

TUFTS UNIVERSITY
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M.A./PH.D. IN
THEATRE AND PERFORMANCE
STUDIES

GRADUATE STUDENT
HANDBOOK

2017-2018

GRADUATE STUDENT HANDBOOK

The Tufts University Theatre and Performance Studies Graduate Handbook provides an overview of procedures, requirements, and best practices for completing both the Ph.D. and M.A./ Ph.D. Students should consult the handbook when questions about department policies and practices arise, but in the event that the answer cannot be found or answered to your satisfaction, you are encouraged to consult the Director of Graduate Studies. Additionally, students are expected to be familiar with the contents of the *Graduate Student Handbook* issued by the Graduate School. This document may be found at: <http://asegrad.tufts.edu/sites/default/files/GraduateStudentHandbook.pdf>.

This document spells out the policies of the University as a whole with regard to graduate students. In certain instances that will be noted throughout the document, department policy supersedes university policy. The Department of Drama and Dance assumes that each student will take agency over their degree progress, but regular meetings with the DGS are necessary in order to ensure that requirements are met in a timely fashion.

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THEATRE & PERFORMANCE STUDIES GRADUATE PROGRAM REQUIREMENTS

MASTER OF ARTS DEGREE:

Coursework

A minimum of nine courses plus one M.A. thesis credit in the spring semester of the second year is required for the degree. Students must complete at least four graduate seminars in Theatre and Performance Studies, including Drama 220: Research Methods and Materials and Drama 221: Theatre Pedagogy, Curriculum, and Professional Development.

With consent of the Director of Graduate Studies, advanced courses outside of the department may be credited towards the M.A. Courses at Boston College, Boston University, Brandeis, The Graduate Consortium in Women's Studies, Northeastern, Radcliffe, and the Tufts University Summer School are among the options available to students for extra-departmental study. Students are encouraged to explore educational opportunities offered in these other academic programs, particularly those that are related to their specific areas of research interest.

At the end of each semester of coursework at Tufts, quality of work is examined in order to assess the individual student's progress. At this time, the student will meet with the Graduate Faculty, for an evaluation of the student's standing in the program and progress toward degree. If the work is judged inadequate or unsatisfactory, the student will not be allowed to continue in the program.

A student is no longer in good academic standing if they receive two or more course grades below B+. Please note that this provision exceeds the Graduate School's requirements for remaining in good standing and carries the support of the Dean of the Graduate School.

Non-English Language Requirement

A reading knowledge of one non-English language is required for the M.A. degree. This requirement may be satisfied through native-born fluency, passing an exam offered by a non-English language department at Tufts or another accredited school, or by passing (with a B- or better) a graduate-level non-English language reading course at Tufts. In certain cases, an outside tutor may be hired and may administer a test of their own design, pending departmental approval. The Director of Graduate Studies should be consulted regarding these individuals and the requirements of qualification. A student whose undergraduate record indicates successful performance in an advanced language course may also be exempted. *This requirement must be satisfied before work on the thesis commences.*

Thesis Advisers and Proposal

Initially, all M.A. students should consult with the Director of Graduate Studies concerning their work in the program, and for general counseling and advising. However, by no later than the end of their first year, M.A. students should seek out an appropriate member of the faculty to discuss their fields of specialization, topic, and objectives for the M.A. thesis. Additionally students should envision potential members of the thesis committee. The Master's candidate should review thesis proposal plans with a prospective departmental adviser, prior to submitting the

proposal to three members of the Graduate Faculty, who will conduct a prospectus defense for project approval. Master's thesis proposals shall be submitted in full to the prospectus defense committee by September 1 of their second year in order to approve the proposal in a timely manner. Sample copies of proposals are available in the office or you may ask colleagues in a previous year's cohort for copies of their proposals if they are willing to share. Guidelines for writing the thesis proposal are offered later in this booklet.

Thesis Defense

Following submission of the completed thesis, the student is required to defend the text before a three-person committee consisting of at least two members of the Graduate Faculty with the possibility of one scholar from an outside department. Students should be advised that organizing a defense committee requires time and careful planning. Students may provide electronic copies of the thesis or paper copies depending on the committee's preference, but producing photocopies of the thesis for distribution is at the cost of the student and is not to be carried out in the Departmental offices. A completed draft of the thesis must be approved by the adviser and in the hands of the committee one month prior to the intended defense date.

After the thesis defense, students should make any necessary revisions to the thesis according to the timeframe determined in consultation with the thesis advisor and submit the revised thesis draft to the adviser for approval. Upon completing revisions, students should submit an electronic copy of their thesis to the Graduate School. Please note University timetables for graduation deadlines and submission of forms in the University Graduate Student Handbook.

Time Limit

Students intending to pursue the Ph.D. are strongly encouraged to complete the M.A. by May of their second year. For others, all credits to be counted towards a Master's degree must be earned within five calendar years immediately prior to the granting of the degree. Petitions for extension of time require approval of the Executive Committee of the Graduate School.

Moving to the Ph.D.

An M.A. student may petition to be accepted into the Ph.D. program contingent upon successful defense of the thesis. Their acceptance into the Ph.D. program will begin in the semester following the thesis defense. Admission depends entirely on the quality of the work done while pursuing the M.A. and the student's promise as a scholar. The two years of the M.A. program will be considered the equivalent of one Ph.D. year in terms of course structure.

DOCTOR OF PHILOSOPHY DEGREE:

Coursework

A minimum of 18 credits, including two credits of dissertation writing are required for the Ph.D. Ten credits beyond those taken in partial completion of the M.A. at Tufts are required; twelve credits if the student's Master's degree was awarded at an other institution. Part-time study or less than full-time residence in the Ph.D. program is discouraged and will lead to a longer program of study than recommended by Theatre and Performance Studies faculty and the Graduate School.

All Ph.D. students must take at least eight seminars within the department, including required courses Drama 220: Research Methods and Materials, Drama 221: Theatre Pedagogy, Curriculum, and Professional Development, Drama 261: Classical Dramatic Theory and Criticism, and Drama 262: Modern and Postmodern Dramatic Theory.

With consent of the Director of Graduate Studies, advanced courses outside of the department may be credited towards the Ph.D. Courses at Boston College, Boston University, Brandeis, The Graduate Consortium in Women's Studies, Northeastern, Radcliffe, and the Tufts University Summer School are among the options available to students for extra-departmental study. Students are encouraged to explore educational opportunities offered in these other academic programs, particularly those that are related to their specific areas of research interest.

At the end of each semester of coursework at Tufts, quality of work is examined in order to assess the individual student's progress. At this time the student will meet with the Graduate Faculty, for an evaluation of the student's standing in the program and progress toward the degree. If the work is judged inadequate or unsatisfactory, the student will not be allowed to continue in the degree program.

A student is no longer in good academic standing if they receive more than one grade below B+ and/or one standing incomplete. Please note that this provision exceeds the Graduate School's requirements for remaining in good standing and carries the support of the Dean of the Graduate School.

Transfer of Credit

Up to six courses (the equivalent of a year's worth of study at Tufts) of graduate work done at another institution may be accepted (such as courses from a completed M.A. or M.F.A. program), but only by petition to the Graduate Faculty after the student has completed one semester of graduate study at Tufts.

Non-English Language Requirement

Reading knowledge of one non-English language is required for the degree. The language requirement must be completed by the end of the first year of coursework. The language requirement may be satisfied by demonstrating native-born fluency, passing an exam offered by a non-English language department at Tufts or another accredited school, or by passing (with a B- or better) a graduate-level non-English language reading course at Tufts. In certain cases, an outside tutor may be hired and may administer a test of their own design, pending departmental approval. A student whose undergraduate record indicates successful performance in a non-English language course at the advanced level may be exempted from taking a language exam or course. The Director of Graduate Studies should be consulted regarding outside tutors and the requirements of qualification.

Selecting an Adviser

Initially, all Ph.D. students should consult with the Director of Graduate Studies concerning their progress and any other advising related to the program. By the end of their third semester, Ph.D. students should seek a member of the Graduate Faculty to discuss dissertation proposal plans with a prospective departmental adviser. Additionally, students should begin looking for faculty

members to serve as members of their dissertation committee and as interlocutors on their oral exams.

Comprehensive Exams

Enclosed within the graduate handbook, every student will receive a reading list compiled by the Graduate Faculty. The student is expected to familiarize themselves with the books, articles, and plays on the list during their years of coursework.

In the second and third years of the Ph.D. program, students will take Comprehensive Examinations. The exam is administered in three parts — the second year exam, the third-year exam, and the oral qualifying exam. Successful completion of these tests is required in order to move into the dissertation-writing phase of the program. The exam administered to second-year PhDs will explore topics connected to Theatre History, Historiography, and Popular Entertainments. The exam administered to third-year PhDs will address Dramatic Theory, Critical Theory, and Performance Studies.

The exams taken in the second and third year are each to be written and completed on campus over the course of a six-hour day. Each exam consists of one three-hour session, in which a student will choose between one of two essay questions to answer during the exam as well as two ninety-minute sessions, in which a student choose between one of two sets of essay questions. Questions are carefully composed to allow candidates to demonstrate both specific and general knowledge. Although a good deal of material will have been covered in the coursework, the candidate should not assume that questions will be limited to such material.

Students are asked to use a computer when taking the exam. Upon completion, answers are to be e-mailed to the Director of Graduate Studies, who will distribute them to appropriate members of the Graduate Faculty. The Comprehensive Exams rely on an honor system in which students pledge not to access notes, the Internet, or other materials while taking the exam.

