation with faculty who will also serve on their dissertation committee. Students submit their reading lists for approval by the exam committee. The student may also request additional members for the exam committee 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 notes 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, and the student will have up 72 hours to submit the completed responses from a location of their choosing.

Oral Defense

An oral defense must occur within 10 academic days of the 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. Students are encouraged to schedule a defense date early in the exam process that accounts for the larger university semester schedule.

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.

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.

Dissertation Committee

Students will have selected major professor (Dissertation Chair) prior to their qualifying exams. 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.

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 ensure 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 IV.

OPERATIONAL PROCEDURES & INFORMATION

Communication

The Department of Theatre & Dance and the University at Buffalo communicates regularly via email, and students are encouraged to check their buffalo.edu account regularly for updates and announcements. All communication will be sent to university accounts only. Other updates and announcements will also be found in the HUB Student Center, and in UBLearns for individual courses. Additional updates and information can be found on The Graduate School website (grad.buffalo.edu).

Copy Machine & Printers

The Department of Theatre & Dance has one copy machine located on the second floor of Alumni Arena. Graduate students may obtain a copy code from Cindy Guido in 285 Alumni Arena. This machine is for official school business only. Students are also encouraged to use the printers and copiers available in the University Libraries.

Library Privileges

All students of UB have access to the university libraries and the services they offer. For Theatre & Dance reference support:

Laura Taddeo

Arts & Sciences Libraries

421 Lockwood Library

(716) 645-1320

<http://library.buffalo.edu>

gcooper@buffalo.edu

Mail

Faculty and staff mailboxes are located in 285 Alumni Arena. Mailboxes for the graduate students are located in the Graduate Student Office in 284 Alumni Arena. Individuals are responsible for checking their mailboxes on a regular basis. Campus mail is for official university business mail only. The departmental mailing address is

Department of Theatre & Dance

University at Buffalo

285 Alumni Arena

Buffalo, NY 14260

Mail is delivered daily to the department from Campus Mail and as needed by UPS, FedEx, etc. The mail is sorted and placed in mailboxes as soon as possible after delivery. Large packages and deliveries made to the main office are held in the main office; please pick up any packages as soon as possible after notification of delivery.

Graduate Student Office

Graduate students with an assistantship have use of the Graduate Student Office in 284 Alumni Arena for office hours and course preparation. All graduate students have access to the Graduate Student Office for study, meetings, and other activities related to your program of student. Students will have access to the office computers and printer.

The Graduate Student Office is a multi-purpose space; it is the responsible of all graduate students to maintain the cleanliness and order of the office, and to be respectful of all students and their belongings in the space. Any maintenance issues that arise should be brought to the attention of the Theatre & Dance main office staff immediately. The Graduate Student Office should remain locked when not in use.

OUTSIDE PRODUCTIONS/ACTIVITY

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.

Outside activity is defined as any private practice, production, artistic work, additional teaching or research, or other professional activity, compensated or uncompensated, which is not part of the students' assigned duties including classes and assistantships. Conflict of interest is defined as any conflict between the private interests of the student and the public interests of the university, including any activity that interferes with the full performance of institutional responsibilities or obligations. Conflicts of interest, including those arising from university or outside activities are prohibited.

While graduate students are expected and encouraged to seek outside opportunities, it is important to balance these opportunities within the curricular requirements of the Theatre & Performance program. Students are advised to share their projects with their advisors, and to seek integration of their creative and research activity into their curriculum.

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.

Funding and Material Support

Steig O. Olson Endowed Scholarship

All students admitted to graduate study 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 Faculty for TH 540: Graduate Studio by **March 1, 2017** to receive consideration. Every effort will be made to fund students equitably.

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.

Outside Funding

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. Students holding assistantships must obtain departmental permission for additional work acquired within the SUNY system.

Katharine Cornell Theatre

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.

KCT Guidelines

MA 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.

APPENDIX A.

THESIS & 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.

September 1 Conferral

This is the date necessary to complete the MA in 12 months. This schedule is desirable for students wishing to complete the program in the shortest time possible or who intend to enroll in other programs (PhD or MFA) for the following fall.

- February 1: Select major advisor
- April 1: Confirm committee members
- May: Complete coursework
- June 1: Submit final draft of thesis abstract
Submit signed ATC form to DGS
(must include all required materials)
- **July 1: Submit ATC to Graduate School**

This is forwarded by the DGS. The form must be circulated through the Dean's office en route to the Grad School. Because of summer vacation schedules, it is essential that the ATC be submitted to the Department by June 1. Failure to do so may result in a delayed process and the need to register for additional thesis credits in the following semester.

- August 1: Submit final thesis draft to advisor and committee
- August 1-10: Oral defense
- 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

- August 1: Confirm major advisor
Confirm committee members

It is recommended that the selection of advisor and committee members be completed by the end of the spring term, but any further changes should be confirmed by August 1 at the latest to adhere to a schedule for February 1 conferral. All required coursework should be completed by August 15.

- August 15: Complete any outstanding coursework
- September 1: Submit final draft of thesis abstract
Submit signed ATC form to DGS
(must include all required materials)
- **October 1: Submit ATC to Graduate School**

This is forwarded by the DGS. The form must be circulated through the Dean's office en route to the Grad School. Because of summer vacation schedules, it is essential that the ATC be submitted to the Department by September 1. Failure to do so may result in a delayed process and the need to register for additional thesis credits in the following semester.

- December 1: Submit final thesis draft to advisor and committee
- December 1-15: Oral defense
- January 9: 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.

June 15 Conferral

- December 1: Confirm major advisor
Confirm committee member

It is recommended that the selection of advisor and committee members be completed as soon as possible in the fall term, but any further changes should be confirmed by December 1 at the latest to adhere to a schedule for June 15 conferral. All required coursework should be completed by December 15.

- February 1: Submit final draft of thesis abstract
Submit signed ATC form to DGS
(must include all required materials)
- **March 1: Submit ATC to Graduate School**

This is forwarded by the DGS. The form must be circulated through the Dean's office en route to the Grad School. Because of summer vacation schedules, it is essential that the ATC be submitted to the Department by February 1. Failure to do so may result in a delayed process and the need to register for additional thesis credits in the following semester.

- April 1: Submit final thesis draft to advisor and committee
- May 1-15: Oral defense
- May 21: 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.

APPENDIX B.

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

- 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.

- 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.
- 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

- **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.

- **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.

- **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.

- **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.

- **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.

- **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.

- **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.

- **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.

- **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.
- 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.
- 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.
- The Rep Light Plot may be cued and saved on media provided by the users.
- The Rep Light Plot will have 5 specials, which may not be refocused.
- Changes of color media to the Rep Light Plot are not permitted.
- 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.**

- The use of fog or smoke is not permitted.
- Stapling, screwing, or nailing into the stage floor is not permitted.
- Painting inside or near the KCT is not permitted.
- 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

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 Ticking 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.

APPENDIX C.

MA CURRICULUM CHECKLIST

APPENDIX D.

PHD. CURRICULUM CHECKLIST

APPENDIX E:

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 Colonos</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 Drea; 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>