Department of Theatre Arts
Graduate Student Handbook

CONTENTS
2006-07 (revised for fall 2006)
I. GENERAL INFORMATION
2 Using the Handbook
2 The Arts in Pittsburgh
3 Faculty in the Department of Theatre Arts
3 Programs in the Department of Theatre Arts: Brief Descriptions
4 Theatre Production at the University of Pittsburgh/ The University of Pittsburgh Repertory Theatre

II. UNIVERSITY OF PITTSBURGH AND THE DEPARTMENT OF THEATRE ARTS REGULATIONS
5 Rights and Responsibilities
5 Department of Theatre Arts Office Procedure
5 Admission Status
6 International Student Graduate Admissions
6 Transfer of Credits
7 Registration Procedure
7 Registration Status at Graduation
7 Statute of Limitations
8 Leaves of Absence
8 Probation and Dismissal for Enrolled Graduate Students
8 Grading Practices
9 Evaluation, Termination and Grievance Procedures
11 Requirements for Graduation
12 Certification for Graduation
12 Financial Aid Information
12 Advising Guidelines

III. PROGRAMS OF STUDY: DETAILED DESCRIPTIONS
14 MA in Theatre and Performance Studies
17 MFA in Performance-Pedagogy
20 PhD in Theatre and Performance Studies
29 Combined MA/PhD Degree Program
IV. APPENDICES
31 A. Department Policies for Graduate Student Teachers in Theatre Arts
32 B. Descriptions of PhD Special Options
I. GENERAL INFORMATION

Using the Handbook

This handbook is designed to address policy and practice for graduate students in the Department of Theatre Arts at the University of Pittsburgh. It includes information ranging from admission procedure to filing for graduation, and is intended as a guide for students to be used concurrently with the University of Pittsburgh's Graduate and Professional Bulletin, the official university-wide publication detailing policy and procedure for all graduate students matriculating at the University of Pittsburgh. All graduate students enrolled in the Department of Theatre Arts are required to read this handbook and the Graduate and Professional Bulletin and to follow the policies and procedures described therein. Students should also be advised that policy and procedure change from time to time, and it is their responsibility to stay apprised of the latest edition of both the Theatre Department Handbook at www.pitt.edu/~play and the Graduate and Professional Bulletin at www.pitt.edu/HOME/PP/pp_handbooks.html

IMPORTANT: This publication is the revised Fall 2006 edition. All graduate students entering in the fall of 2006 and after must adhere to the regulations outlined in this edition of the Graduate Student Handbook.

The Arts in Pittsburgh

Pittsburgh has a thriving professional theatre scene. The city's downtown Cultural District hosts an exciting array of new and refurbished theatres: Heinz Hall for the Performing Arts—home of the Pittsburgh Symphony and major Broadway touring shows; the Benedum Theatre—home of the Pittsburgh Opera, the Pittsburgh Ballet and the Civic Light Opera (in addition to touring shows); The O'Reilly Theater (designed by Michael Graves)—home of the Pittsburgh Public Theatre, the city's largest resident professional LORT company; and the Byham Theatre—a renovated vaudeville house from 1904 that serves as the venue for the Dance Alloy (the city's leading modern dance company), Pittsburgh Musical Theatre, and many other local theatre and dance companies. In addition, Pittsburgh has a lively alternative theatre movement, led by City Theatre—a LORT company located on the city's South Side, the Pittsburgh Irish and Classical Theatre, Quantum Theatre and Unseam'd Shakespeare Company (started by doctoral candidates in the Pitt Theatre Department). Located at the picturesque confluence of the Allegheny, Monongahela and Ohio rivers, Pittsburgh is America's Renaissance City. “Renaissance II,” the city’s second building boom in the past 50 years, has recently added many striking skyscrapers to the skyline, including a shimmering glass tower designed by Philip Johnson. In recent years Pittsburgh has frequently been judged to be among the “most livable” cities in the U.S. by the Rand-McNally Places Rated Almanac.

In addition to the large resident performance companies in town, Pittsburgh plays host to world-renowned museums (including the Carnegie Museum of Natural History, the Scaife Galleries, the Mattress Factory, and The Andy Warhol Museum), a major annual Arts Festival, an annual River Regatta, the tri-annual Carnegie International—one of the world’s foremost exhibits of contemporary art—and Pittsburgh Filmmakers, a filmproduction school and presenting organization with several screens located around the city. A variety of music clubs operate in Oakland and downtown, ethnic food festivals spice holiday seasons, and restaurants of all types abound.
Faculty in the Department of Theatre Arts (and their specialties)