In the summer prior to the Comprehensive Exams, students will receive a copy of the rubric that the Graduate Faculty will use in order to evaluate the exam. In general, the best exams will demonstrate an ability to synthesize historical facts and dates with personal analysis drawn from a close understanding of theatre and performance studies, an aptitude for creating coherent arguments in which the faculty can see the logic that leads to your conclusions, and clarity of writing befitting an advanced graduate student. Additionally, faculty will be asked to assess whether the student has drawn from a sufficiently broad scope of theatre and performance studies.

Following the completion of the second-and-third year exam, three members of the graduate faculty will read the exam and schedule a one-hour oral defense of the exam, which will be held in late September. Following this defense, the faculty will grade the exam with a score of high pass, pass, low pass, or fail. In the event of a failed exam, the student will be allowed to take the comprehensive exam one additional time in the following academic year.

Part three of the Comprehensive Exam is an oral qualifying examination. Students will declare two areas of specialization and find a committee who can engage in their selected topics by April 15 of the semester prior to the exam. The Director of Graduate Studies will ensure that the proposed topics demonstrate sufficient scope and breadth before approving the subjects. Proposed oral exam areas should ideally be distinct in time and subject matter, focusing on varied themes in theatre and performance studies across distinct geographic and temporal borders. One area of specialization should serve as preparation for writing the dissertation prospectus, while the other may be of use in preparing for a class that the student might like to teach in the future.

After the proposed topics are approved, students will schedule the oral exams in the summer prior to the Comprehensive Exam, sharing a 250-word statement of the topic, and a critical bibliography with their oral exam committee by no later than September 1. Students and faculty should schedule oral exams for October of the third PhD year. Upon receiving notification that they have passed the written components of the Comprehensive Exams, students will sit for an oral examination in their approved fields of specialization. Examinations last two hours (one hour per topic), before a committee of three members of the Graduate Faculty (or an external examiner as necessary). The student is responsible for bringing any necessary paperwork to the exam. Any candidate who fails will be asked to repeat one or both topics at a time to be decided. A second failure entails withdrawal from the program.

Suggestions for Preparation: While every student has different study habits and preferences, some may find the following of assistance in preparing for the written component of the Comprehensive Exams:

Study Groups. Often, students have formed study groups, in which each member of the group assumes responsibility for a certain amount of material (a particular period or literary genre, for example), preparing lectures for the rest of the group. While all the students in the group cover the basic materials in each area of theatre and performance studies, this method ensures that each student will have several specific areas in which they have done additional reading, and has prepared a thoughtful and cogent discussion of the material.

Lecture Preparation. For those students whose schedule or preference precludes group study, the creation of a lecture series, designed to encompass the fundamentals of theatre and performance studies, with a special emphasis given to certain topics/authors, can help organize information.

Practice Exams. Many students have found that writing practice prompts and answers, in addition to simply reading the material, has helped them to organize and synthesize their ideas, and to prepare more fully for the test-taking experience. Students are encouraged to view past examinations, on file in the Department Office.

Consultation with ABD (All But Dissertation) Students. One of the best means of preparing for the written component of Comprehensive Exams is to consult those students who have already taken the exam and get information on their study techniques/strategies.

Dissertation Proposal

Students should begin meeting with their potential dissertation adviser no later than their third semester in the PhD program. Preliminary research for the dissertation can occur before and during the comprehensive and oral examination period. Students should begin to develop dissertation topics with their advisers in order to submit a dissertation prospectus, including the names of departmental committee members, to the Graduate Faculty by the end of the semester in which they've completed the third-year comprehensive exams. The student will collaborate with departmental members of the dissertation committee in order to schedule a prospectus defense within the first month of the spring semester. *(Sample proposals are on file in the Department office and guidelines for completing the proposal are offered within this booklet.)*

Please note that a defense of the dissertation prospectus must be completed by the end of the third PhD year in order to remain in good standing.

Writing the Dissertation

The dissertation may be written off campus, so long as the student stays in regular touch with their adviser. It is recommended that a schedule, provided in the proposal, be adhered to, and that chapters be submitted on a regular basis. After the student has revised the first drafts in compliance with the advice received, the finished dissertation should be submitted to the adviser for review, and only then sent to the members of the defense committee. However, with the approval of the adviser, students may submit early drafts of chapters to a specific expert who will ultimately serve on the committee. Students are encouraged to finish the dissertation a year to eighteen months after prospectus approval. Students should register for Drama 502: Doctoral Degree continuation each semester in which they are working on the dissertation. Additionally students should register for Drama 297/298: Graduate Research in the final fall and spring semesters of enrollment at Tufts.

Please note that students are required to complete at least one dissertation chapter every year from the fourth-year onward in order to remain in good standing.

Dissertation Defense

Following submission of the completed dissertation, the student is required to defend their work before a committee consisting of three members of the Theatre and Performance Studies Graduate Faculty (one member of another Tufts department is permissible) and one scholar from an institution outside of Tufts University. A completed draft of the dissertation must be approved by the adviser and in the hands of the committee one month prior to the intended defense date. These drafts may be provided in hard copy or electronically, depending on committee members' preference. Students should be advised that organizing a defense committee requires time and careful planning. Students should consult the Director of Graduate Studies and Department Chair in order to determine the financial constraints of funding the outside scholar's visit.

It is the student's responsibility to recruit committee members and schedule the meeting. Following the dissertation defense, revisions of the dissertation should be finished and submitted to the adviser in a timely fashion, keeping in mind the academic job market, financial aid, and other extenuating factors.

The student and committee members must be physically present at the defense. In exceptional circumstances, one committee member (not the chair) may be allowed to attend by way of videoconferencing. At the conclusion of a successful defense, all committee members will sign the “Certificate of Fitness,” which the student must provide.”

The defense process must also include a public presentation of the student’s research for the dissertation. It is recommended that this precede the formal, private defense and last no more than fifteen minutes. However, various formats are possible with the consent of the dissertation adviser and Director of Graduate Studies. In the event of a failed defense, a student may revise their dissertation and schedule a new defense at a time when the committee can reconvene, or they can develop a new dissertation project.

Ph.D. Internship in Art Making, Arts Administration, or Arts Activism

In order to prepare people to demonstrate visible skills for multiple career sectors and in order to demonstrate the ability to take on artistic and/or administrative projects for academic institutions, the program requires the completion of a 120-150 hour internship in art making, arts administration, and arts activism, to be completed during the PhD program. Students should consult with the faculty member who will be appointed as the internship facilitator and work to find an organization of interest and a suitable mentor. Students should also register for Drama 275 in the semester that they wish to perform their internship.

Time Limit

There is a time limit for the completion of the dissertation of seven years from the date of registration in the doctoral program. Typically, the completion of courses takes two to three academic years, followed immediately by preparation and successful completion of comprehensive and oral exams, and the writing of a dissertation. However, following the Department’s suggested timeframe should enable students to finish in four to five years.

THESIS AND DISSERTATION WRITING GUIDELINES:

Requirements for Written Work

For the format and style in term papers, theses, dissertations, and proposals, the authority for such matters as punctuation, quotations, and documentation (references, notes, and bibliographies) is the latest edition of *The Chicago Manual of Style* (University of Chicago Press) or the *MLA Style Manual* (Modern Language Association). Please be consistent in your use of style guides. The style of citation to be used is the Endnotes and Footnotes Systems (15.54-64), standard in the humanities.

Suggestion: If students have specific questions about the use of primary source materials or concerning an individual paper or presentation, they are encouraged to consult either their graduate mentor or their instructor. In the past, some students have met with faculty members to discuss preliminary bibliographies for projects, and those faculty members have provided valuable additions and suggestions to guide the students’ research. While this is not a feasible strategy for every project or paper, entering students may wish to approach faculty members if they are having difficulty locating materials. It is assumed that students will only do so after they

have conducted a thorough search on their own. It is not the task of the faculty to assemble student research materials, but rather to assist in locating particularly obscure sources.

Guidelines for Thesis or Dissertation Proposals

The following outline may be useful for students preparing thesis or dissertation proposals. A proposal need not be submitted in this form, but it must give evidence that the student has addressed themselves to the main categories below. Students are also encouraged to view sample copies of thesis and dissertation proposals on file in the Department Office and to discuss the proposal well in advance of submission with their intended advisor.

A thorough proposal should include the following:

1. A section that *isolates* and *defines* the research problem or project.
2. An explanation of the student's working hypothesis or theoretical solution. The research, of course, will challenge, validate, negate, or modify this hypothesis.
3. An explanation of the possible significance or application of the projected findings; or otherwise indication why the project should be carried out.
4. A description of the intended methodologies, research procedures and the possible sources or locations of information.
5. A tentative outline of thesis or dissertation chapters.
6. A calendar for research and writing.
7. A critical bibliography, which evaluates the previous research and scholarship related to the problem. While the bibliography should be as comprehensive as possible, it is understood that the student will append additional material during the actual research and writing process.
8. A choice of adviser and departmental members of the committee (consult with all potential members in advance).

Regulations for Research Involving Interviews and/or Surveys

All research plans that propose the use of data from living human subjects must be reviewed and approved or granted an exemption by the Tufts Institutional Review Board before the research is begun. The IRB is a panel that reviews all human subject research proposals to determine if they assure adequate protection of human participants, as mandated by the Code of Federal Regulations.