*W. Stephen Coleman, Associate Professor PhD, University of Utah. Acting, directing, Shakespeare
Lynne Conner, Assistant Professor PhD, University of Pittsburgh. Playwriting, dramaturgy, dance history and aesthetics, theatre history
Annmarie Duggan, Visiting Lecturer. In Lighting.
Melanie Dreyer, Assistant Professor MFA, Northwestern University. Acting and directing
Attilio Favorini, Professor and Department Chair PhD, Yale. Shakespeare, tragic & comic theory, theatre history & criticism
Kathleen E. George, Professor PhD, University of Pittsburgh. Dramatic theory, playwriting, directing
*Don Mangone, Associate Professor and Costume Designer MA, West Virginia University. Costume design and construction, makeup
Bruce A. McConachie, Professor and Director of Graduate Studies PhD, University of Wisconsin. Theatre history, historiography, directing, contemporary theory
Julie Allardice-Ray, Lecturer/Scenic Director B.F.A, California Institute of the Arts. M.F.A, University of California, Irvine

In addition to regular faculty, the Department annually employs a cadre of Teaching Artists-in-Residence – professional actors, directors and designers who work with undergraduate and graduate students in the classroom, as coaches and in mainstage productions. The Teaching Artists-in-Residence for 2006-2007 are: Elena Alexandratos, Doug Mertz, Kathryn Spitz, and Holly Thuma.

Visiting Fall 2006: Tavia LaFollette
*Sabbatical, Fall 2006

Programs in the Department of Theatre Arts

The Department of Theatre Arts at the University of Pittsburgh offers an array of programs that allow graduate students to study theatre in both performance and academic contexts. All faculty members are active in both teaching and artistic or research activities, and the department's lab—the University of Pittsburgh Repertory Theatre—offers a great range of opportunities to act, direct, and design in three separate venues (see below). The department, founded in 1982, offers a BA, MA, MFA, and PhD in Theatre Arts. The MA and PhD programs involve students in practical as well as critical, theoretical, and historical education, sustaining our mission of providing the widest possible spectrum of educational and training opportunities to future scholars and artists.

• **PhD in Theatre and Performance Studies**: Our goal is to forge students who will be “philosophers of theatre.” Seminars emphasizing theatre history, criticism, dramatic literature, theory, and performance studies form the core of the program. To help PhD candidates obtain fulfilling teaching positions, we have designed a Special Option Program in which students practice a theatrical skill while working toward their degrees. In addition to numerous production and teaching opportunities for students pursuing a PhD, Pitt features several interdisciplinary options and offers generous financial aid.

• **MA in Theatre and Performance Studies**: A concentrated program that emphasizes research and dramatic literature. Many of our MA students have continued study in notable PhD programs, including our own.

• **Combined MA/PhD Program**: For highly qualified students who have a BA. These students proceed to the doctoral degree more efficiently, receiving their MA en route.

• **MFA in Performance Pedagogy**: The M.F.A. Degree in Performance Pedagogy was created to provide the opportunity for working professionals in the theater, who have not completed graduate education, to expand their employment opportunities into the field of educational theater. The degree is designed to equip the student to teach acting and related topics at the college and university level. It is based on the premise that a professional artist already has a level of craft that can be drawn upon to create a good teacher. Therefore, emphasis in course work is placed on the techniques of teaching acting, movement, or voice with additional course work designed to enhance the student's background in theater history, literature, and criticism. Optional courses for continued professional development are available as well.

*The application deadline for all graduate programs will be February 15.*
Theatre Production at the University of Pittsburgh/The University of Pittsburgh Repertory Theatre

The University of Pittsburgh Repertory Theatre annually stages a Mainstage Season (directed and designed by faculty and guest artists) and a Workshop Season (directed and designed by faculty and qualified graduate students). Casting is open to the university community, and plays range in type from Shakespeare to musicals to cutting edge contemporary works. Pitt Rep stages its season on three university venues:

- **The Charity Randall Theatre**: a fully restored 458-seat proscenium house in a landmark building listed on the national Register of Historic Places.
- **The Henry Heymann Theatre**: a new, state-of-the-art 151-seat thrust space located in the Stephen Foster Memorial.
- **The Studio Theatre**: a 100-seat flexible black box theatre located in the Cathedral of Learning.
II. UNIVERSITY OF PITTSBURGH AND THE DEPARTMENT OF THEATRE ARTS REGULATIONS

Rights and Responsibilities
All graduate students in the Department of Theatre Arts are expected to be fully aware of the University's official policies affecting students. For complete and current text on all University policies, please see the current Graduate and Professional Bulletin (under "General Academic Regulations") AND the University web page regarding policy at: www.pitt.edu/HOME/PP/pp_handbooks.html

Official policies covered in the Graduate and Professional Bulletin (under "General Academic Regulations") include:

- Academic Integrity Policy
- QPA and GPA
- Academic Standards
- Grading System
- University Grading Options
- Repeating Courses
- Changing Grades
- Academic Record
- Grade Report
- Transcripts
- Academic Honors
- Probation, Suspension, and Dismissal
- Effect on Financial Aid and Scholarship
- Affirmative Action and Non-Discrimination Policy
- AIDS Policy
- Computing Use Policy
- Copyright Policy
- Drug-free School and Workplace Policy
- Faculty-Student Relationships
- Family Educational Rights and Privacy Act
- Harassment Policies
- Smoking Policy
- Student Code of Conduct
- Judicial System
- Definition of Plagiarism

The Operations Manager maintains a Policy and Procedures manual governing the use of Departmental facilities. Graduate students should become familiar with its contents.