Any interviews and/or surveys for dissertations, theses, and even course papers must be approved or exempted by the IRB in advance of the research. The regulation applies not only to data gathered directly by the student, but also to "identified or identifiable secondary data" (that is, someone else's unpublished interviews and/or surveys). In the broadest sense, human subject research includes all data obtained "through intervention or interaction" with living individuals or "personally identifiable information" about live humans, according to the Code of Federal Regulations.

Most cases of human subject research on theatre or performance would qualify for an exemption from IRB review. However, failure to file a protocol and seek approval, even if it turns out the research is entitled to exemption, will be considered non-compliance. In some cases full review may be necessary, such as when there are concerns about the "informed consent" of subjects or

when the subjects are from a “vulnerable population” (e.g., “children, prisoners, decisionally [*sic*] impaired persons and economically or educationally disadvantaged persons”). In cases that are deemed to involve minimal risk, expedited review may be possible.

Failure to obtain IRB approval or exemption prior to beginning human subject research can result in suspension of research, inability to publish, destruction of data, and other sanctions. Serious or continuing non-compliance must be reported to the federal Office of Human Research Protection, and can damage the reputation of the University and jeopardize all research at Tufts involving human subjects. With serious consequences for the individual, department, and possibly the entire community, it is extremely important that graduate students thoroughly follow the procedures and avoid non-compliance.

For complete procedures and more information, students should carefully read the document “Research Involving Human Subjects and the Institutional Review Board (IRB) at Tufts University” (available in the Department Office) and thoroughly peruse the IRB website, <http://www.tufts.edu/central/research/IRB/main.htm> (which includes the protocol forms and a link to the required NIH Tutorial that must be completed on-line). Afterward for queries or further information, the student should confer first with the appropriate member of the Graduate Faculty and then, if needed, with the IRB Administrator in the Office of the Associate Provost for Research on the first floor of Ballou Hall.

GRADUATE SCHOOL REGULATIONS:

All graduate students are expected to be familiar with the contents of the Graduate Handbook issued by the Graduate School, and the guidelines listed in the Tufts *Bulletin*.

Continuation Status and Leaves of Absence

1. Graduate students in residence are expected to be taking courses or conducting research or writing on a thesis or dissertation. Graduate students *in absentia* are expected to be making progress towards a degree by actively conducting research or writing in a thesis or dissertation.
2. Graduate students, whether in residence or *in absentia*, are expected to register with the Director of Graduate Studies and the Graduate School by the beginning of each semester of the academic years, unless they have applied for and have been granted a leave of absence. It is the responsibility of each graduate student to carry out the registration procedure, whether in residence or *in absentia*, even though registration is for thesis or dissertation work only, that is, continuation status.
3. If a student does not register or request a leave of absence for a given semester of the academic year, the Theatre and Performance Studies faculty will assume that the student has withdrawn from the degree program.
4. Graduate students sometimes find it necessary to interrupt progress towards their degrees, either before or after finishing the residency requirements. To apply for a leave of absence, a graduate student must complete the Request for a Leave of Absence form by contacting the Graduate School. Notification of the request should also be submitted to the Director of Graduate Studies. As the form indicates, the request should specify the inclusive dates of the requested leave and the reason. All requests for leaves of absence are reviewed by the

Theatre and Performance Studies Graduate Faculty, which recommends action to the Graduate School Executive Committee, but it is important to note that information may be redacted in order to protect the student's privacy and in compliance with HIPAA and/or FERPA regulations. The Executive Committee of the Graduate School makes the final determination, and the Dean informs the student. If a student is allowed a leave for medical or family reasons, the clock is stopped, and the time on leave is not counted towards the degree.

5. When the student is ready to resume study or research subsequent to an approved leave of absence, they should write a letter to the Director of Graduate Studies and the Dean indicating that intention.
6. The Executive Committee will not grant a leave of absence for more than one year. See the Graduate School's Handbook for details.

It should be realized that these guidelines place a special responsibility on the student *in absentia* to register and to keep the Director of Graduate Studies and a thesis/dissertation advisor up-to-date on the research and writing process. In the past, the Director of Graduate Studies has completed the registration paperwork for students *in absentia* who are still in continuation status. The DGS will continue to do so, but only after receiving a progress report and a request from the student *in absentia* by the beginning of each semester. It should also be noted that a graduate degree cannot be awarded to an unregistered student.

These guidelines are not intended to be punitive. They are offered in hopes of providing each student with an understanding of the leave of absence policy. At the same time, the aforementioned policies should provide an opportunity for students and faculty to keep in touch and should, we hope, provide some stimulus to the student's continuing progress toward the completion of the degree.

Faculty Regulations Concerning Incomplete Grades

Any graduate student with more than one incomplete grade at the end of a term's study will receive warning that their status in the program is in jeopardy. Any student on financial aid, assistantships, etc., who has more than one incomplete grade at the end of a term's study will have their appointment withdrawn.

All incomplete grades must be completed by the sixth week of the academic term following the semester in which the incomplete is taken, or the student may be required to withdraw from the program. The above stipulations may only be waived by petition of the student to the Graduate School, duly supported and with the voting consent of the Graduate Faculty.

PROFESSIONAL DEVELOPMENT OPPORTUNITIES:

Professional Development Programming

The Department of Drama and Dance augments education in the classroom by organizing professional development programming in collaboration with graduate students. Each semester the department will hold approximately events related to various strategies for shaping one's career with topics including, but not limited to, book and article preparation, academic job market skills, book clubs, research presentations, and discussions about alt-academic career

trajectories. Graduate students, under the guidance of the Director of Graduate Studies are invited to assist in the coordinating, planning and staging of these programs. Graduate student attendance is also required, with exceptions for extenuating circumstances.

Production Opportunities

Faculty directors of departmental productions (there are three per academic year) will often seek graduate students to serve as assistant directors and dramaturgs. Directors will often send out a call for these positions via email and make the selection based upon a brief interview and/or past knowledge of the individual(s). The recruitment and selection of dramaturgs will begin in the spring semester, just after the upcoming season of plays is announced. Although the specific types of labor required for each position vary from production to production, responsibilities often begin in the semester or summer before rehearsals. Dramaturgs and Assistant Directors may also assist the director in creating post-show talks or other supplemental programming connected to the performance.

Responsibilities of the graduate dramaturg(s) will be determined in consultation with the faculty director, but in most cases they will include:

1. Historical, biographical, literary and/or theoretical research related to the play that will assist the director and designers in preparing the production.
2. An article and/or graphics on the dramaturgical and historical backgrounds for audiences (at the discretion of the production's director and the editor of *Prologue*). If a faculty member does not want to write their essay for *Prologue*, the dramaturg may be given that opportunity (again, at the discretion of the editor and the faculty director).
3. Assistance at some rehearsals, sharing research with actors and/or aiding actors with their character research.

Responsibilities of the assistant director will vary considerably from show to show, but usually include running warm-ups, coaching actors, and taking over rehearsals in the director's absence.

Additionally there will be several opportunities throughout the academic year to collaborate with Tufts undergraduate theatre ensembles or to stage workshop productions supported by the department. Undergraduate theatre troupes stage over a dozen plays and musicals throughout the academic year. Graduate students can serve as directors and designers for these productions. These production positions are determined via a proposal process that is idiosyncratic to each organization, so students are encouraged to learn the methods of these clubs.

Finally, the department has several "workshop" production slots scheduled throughout the fall and spring semester, which are minimally designed. Typically, these spots are reserved for seniors working on thesis and capstone projects. However, there will be instances in which these slots will be open and available to graduate students. Students who wish to direct in the workshop slots should propose a project to the department's season selection committee by announced deadlines. Typically these proposal deadlines fall in September, November, and January.

Each graduate dramaturg or assistant director for a major production may register for 1/2 credit of DR185 Practicum in Directing, DR184 Practicum in Design, or DR193 Practicum in Dramaturgy. These projects will be supervised and graded by the faculty director of the play. If desired, another 1/2 credit can be obtained by expanding your labors into a full-length research paper under the guidance of the same faculty member.

Each graduate student may be a dramaturg or assistant director for credit only once during coursework.

Active involvement in production work is consistently proven to increase one's viability on the academic job market. Graduate students are strongly encouraged to seek opportunities to participate actively in productions, although this work should not come at the expense of classroom study. Production work compliments the work that we do in the classroom and this has long been a philosophical tenet held by the graduate faculty, as indicated by our own involvement in university production.

Teaching Assistantships

In order to provide graduate students with pedagogical experience in front of a class and to encourage them to create organized classroom presentations under faculty supervision, each graduate student is required to lead at least two formal class sessions in each course for which they are serving as a Teaching Assistant. Students should consult with the instructors of those courses to arrange specific dates and topics for lectures. Additionally advanced students may be invited to teach courses of their own including Acting I, Introduction to Theatre, Directing I, and courses in Theatre History, Theory, and Literature. Teaching opportunities outside of the department are explored later in this section.

Students will be provided an opportunity to list preferences among the courses offered in a semester as Teaching Assistants and solo instructors. The graduate faculty will consider these student preferences along with departmental need in appointing students to particular courses.

Teaching Assistants should register for DR405: Graduate Teaching Assistant in all semesters in which they are assigned Teaching Assistantships through the department. The faculty will generate progress reports on each teaching assistant at the end of each semester. These will review a student's performance as a teaching assistant for a specific course, and in any other relevant pedagogical capacity.

Research Leave

In the fourth year of the PhD program, graduate students may apply for a semester of paid research leave in order to support their dissertation projects. These positions are formally listed as TA positions, but have no teaching responsibility and carry additional support for conference travel. In order to be eligible to apply for a research leave, a student must have defended their dissertation prospectus by February 28 of year three in the Ph.D. program. The student must agree that they will not take on other paid teaching positions at Tufts or another institution in the leave semester.

The department reserves the right to choose which semester a student takes leave, although it will give strong weight to student preference.

Student Representation

A graduate student representative attends Department meetings and serves as a liaison between Theatre and Performance Studies graduate students and the Director of Graduate Studies. Though graduate students are not able to vote on faculty decisions, the representative may serve on committees, and is encouraged to consult with the faculty about the wishes and needs of the graduate students in the Department. This student will also conduct weekly meetings with the Director of Graduate Studies in order to discuss student questions and concerns.

Theatre and Performance Studies students are also encouraged to participate in the Student Theatre Association for Graduate Education (S.T.A.G.E.), an organization dedicated to fostering a supportive environment for graduate students, organizing and funding social events, encouraging inter-and-intra-departmental collaboration, and serving as a forum for communication within the department and as a safe space for addressing student concerns.

Graduate student delegates also serve in the Tufts University Graduate Student Council and sub-committees. This Council addresses issues of funding and student life for graduate students across the College of Arts and Sciences. The graduate students in each department elect representatives at the beginning of the academic year. Information concerning elections and openings is forwarded to the Department from the GSC. The departmental representatives are important advocates for the graduate student body. Representation on various bodies should be distributed among the students.

Academic Conferences

Various professional organizations provide some of the best options for furthering professional contacts by sponsoring conferences and job seminars, and offering guides to publication in the field. Students may wish to consider joining one or more of these organizations (many of which offer substantial benefits, such as complimentary subscriptions and discounted student membership rates). Information on organizations such as the American Society for Theatre Research (ASTR), the Association for Theatre in Higher Education (ATHE), the International Federation for Theatre Research (IFTR), the Mid-America Theatre Conference (MATC), Performance Studies International (PSI) and the American Theatre and Drama Society (ATDS) can be found at their websites. Participation at major conferences signals that you are a serious scholar and a contender for jobs.

Students should be mindful of an organization's scope and reputation and strive to attend conferences where they can network with the leading scholars in the field. While smaller conferences may accept a higher yield of applicants, advanced students should set their sights higher. The Graduate Faculty is happy to advise students should they have questions about a particular conference or organization.

Best practices suggest the following conference trajectory for graduate students in theatre and performance studies:

All students are encouraged to actively participate in graduate student organizations at conferences, working groups at ASTR, or to attend Focus Group Meetings and become actively involved in a Focus Group at ATHE.

First-year Master's students should make an effort to attend ASTR or ATHE in order to learn the working structures of each conference. Advanced students may wish to propose a paper for a Focus Group Debut Panel at ATHE.

Second-year Master's students and First-and Second Year PhD students should present a paper at a major conference. Students are also encouraged to run for graduate student representative positions within the field.

ABD students should plan to organize a panel or working group within the conference, collaborating with peers and colleagues from other institutions in order to do so. Advanced students may wish to propose plenary papers to ASTR.

There are also two formal opportunities to present one's research at Tufts:

1. A competitive nation-wide conference sponsored by the English and Drama departments in the fall semester.
2. An all-university research competition sponsored by the Graduate School of Arts and Sciences, held in the spring. There are financial awards for the best presentations in several categories.

Students should be advised that the completion of their degree is their chief priority. The Department does not recommend participating in multiple conferences in an academic semester.

Publications

Performing arts organizations and academic journals regularly circulate requests for written articles or reviews. Students are encouraged to develop aspects of their research for publication, which helps build both professional contacts and one's CV. ATHE publishes a guide to journals (which also includes submission requirements), and calls for papers are regularly circulated on the departmental listserv or via email. Students may wish to discuss submissions with faculty members in the department, who are always ready to advise and comment on material. Students should be aware that a peer-reviewed article holds far greater weight than book and performance reviews, however, students should look to pursue many opportunities while enrolled in the program.

Academic Job Opportunities

Because of the large number of undergraduate institutions in the Boston area, Tufts students have enjoyed success at finding adjunct or lecturer positions at neighboring universities. In the past, students have worked for Boston College, Boston University, Dean College, Emerson College, Emmanuel College, Merrimack College, Northeastern University, Pine Manor College, Regis College, Suffolk University, UMass Boston, and Wheaton College among others. Students who have completed their comprehensive exams, and who are remaining in the area to pursue their

dissertation research, are encouraged to contact these and other universities with a letter of interest and CV. The graduate program in Theatre and Performance Studies hopes to continue building upon strong and positive relationships with many of these departments, and in many cases Tufts faculty members can offer personal recommendations.

Students are encouraged to inform themselves of an institution's needs and educational mission prior to application.

Students may also consider applying to the Tufts Experimental College, a center at Tufts that offers a selected range of courses intended to broaden and enrich the traditional curriculum of an undergraduate education. Graduate students who are interested in teaching in the Experimental College program may submit proposals for courses to the ExCollege staff. For more information, visit the Experimental College website at <http://www.excollege.tufts.edu>.

When students are in the final year of dissertation writing, they are encouraged to consult the Department's copies of *ARTSearch*, the *Chronicle of Higher Education*, www.higheredjobs.com, and the ATHE/ASTR job banks, all of which offer listings of job opportunities across the country. Students should consult with their adviser and with the Director of Graduate Studies in order to discuss their application materials and determine what jobs are most viable. Print materials may be used in the Department Office only.

Letters of Recommendation

In the course of a student's career at Tufts, the need for letters of recommendation for grants, awards, entry to archives, and employment will arise. The most efficient way to fulfill this need is to have a professor write a general letter and file it with Administrative Services of Students Services in Dowling Hall (http://uss.tufts.edu/registrar/SS_StudentForms.asp, or with a digital account through *Interfolio* or the *Chronicle of Higher Education's* Vitae program. The student then need only ask that a letter be directed to the given institution when occasion arises.

Professors may be able to tailor individual letters, but students should provide significant advance notice. It is reasonable to request that a professor update a letter annually, or when new information emerges such as a new publication, completion of the dissertation, or other major career advancements occur.

GRADUATE FUNDING SOURCES

All Students admitted into the program will receive a tuition scholarship that covers tuition costs through the duration of the program, provided that one maintains full-time status. Additionally Tufts University provides graduate students with five years of health insurance. Health insurance can be purchased through the university after five years has concluded.

Prerequisites

All types of assistance from the Department and/or Graduate School require the maintenance of at least a "B" average in courses at Tufts, no more than one incomplete and no incomplete carried through a semester. Failure to meet these requirements will result in the loss of the assistantship or fellowship.

First Year Fellowships

All incoming students will receive a first-year fellowship, currently valued at \$21,000. These fellowships are not renewable.

Teaching Assistantships

Students in good standing may be awarded teaching assistantships in the second through fourth years of their PhD program, with a fifth year given to students enrolled in the M.A./Ph.D. program. These assistantships may involve grading for lecture classes, teaching solo courses, or serving as an assistant in discussion-based and/or writing-intensive courses. Students will also be assigned additional duties assisting members of the faculty or staff. The teaching and professional development opportunities entail up to 20 hours of work per week. All teaching assistantships currently carry a stipend of \$21,000 per annum, payable over the nine-month period from September through May.

At the beginning of each semester, a Teaching Assistant will consult with their supervisor to discuss their responsibilities. At the end of each semester, the instructor will complete an evaluation of the Teaching Assistant's performance. TAs who commute or leave the area at the end of term must make sure that they have fulfilled all their commitments before their departure (as stipulated in the annual TA contract).

Summer School Tuition

Students taking summer school courses may do so without additional tuition costs, provided that the course is counted toward the degree (exclusive of language instruction). The Graduate School will pay summer tuition for full-time students. All graduate students must pay the registration fee. Only courses numbered above 100 may be considered and approval must be obtained from the Director of Graduate Studies.

GSAS Dissertation Fellowship

The graduate school awards Ph.D. fellowships, currently valued at \$8,000 in the summer following the fourth year for Ph.D. students or following the fifth year for M.A./Ph.D. students. In order to be eligible, students must have an approved dissertation prospectus and demonstrate progress towards completing the degree. Students should apply directly to the Dean of the Graduate School for these funds, with a CV, a dissertation abstract, and a brief account of how the four months of the fellowship will be employed. Application also requires an endorsement from the Theatre and Performance Studies Program.

Conference and Research Funding

There are five primary sources from which students may seek funding to cover the cost of research trips and conferences.

- The Sherwood Collins Graduate Endowment Fund: A Department fund established to assist graduate students in expenses for conferences, language study, and/or research. Students may request up to \$750 per year in assistance from the Collins Fund. In past years, grants from this fund have been used for partial support to cover expenses incurred while researching dissertation, expenses incurred by students

traveling to deliver a paper at a scholarly conference, or other extraordinary expenses. Students may apply for funding from the Collins Fund at any time during the year. They are encouraged to do so well in advance of the event. Students traveling to make presentations at conferences or to complete research are reminded to retain all receipts to submit for reimbursement. There is no carry-over from year to year, so students are reminded to use their allotted funds within the fiscal year.

- Graduate School of Arts and Sciences (GSAS): Students may apply to the GSAS to cover the cost of travel for research or to attend a conference (\$200 if not presenting; \$400 if presenting). Awards are given on a first-come/first-served basis, and each student may receive only one award per academic year. Students must complete a travel reimbursement request form, which is available from the Dean of the Graduate School of Arts and Sciences. Students should note that all awards are made as reimbursements—no travel advances are available. Only one award is made per academic year.
- Graduate Student Council (GSC): Students should refer to the above guidelines for making application to the GSC travel fund. The GSC awards up to \$100 to cover the costs of research or conference travel. Again, awards are given on a first-come/first-served basis so early application is encouraged.
- Graduate Student Research Award. Students may apply for research funding through the Graduate School. The maximum award funded is \$500/one per year by submitting a proposal. Applications are available upon request from the Graduate School (617.627.3106 or <http://ase.tufts.edu/gradstudy/research/>).
- The Laurence Senelick Graduate Fund: This fund exists to assist students who need funding for non-English language instruction. Rules for applying are the same as those for the Collins Fund.

Center for the Humanities (CHAT) Dean's Dissertation Fellowship

Each year the Center for the Humanities at Tufts offers two fellowships to graduate students in Theatre and Performance Studies, English and History. These are competitive and available only to students who have embarked on writing the dissertation. Fellows are provided with a stipend and an office at the Center. Students interested in applying need to be nominated by a member of the Faculty, usually in the spring semester. If the student wishes a nomination, the Graduate Faculty should be informed in the first week of the spring semester. The department will nominate students based on a variety of qualifications including dissertation progress, quality and number of conference presentations, quality and number of publications, and competitive viability for the award.

Dean's Summer Humanities Fellowship

Each year the Dean of the Graduate School of Arts and Sciences offers fellowships to graduate students designed to support dissertation-level research. These fellowships are competitive and available only to students who have embarked on writing the dissertation. Students interested in applying need to be nominated by a member of the Graduate Faculty, usually in the spring

semester. If the student wishes a nomination, the Graduate Faculty should be informed in the first week of the spring semester. The department will nominate students based on a variety of qualifications including dissertation progress, quality and number of conference presentations, quality and number of publications, and competitive viability for the award.

Tisch Library Summer Fellowships

These are competitive fellowships, to enable graduate students working on their dissertations to carry on research during the summer. Students may ask to be nominated by members of the department. If the student wishes a nomination, the Graduate Faculty should be informed in the first week of the spring semester. The department will nominate students based on a variety of qualifications including dissertation progress, quality and number of conference presentations, quality and number of publications, and competitive viability for the award.

Graduate Institute for Teaching (GIFT)

The Graduate School of Arts and Science annually offers doctoral student the opportunity to take part in GIFT, which concentrates on teaching and curriculum development for undergraduate courses. GIFT has an interdisciplinary focus on issues concentrating leadership, cognition, communication, pedagogy and methods of learning assessment. The program is divided into two phases. During phase I, teaching fellows (TFs) attend a series of summer workshops on teaching pedagogy. These workshops focus on areas such as syllabus and course design, lesson planning, teacher-student relationships, and teaching with technology. Each student also delivers a practice lesson at the end of Phase I. The lesson—delivered before an audience of fellows and faculty members—is an opportunity to practice what was learned during the workshops and receive valuable feedback.

Phase II takes place during the fall or spring semesters when teaching fellows co-teach a course with a Tufts faculty member, who also serves as a mentor. In this role, the faculty mentor provides structured guidance when it comes to classroom teaching (fellows lead a minimum of two classroom sessions); developing exam and essay questions; and applying what was learned during the workshops to a classroom setting.

PhD candidates selected for a GIFT fellowship do not pay any tuition and receive a taxable stipend. In their academic records the student receives a one credit transcript notation of "S" (Satisfactory) under the "Special Topics" course, Graduate Institute for Teaching (CSS 145). Students apply for GIFT Fellowships in collaboration with Tufts University Faculty. The faculty member need not be in Drama and Dance. Additional information can be procured on the GIFT site: <http://asegrad.tufts.edu/academics/professional-development/graduate-institute-teaching-gift/apply-gift>.

Professional Organization Funding

Students should also be aware of the many awards made by organizations such as ASTR, IFTR, ATHE, etc., which often subsidize travel to conferences, offer prizes for articles and essays, and otherwise recognize outstanding work and promise. Additionally students may volunteer at conferences in order to have their registration fees offset.

ADDITIONAL INFORMATION

Writing Resources.

Students who are having difficulties with writing papers should seek assistance from the Academic Resource Center (<http://uss.tufts.edu/arc>) which provides tutoring by writing consultants and English-language support for international students. The ARC also offers support on the technical aspects of writing a thesis, dissertation, conference paper or grant application.

Offices.

There is a Theatre and Performance Studies graduate student lounge on the second floor of the Aidekman Arts Center, down a corridor near the Cohen Auditorium balcony. Additionally, Teaching Assistants share office space provided by the Department of Drama and Dance.

There is also a Graduate Student Lounge located in rooms 001 and 002 in the basement of West Hall, where there is access to a conference room, a big-screen cable television, Mac and PC computer, a printer, a photo-copier, wireless internet and storage lockers. The lounge is adjacent to West Café with low-priced coffee and snacks. Another Graduate Lounge is located in Curtis Hall.

Photocopying.

Free photocopying is available in the mid-campus Graduate Student Center. The photocopier in the Drama Office is to be used only by teaching assistants carrying out duties for their course. Private photocopying (scripts, book chapters, theses, etc.) may not be done on that machine, because the cost of paper and ink to the Department is exorbitant.

Appendix 1: M.A Checklist

Graduate Program in Theatre & Performance Studies

M.A. Protocol

I. Complete **9 courses**, four of which must be graduate seminars.

- ___ DR 220: Introduction to Graduate Research
- ___ DR 221: Theatre Pedagogy, Curriculum, and Professional Development
- ___ DR 2__ : _____ (Drama Graduate Seminar)
- ___ DR 2__ : _____ (Drama Graduate Seminar)
- ___ _____ : _____ (Approved Course*)
- ___ _____ : _____ (Approved Course*)
- ___ _____ : _____ (Approved Course*)
- ___ _____ : _____ (Approved Course*)
- ___ _____ : _____ (Approved Course*)

*An approved course may be within the Drama Department or members of the Theatre and Performance Studies faculty may approve a course in another department.

II. Demonstrate **reading proficiency** in **one non-English language** prior to comprehensive examinations.

___ Language _____ (completed by the end of year 1)

III. **Completed Dissertation**

- ___ Completed prospectus defense
- ___ Completed thesis submitted to defense committee
- ___ Successful thesis defense

Appendix B: Ph.D. Checklist

Graduate Program in Theatre & Performance Studies

Ph.D. Protocol

I. Complete **18 credits** prior to sitting for the comprehensive examinations.

- DR 220: Introduction to Graduate Research
- DR 221: Theatre Pedagogy, Curriculum, and Professional Development
- DR 261: Classical Dramatic Theory and Criticism
- DR 262: Modern and Postmodern Dramatic Theory
- DR 2__ : _____ (Drama Graduate Seminar)
- DR 2__ : _____ (Drama Graduate Seminar)
- DR 2__ : _____ (Drama Graduate Seminar)
- DR 2__ : _____ (Drama Graduate Seminar)
- DR 2__ : _____ (Drama Graduate Seminar)
- _____ : _____ (Approved Course*)
- _____ : _____ (Approved Course*)
- _____ : _____ (Approved Course*)
- _____ : _____ (Approved Course*)
- _____ : _____ (Approved Course*)
- _____ : _____ (Approved Course*)
- _____ : _____ (Approved Course*)
- _____ : _____ (Approved Course*)

*An approved course may be within the Drama Department, another course approved by members of the Theatre and Performance Studies faculty, or up to 6 courses taken for the Master's degree.

II. Demonstrate **reading proficiency** in **two non-English languages** prior to comprehensive examinations.

Language _____ (completed by the end of year 1)

IV. Complete written **Comprehensive Examinations**.

Second-Year Exam in Theatre History, Historiography, and Popular Entertainment

Third-Year Exam in Theatre Theory, Critical Theory, and Performance Studies

Oral Examinations.

Approved Area 1: _____

Approved Area 2: _____

IV. Internship

V. **Completed Dissertation**

Completed prospectus defense

Completed dissertation submitted to defense committee

Successful dissertation defense

Appendix C: Finalized Revisions to Course Structure — December 2016

Required Courses for PhD: Research Methods, Pedagogy and Curriculum, Theory I, and Theory II

*Students must develop an internship during their Ph.D. program in order to graduate.

Program Year	1 st Year MA	2 nd Year MA 1 st year PhD	2 nd Year PhD	3 rd Year PhD	4 th Year PhD	5 th Year PhD and Beyond
Fall Semester	3 Courses	<u>MA</u> 2 Courses TA Position <u>PhD</u> 3 Courses	Comprehensive Exam 1 and Oral Defense 3 Courses (1 outside of department) TA Position	Comprehensive Exam 2 and Oral Defense Dissertation Prospectus Due Dissertation Prospectus Defense TA Position	Dissertation Writing TA Position (Potential Research Leave Semester)	GSAS Dissertation Fellowship \$8000 TA positions as available
Spring Semester	3 Courses Complete Language Requirement (Summer)	<u>MA</u> 1 Course MA Thesis TA Position <u>PhD</u> 3 Courses Complete Language Requirement (Summer)	3 Courses (1 outside of department) TA Position	Dissertation Writing TA Position	Dissertation Writing TA Position (Potential Research Leave Semester)	TA positions as available Students are encouraged to develop courses for adjunct work and for the Ex-College

Appendix D: Comprehensive Reading List (revised January 2017)

The Comprehensive Exams in Drama provide an opportunity for students to demonstrate their mastery of theatre history, historiography, dramatic literature, critical theory, and performance studies. During the exam, you will be called upon to explain, analyze, synthesize, and make connections between theatrical and performance studies texts of critical and cultural significance. These materials will span across different nations and time periods and you will be well served to integrate that material with concepts, principles and theories across numerous academic disciplines. We are also assessing the clarity and persuasiveness of your writing and your ability to use evidence in a way that is logical, organized, and ethical.

Although this list is extensive, it is by no means exhaustive. The goal is not to read each book cover to cover, but to understand its significance, argument, methodology, and limitations so that you may draw upon these materials to advance your own positions about the field. We advise reading strategically in order to supplement the work that you've done in courses and your personal archive of knowledge. You will want to find time to take on some of this reading throughout the academic year as well as the summer preceding each exam. You would also be well served to explore plays mentioned in these studies in order to best prepare for the exam.

The comprehensive exam will take place across two years. In the first year, you will be assessed on your ability to engage in theatre history, historiography, and theatre iconography. In the second year, your exam will focus on critical theory and performance studies and their interventions on ways of reading, knowing, seeing, and understanding texts and performances.

Exam 1

I. REFERENCE WORKS

Students should become familiar with the available resources by perusing the reference section of libraries and cross-checking entries in various works. Please seek the most recent editions of these and all other books listed in this reading list.

Banham, Martin, ed. *Cambridge Guide to the Theatre*

Banham, Martin, ed. *Cambridge Guide to African and Caribbean Theatre*

Brandon, James, ed. *The Cambridge Guide to Asian Theatre*

Carlson, Marvin. *Theories of the Theatre*

Cole, Toby & Helen Chinoy. *Actors on Acting*

- - -. *Directors on Directing*

- - -. *Playwrights on Playwriting*

Davis, Tracy C., ed. *The Cambridge Companion to Performance Studies*

DeGrazia, Margreta and Stanley Wells, ed. *The Cambridge Companion to Shakespeare*.

Dukore, Bernard, ed. *Dramatic Theory and Criticism: Greeks to Grotowski*

Dutton, Richard, ed.. *The Oxford Handbook of Early Modern Theatre*.

Kennedy, Dennis, ed. *The Oxford Encyclopedia of Theatre and Performance*

McDonald, Marianne and J. M. Walton, eds. *Cambridge Companion to Greek & Roman Theatre*

Miller, Tice & Don. B. Wilmeth, eds. *Cambridge Guide to American Theatre*
Richards, Jeffrey H. and Heather S. Nathans. *The Oxford Handbook of American Drama*
Senelick, Laurence. *A Historical Dictionary of Russian Theatre*
Trussler, Simon, ed. *The Cambridge Illustrated History of British Theatre*
Wilmeth, Don et al., eds. *Cambridge History of American Theatre*, 3 vols.

II. COMPREHENSIVE HISTORIES AND HISTORIOGRAPHY

Bial, Henry and Scott Magelssen, ed. *Theatre Historiography: Critical Interventions*
Brockett, Oscar and Frank Hildy. *History of the Theatre*
Canning, Charlotte and Thomas Postlewait, *Representing the Past*
Postlewait, Thomas. *Cambridge Introduction to Theatre Historiography*
Postlewait, Thomas & Bruce A. McConachie, eds. *Interpreting the Theatrical Past*
Roach, Joseph. *It*
Senelick, Laurence. *The Changing Room. Sex, Drag and Theatre.*
Sofer, Andrew. *The Stage Life of Props*
Wilmer, S. E., ed. *Writing & Rewriting National Theatre Histories*
Worthen, W.B. and Peter Holland, eds. *Theorizing Practice: Redefining Theatre History*
Zarrilli, Phillip B. et al. *Theatre Histories, an Introduction.*

III. SPECIALIZED STUDIES IN THEATRE AND ITS CONTEXT

A. Greek and Roman

Ashby, Clifford. *Classical Greek Theatre: New Views on an Old Subject*
Beacham, Richard. *The Roman Theatre and its Audience*
- - -. *Spectacle Entertainments of Early Imperial Rome*
Csapo, Eric, and Margaret C. Miller, eds. *The Origins of Theater in Ancient Greece and Beyond.*
Easterling, Pat, and Edith Hall, eds. *Greek and Roman Actors: Aspects of an Ancient Profession*
Marshall, C. W. *The Stagecraft and Performance of Roman Comedy*
Powers, Melinda. *Athenian Tragedy in Performance*
Rehm, Rush. *The Play of Space: Spatial Transformation in Greek Tragedy.*
Rorty, Amelie Oksenberg. *Essays on Aristotle's Poetics*
Vince, Ronald W. *Ancient and Medieval Theatre: A Historiographical Handbook*
Winkler, J. and F. Zeitlin, eds. *Nothing to Do with Dionysos? Athenian Drama in its Social Context*

B. Medieval Europe

Carlson, Marla. *Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists*
Cox, John D., and David Scott Kastan. *A New History of Early English Drama*
Enders, Jody. *Death by Drama and Other Medieval Urban Legends*
- - -. *The Medieval Theatre of Cruelty: Rhetoric, Memory, Violence*
Hanawalt, Barbara A. and Michal Kobialka, eds. *Medieval Practices of Space*
Harris, John Wesley. *Medieval Theatre in Context: an Introduction*
Kobialka, Michal. *This is My Body*
Vince, Ronald. W. *Companion to Medieval Theatre*

C. Renaissance Europe

- Bentley, G. E. *The Profession of Dramatist in Shakespeare's Time*.
- - -. *The Profession of Player in Shakespeare's Time*
Clubb, L. G. *Italian Drama in Shakespeare's Time*
Cohen, W. *Drama of a Nation: Public Theatre in Renaissance England and Spain*
Cox and Kastan. *A New History of Early English Drama*
Gurr, Andrew. *Playgoing in Shakespeare's London*
Kennard, J. S. *The Italian Theatre*
McKendrick, Maureen. *Theatre in Spain 1490-1700*
Orell, J. *The Human Stage. English Theatre Design 1567-1640*
Orgel, Stephen. *Impersonations*
Peters, Julie Stone. *Theatre of the Book 1480-1880. Print, Text and Performance in Europe*
Richards, J. & L. *The Commedia dell'arte: A Documentary History*
Vince, Ronald. *Renaissance Theatre: A Historiographical Handbook*
Welsford, Enid. *The Court Masques*

D. 17th and 18th Century Europe

- Barnett, D. *The Art of Gesture: The Practices and Principles of 18th Century Acting*
Brandt, G. W. and W. Hogendoorn, eds. *German and Dutch Theatre 1600-1848*
Camp, Pannill. *The First Frame: Theatre Space in Enlightenment France*
Castle, Terry. *Masquerade and Civilization*
Fischer-Lichte, Erika. *History of European Drama and Theatre*
Freeman, Lisa. *Antitheatricality and the Body Public*
Hume, Robert D., ed. *The London Theatre World 1660-1800*
Karlinsky, Simon. *Russian Drama from its Beginnings to Pushkin*
Lawrenson, Thomas. E. *The French Stage & Playhouse in the XVIIth Century*
Lough, J. *Paris Theatre Audiences in the 17th and 18th Centuries*
Lynch, J. J. *Box, Pit and Gallery: Stage and Society in Johnson's London*
Roach, Joseph. R. *The Player's Passion: Studies in the Science of Acting*
Scott, Virginia. *The Commedia dell'arte in Paris*
- - -. *Women on the Stage in Early Modern France*
Vince, Ronald W. *Neoclassical Theatre: A Historiographical Handbook*
Williams, Simon and Maik Hamburger, eds. *A History of German Theatre*

E. 18th and 19th Century America

- Cima, Gay Gibson. *Early American Women Critics*
- - -. *Performing Anti-Slavery*
Dudden, Faye E. *Women in the American Theatre: Actresses and Audiences 1790-1870*
Hughes, Amy. *Spectacles of Reform*
Grossman, Barbara Wallace. *Funny Woman: The Life and Times of Fanny Brice*
- - -. *A Spectacle of Suffering: Clara Morris on the American Stage*
Johnson, Odai. *Absence and Memory in Colonial American Thought*
Jones, Douglas. *The Captive Stage*
Lane, Jill. *Blackface Cuba*
Lott, Eric. *Love and Theft*

McConachie, Bruce. *Melodramatic Formation: American Theatre and Society 1820-1870*
 Miller, Tice. *Entertaining the Nation*
 Nathans, Heather. *Early American Theatre from the Revolution to Thomas Jefferson*
 - - -. *Slavery and Sentiment on the American Stage*
 Rebhorn, Matthew. *Pioneer Performances: Staging the Frontier*
 Reed, Peter. *Rogue Performances: Staging the Underclasses in Early American Theatre Culture*
 Roach, Joseph. *Cities of the Dead*
 Robinson, Marc. *The American Play 1787-2000*
 Versenyi, Adam. *Theatre in Latin America Religion, Politics & Culture from Cortès to the 1980s*
 Ybarra, Patricia. *Performing Conquest*

F. 19th Century Europe

Booth, Michael. *Theatre in the Victorian Age*
 - - -. *Victorian Spectacular Theatre 1850-1910*
 Carlson, Marvin. *The French Stage in the Nineteenth Century*
 - - -. *The German Stage in the Nineteenth Century*
 Davis, Tracy C. *The Actress as Working Woman*
 - - -. *The Economics of the British Stage*
 - - -. and Peter Holland, eds. *The Performing Society: Nineteenth Century Theatre's History*
 Meisel, Martin. *Realizations: Narrative, Pictorial & Theatrical Arts in 19th-century England*
 Pullen, Kirsten. *Actresses and Whores: On Stage and in Society*
 Senelick, Laurence. *The Chekhov Theatre: A Century of the Plays in Production*
 Thomas, Carlson and Etienne. *Theatre Censorship from Walpole to Wilson*

G. 20th Century Europe

Brockett, Oscar & R. Findlay. *Century of Innovation*
 Esslin, Martin. *The Theatre of the Absurd*
 Fuchs, Elinor. *The Death of Character: Perspectives on Theatre after Modernism*
 Harding, James M. *Contours of the Modernist Avant-garde*
 Innes, Christopher. *Avant-Garde Theatre 1892-1992*
 Kennedy, Dennis. *Looking at Shakespeare: A Visual History of Twentieth-Century Performance*
 Kirby, Michael. *Futurist Performance*
 Ridout, Nicholas. *Passionate Amateurs: Theatre, Communism, Love*
 Senelick, Laurence and Sergei Ostrovsky, eds. *Soviet Theatre: A Documentary History*
 Willett, John. *The Theatre of Bertolt Brecht*

H. 20th Century America

Arrizon, Alicia. *Latina Performance: Traversing the Stage*
 Bernstein, Robin. "Dances with Things: Material Culture and the Performance of Race"
 Bigsby, C. W. E. *Modern American Drama, 1945-1990*
 Carpenter, Faedra. *Coloring Whiteness: Acts of Critique in Black Performance*
 Case, Sue-Ellen. *Feminism and Theatre*
 Catanese, Brandi. *The Problem of the Colorblind*
 Colbert, Soyica. *The African American Theatrical Body*
 Graham-Jones, Jean. *Exorcising History: Argentine Theatre Under Dictatorship*
 Hill, Errol and James V. Hatch, *A History of African-American Theatre*

Huerta, Jorge. *Chicano Theatre: Themes and Forms*
 - - -. *Chicano Drama: Performance, Society & Myth*
 Kirle, Bruce. *Unfinished Show Business*
 Lee, Esther Kim. *A History of Asian American Theatre*
 Montez, Noe. *Theatre, Memory, and Transitional Justice in Postdictatorial Argentina*
 Ndounou, Monica. *Shaping the Future of African-American Film*
 Nyong'o, Tavia. *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory*
 Pao, Angela. *No Safe Spaces: Re-Casting Race, Ethnicity & Nationality in the American Theatre*
 Puga, Ana. *Memory, Allegory, and Testimony in South American Theatre*
 Sell, Mike. *Avant-Garde Performance and the Limits of Criticism*
 Shank, Theodore. *American Alternative Theatre*
 Shimikawa, Karen. *National Abjection: The Asian American Body Onstage*
 Taylor, D. *Theatre of Crisis: Drama and Politics in Latin America*
 Waincott, Ronald. *The Emergence of the Modern American Theatre 1914-1929*
 Warner, Sara. *Acts of Gaiety: LGBT Politics and the Performance of Pleasure*
 Westlake, E.J. *Our Land is Made of Courage and Glory*
 Wolf, Stacy. *A Problem Like Maria: Gender and Sexuality in the American Musical*

H. Non-Western

Baumer, Rachel and James Brandon, eds. *Sanskrit Drama in Performance*
 Brandon, James. *Kabuki: Five Classic Plays*
 - - -. *Nō and Kyōgen in the Contemporary World*
 - - -. *Theatre in Southeast Asia*
 Cole, Catherine. *Performing South Africa's Truth Commission: Stages of Transition*
 Dharwadker, Aparna. *Theatres of Independence: Drama, Theory & Urban Performance in India Since 1947*
 Etherton, M. *The Development of African Drama*
 Gargi, B. *Folk Theatre of India*
 Helen Gilbert and Joanne Thompkins, *Post-Colonial Drama: Theory, Practice, Politics*
 Kim, Suk-Young. *Illusive Utopia: Theatre, Film, and Everyday Performance in North Korea*
 Kominz, Laurence. *The Stars Who Created Kabuki: Their Lives, Loves, and Legacy*
 MacKerras, Charles. *Chinese Drama: A Historical Survey*
 Menon, Jisha. *The Performance of Nationalism: India, Pakistan and the Memory of Partition*
 Miettinen, J. O. *Classical Dance and Theatre in South-East Asia*
 Morgan, and Olaniyan. *African Drama and Performance*
 Ortolani, Benito. *The Japanese Theatre: from Shamanistic Ritual to Contemporary Pluralism*
 Richmond, F. P., D. L. Swann and Philip B. Zarrilli, eds. *Indian Theatre: Traditions of Performance*

VI. POPULAR ENTERTAINMENTS

Appignanesi, Lisa. *The Cabaret*
 Bailey, Peter. *Popular Culture and Performance in the Victorian City*
 Bratton, J. S., ed. *Music Hall: Performance and Style*
 Davis, Janet. *The Circus Age: Culture and Society Under the Big Top*
 Herrera, Brian. *Latin Numbers*
 Leabhart, Tom. *Modern and Post-modern Mime*

Savran, David. *A Queer Sort of Materialism*.
Senelick, Laurence. *Cabaret Performance, 1890-1940*.
Toll, R. C. *Blacking Up: The Minstrel Show in 19th-century America*

Exam 2

Theories of the Theatre

Appia, *The Work of Living Art*
Aristotle, *The Poetics*
Artaud, *The Theatre and Its Double*
Barba, *The Paper Canoe*
Barthes, "Death of an Author"
Bergson, *Laughter*
Bharata, *Natyasastra*, trans. and ed. M. Ghosh.
Boal, *Theatre of the Oppressed*
Bogart, *Viewpoints*
Brook, *The Empty Space*
Brecht, *Brecht on Theatre*
Camus, "The Myth of Sisyphus"
Carlson, *The Haunted Stage*
Carlson, *Theories of the Theatre*
Castlevetro, "Poetics"
Chapelain, "Opinions of the French Academy"
Chekhov, *To the Actor*
Craig, "The Actor and the Uber-Marionette"
Coleridge, "Progress of the Drama"
Collier: "A Short View of the Immorality and Profaneness of the English Stage"
Dolan, *The Feminist Spectators as Critic, Utopia in Performance: Finding Hope in the Theatre*
Donatus, *On Comedy and Tragedy*
Diderot, "The Paradox of Acting"
Dryden, "An Essay of Dramatic Poesie"
Fischer-Lichte, *The Semiotics of the Theatre*
Goldoni, *The Comic Theatre*
Grotowski, *Towards a Poor Theatre*
Hegel, "Symbolic, Classic, and Romantic"
Horace, "The Art of Poetry"
Hugo, "Preface to Cromwell"
Jonson, "Timber or Discoveries"
Lehman, *Postdramatic Theatre*
Lessing, *Hamburg Dramaturgy*
Lope de Vega, "The New Art of Writing Plays"
Lukacs, "The Sociology of Modern Drama"
Maeterlinck, "The Tragical in Daily Life"
Marinetti, "Futurist Manifesto"
McConachie, Bruce. *Performance and Cognition*
Meyerhold, *Meyerhold on Theatre*
Mulvey, "Visual Pleasure and Narrative Cinema"

Nietzsche, *The Birth of Tragedy*
 Northbrooke, John. *A treatise against dicing, dancing plays and interludes.*
 Piscator, *The Political Theatre*
 Pavis, *Languages of the Stage*
 Plato, *The Republic, Symposium*
 Schiller, "The Stage as Moral Institution"
 Schlegel, "Lectures on Dramatic Art"
 Serlio, *Architettura* (Book II Theatre Sections)
 Soyinka, *Drama and the African Worldview*
 Spolin, *Improvisation for the Theatre*
 Stanislavski, *An Actor Works on Himself, An Actor's Work on His Role* (Benedetti translation)
 Strindberg, "Preface to Miss Julie"
 Wagner, "Art Work of the Future"
 Zeami, *On the Art of No Drama*
 Zola, "Naturalism on the Stage"

Critical Theory

Agamben, Giorgio. *Homo Sacer: Sovereign Power and Bare Life.*
 Adorno, Theodor and Max Horkmeier. *Dialectic of Enlightenment*
 Anzáldua, Gloria. *Borderlands/ La Frontera*
 Bakhtin, Mikhail, "Carnivale and Carnavalesque"
 Baudrillard, Jean *Simulacra and Simulations*
 Bhaba, Homi. *The Location of Culture*
 Bourdieu, Pierre. *Outline of a Theory of Practice.*
 Butler, Judith. *Bodies That Matter: On the Discursive Limits Of "Sex".*
 ---. *Gender Trouble: Feminism and the Subversion of Identity.*
 Certeau, Michel de. *The Practice of Everyday Life.*
 Debord, Guy. *The Society of the Spectacle.*
 Deleuze, Gilles. *Difference and Repetition.*
 Derrida, Jacques *Writing and Difference*
 Fanon, Frantz. *Black Mask and White Skin*
 Foucault, Michel. *The History of Sexuality: Volume I Introduction.*
 ---. *Discipline and Punish: The Birth of the Prison.*
 ---. *The Order of Things: An Archaeology of the Human Sciences.*
 Freud, Sigmund *The Interpretation of Dreams*
 hooks, bell. *Black Looks: Race and Representation*
 Jameson, Fredric. *Postmodernism or the Cultural Logic of Late Capitalism*
 Jung Carl, *Art as Analytical Form*
 Kristeva, Julia *Powers of Horror*
 Lacan, Jacques *The Mirror Stage*
 Lorde, Audrey, *Sister Outsider*
 Lyotard, Jean Francois. *The Postmodern Condition*
 Marx, Karl and Friedrich Engels, *The Communist Manifesto*
 Omi, Michael and Howard Winant. *Racial Formations in the United States*
 Reinelt, Janelle and Joseph Roach. *Critical Theory and Performance*
 Sedgwick, Eve Kosofsky. *Touching Feeling*

Said, Edward. *Orientalism*
Spivak, Gayatri. "Can the Subaltern Speak?"

Performance Studies

Auslander, Phillip. *Liveness: Performance in a Mediatized Culture*
Austin, J.T. *How to Do Things With Words*
Bernstein, Robin. *Performing American Childhood from Slavery to Civil Rights*
Bharucha, Rustom. *Terror and Performance*
Bial and Brady, *Performance Studies Reader*
Brody, Jennifer Devere. *Punctuation: Art, Politics, and Play*
Chambers-Letson, Joshua Tanako. *A Race so Different*
Chambers-Letson & Elizabeth Son: "Performed Otherwise"
Chaudhuri, Una. *Staging Place: The Geography of Modern Drama*
Cheng, Parker-Starbuck, and Saltz. *Performance and Media: Taxonomies for a Changing Field*
Conquergood, Dwight. *Cultural Struggles*
Croft, *Queer Dance*
DeFrantz, Thomas, *Black Performance Theory*
Foster, Susan Leigh. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*
Goffman, Erving *Presentation of Self in Everyday Life*
Hamera, Judith. *Dancing Communities*
Johnson, E. Patrick. *Appropriating Blackness: Performance and the Politics of Authenticity*
Kirshenblatt-Gimblett, Barbara. *Destination Culture: Tourisms, Museums, and Heritage*
Kim, Suk-Young. *DMZ Crossing: Performing Emotional Citizenship along the Korean Border*
Kun, Josh. "The Aural Border"
Madison, D. Soyini. *Critical Ethnography: Method, Ethics, and Performance*
Magelssen, Scott. *Simming: The Performance of Meaning in Live Immersive Environments*
McMillan, Uri. *Embodied Avatars*
Metzger, Sean. *Chinese Looks*
Muñoz, José Esteban. *Disidentifications: Queers of Color and the Performance of Politics.*
Phelan, Peggy. *Unmarked: The Politics of Performance*
Carrie Sandahl and Phillip Auslander, *Bodies in Commotion: Disability and Performance*
Schechner, Richard. *Performance Theory*
Schneider, Rebecca. *The Explicit Body in Performance*
Sharpe, Christina. *Monstrous Intimacies*
Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas.*
Turner, Victor. *From Ritual to Theatre*
Young, Harvey. *Embodying Black Experience*

Appendix E: Comprehensive Examination Rubric

Evaluate each question using the following criteria

Grade	Argumentation	Organization, Grammar and Mechanics	Evidence/Analysis
A High Pass	The essay knows what it wants to say and why it wants to say it. It goes beyond pointing out comparisons to using them to make a forceful argument.	Every paragraph supports the main argument in a coherent way, and clear transitions point out why each new paragraph follows the previous one. The essay uses correct spelling and punctuation. In short, it generally exhibits a good command of academic prose.	Concrete examples support specific points about the essay's subject. The essay provides the source and significance of each piece of evidence.
A-/B+ Pass	A) The essay has a solid, consistent focus, but it doesn't have a strong point of view OR B) The essay includes some imaginative ideas that hint at a convincing and important argument, but they are not yet working consistently as an argument.	The essay as a whole works in a logical way, but the paragraphs within it do not always follow a consistent logic. Some paragraphs do not offer a reason why they appear where they do. The essay contains occasional but limited errors in syntax, agreement, pronoun reference, and/or punctuation.	The essay offers a mix of solid evidence with occasional unsupported generalizations. It uses most evidence well, but the essay needs additional content or needs to clarify the significance of some of what is already there.
B/B- Low Pass	The paper replaces an argument with a topic, giving a series of related observations without suggesting a logic for their presentation or a reason for presenting them.	The observations of the essay are listed rather than organized. Often, this is a symptom of a problem in argument, as the framing of the paper has not provided a path for evidence to follow. The essay contains frequent errors in syntax, agreement, pronoun reference, and/or punctuation.	The essay offers very little concrete evidence, instead relying on plot summary or generalities to talk about a text. If concrete evidence is present, its origin or significance is not clear.
F	The paper lacks even a consistent topic, providing a series of largely unrelated observations.	The observations are listed rather than organized, and some of them do not appear to belong in the paper at all. The essay contains consistent and basic errors in syntax, agreement, reference, spelling, and/or punctuation.	The essay offers no concrete evidence from the texts or misuses a little evidence. It does still try to talk about texts, though.

Comprehensive Examination Rubric
Evaluate the entirety of the exam

Grade	Breadth of Total Exam
A High Pass	The exam draws from a wide variety of historical periods, theatre/performance theories, and works of dramatic literature across different geographic and temporal boundaries. The exam demonstrates a knowledge of Western and Non-Western texts
A- /B+ Pass	The exam draws from a variety of historical periods, theatre/performance theories, and works of dramatic literature. The exam may be limited in its selection of plays and theories within the Western canon, but it is diverse in its selection of works from varied nations and time periods
B/B- Low Pass	The exam is limited in its utilization of historical periods, theatre/performance theories and works of dramatic literature. The exam draws upon examples from a handful of geographic regions or time periods in order to answer selected questions.
F	The exam draws from a narrow range of plays and topics theatre studies, using repeated historical periods, plays, or theories to answer multiple questions.

Appendix F: Calendar of Duties for the Director of Graduate Studies

Throughout year

- Weekly Meetings with Graduate Student Liaison
- Monthly Meetings with Department Chair
- Monthly Meetings with policy and Programs Committee
- Convene Monthly Graduate Faculty Meetings
- Bi-Monthly update of Academic Jobs postings
- Communicate with prospective graduate students
- Attend GSAS events
- Confer with Department Librarian to order new publications
- Update Graduate School on students' progress towards degree
- Write letters of recommendation
- Meet with students to discuss job market materials
- Approve student leaves when necessary
- Conduct regular advising meetings with graduate students

Note bene: As students pass qualifications (languages, examinations, credit for M.A. courses), the information must be transmitted to Gina Murray at the Graduate School.)

June and July

- Work with students preparing for their oral qualifying exams to develop their rationales and bibliographies
- Complete Revisions to the Graduate Handbook
- Make website revisions to department webpage and GSAS webpage
- Schedule and organize in-house language examinations
- Meet with Graduate Admissions Staff
- Meet with Graduate Career Services Staff
- Meet with Graduate Dean to set annual goals
- Confirm language qualifications for students completing their first year

August

- Solicit information for the Graduate Newsletter
- Plan New Student Orientation/ Registration Meetings for incoming graduate students
- Determine incoming students non-English language status
- Ensure graduate mailboxes are labeled for incoming students
- Set date for graduate reception
- Write comprehensive exams
- Attend ATHE Conference

September

- Administer Comprehensive Exams and Schedule Defenses
- Compile data on previous years academic job market hiring
- Finalize spring semester seminars
- Send out recruitment letters

October

- Administer and Schedule Oral Qualifying Exams
- Solicit requests for TA positions from graduate students
- Submit Dissertations in Progress update to *Theatre Journal*

November

- Schedule Dissertation Prospectus Defenses
- Write contract letters for spring semester
- Attend ASTR Conference
- Release Students for Registration via SIS
- Solicit Nominations for NAGS Awards

December

- Disseminate recruitment materials via social media and varied organizational list-servs
- Organize end-of-term meetings with graduate faculty and students in coursework

January

- Submit incoming Ph.D. students M.A. credits to the Graduate School
- Manage applications to the graduate program (Due January 15)
- Compile online folder with graduate applications and create spreadsheet
- Make initial admissions offers following January graduate faculty meeting
- Request student materials for consideration of summer fellowship nominations

February

- Stage Admitted Students Recruitment Event
- Finalize Fall graduate seminars
- Solicit requests for TA positions from graduate students
- Determine nominated students for Burnim Prize, CHAT, GIFT, Tisch Library Fellow, Dean's Summer Fellow, and Departmental Research Leave
- Ensure that Applications for Graduation are Submitted
- Send adjunct information letter to local institutions

March

- Release students for registration on SIS
- Write contract letters for following academic year
- Solicit graduate student interest in teaching summer courses
- Submit materials to GSAS for Burnim Award, summer fellowships, and CHAT
- Attend MATC Conference

April

- Graduate Application Deadline April 15
- Attend Graduate Awards Ceremony and Present Kalman Burnim Prize
- Compile information about present year's academic job market positions

- Set date for submission of questions for comprehensive exams
- Conduct exit interviews with outgoing graduates

May

- Schedule end-of-term meetings with graduate faculty and students in coursework
- Attend Graduate Hooding Ceremony
- Pair incoming graduate students with student mentors