Department of Theatre Arts Office Procedure
The members of the office staff can help with a variety of questions, problems and directions. We urge you to make their acquaintance and to consult them when you need assistance. The Graduate Secretary is directly concerned with graduate records and can be reached at 412.624.0466 if you have any questions about the degree requirements described in this handbook or for any other problems that might arise. The Department maintains a file on every student admitted to the program. In accordance with the provisions of the Buckley Amendment (copies available in the main office) all students, upon formal request, are entitled to see all those documents in their folders placed there after January 1, 1975. Please check with the graduate secretary from time to time to make sure that your folder is up-to-date, and notify your departmental advisor if any significant documents are missing. Be sure that the secretary's record includes your current address and telephone number. Every graduate student in residence (and anyone temporarily not in residence who requests one) will have a mailbox located in the office and lounge area of the 16th floor of the Cathedral of Learning. You are responsible for checking your mailbox and email at least several times a week during the academic year.

Admission Status
Acceptable students are admitted to graduate study in a specific department with "full," "provisional," or "temporary" graduate status, depending on their qualifications and objectives. Students admitted on provisional status (without deficiency) will be subject to dismissal if they fail to achieve a 3.0 average in their first four graduate courses. Students admitted on
provisional status (with deficiency) may be required to complete additional undergraduate work satisfactorily before proceeding with their graduate program. Courses taken to remove deficiencies do not contribute toward completion of graduate degree requirements. Transfer from provisional to full graduate status is possible only after removal of deficiencies noted at the time of admission, achievement of an overall “B” average in the first four courses for which graduate credit is received, and upon formal recommendation of the Theatre Arts Department. Students may be granted temporary admission under the following conditions:

• Condition A: Individuals with specific qualifications for one or more courses must receive, from the instructor in each course, written approval to register. Students in this classification cannot earn residence toward the completion of degree requirements at the University of Pittsburgh.

• Condition B: Students who are unable to meet the deadline for filing an official application for admission may in some cases be granted temporary admission, provided they present acceptable evidence concerning their qualification for graduate study. Regular admission (full or provisional) must be accomplished within the first term of registration in order to receive credit for the course. If provisional status is granted, the requirements stated previously must be followed. If regular admission is denied, the non-credit provision of Condition A applies.

International Student Graduate Admissions
The University of Pittsburgh welcomes applications for admission from students in other countries. Students who have completed a Bachelor's degree or its equivalent, and who wish to apply for graduate studies, should write for application forms directly to the graduate school or department in which they plan to pursue their major studies. As requested by the Office of International Services, applications should be initiated nine to twelve months before the date of intended enrollment and must be completed at least three months before the registration date for each term. In addition, the admission deadlines set by the Theatre Department must also be taken into consideration. For complete and current text on University policies and procedures related to application and admission for any graduate program (including information on academic background, credentials, English language proficiency requirements, English language fluency for teaching current assistants/fellows, financial support and Visa documents), please see the current Graduate and Professional Bulletin (under “General Academic Regulations”) AND the University web page regarding policy at: www.pitt.edu/HOME/PP/pp_handbooks.html

Transfer of Credits
Students who have completed graduate courses in degree-granting graduate programs at other accredited institutions prior to admission to the University of Pittsburgh should submit official transcripts from those institutions at the time they apply so that the courses can be evaluated for transfer credit. In no case may the total number of credits transferred exceed the maximum number stated in the sections of the latest edition of the Graduate and Professional Bulletin published by the University of Pittsburgh.
Students requesting advanced standing credits by transfer should indicate this with a written request to the Director of Graduate Studies. Students admitted with temporary or provisional status cannot transfer credits until full status has been granted. Transfer credit will not be accepted for courses in which a grade lower than B or its equivalent has been received. Six credits may be accepted by transfer toward the requirements for the MA. A maximum of 24 credits may be accepted toward the requirements for the PhD degree from a Master’s Degree earned in another approved graduate school. No more than 12 additional credits may be accepted for work beyond the Master’s Degree and directly related to the student’s PhD program. For more information on how to transfer credit, please see the Graduate and Professional Bulletin (under “General Academic Regulations”).

Registration Procedure and Maximum Credits Per Term
After being admitted to a graduate program, students must register for classes with their academic advisor in the Department of Theatre Arts. Students are required to obtain the signature of their academic advisor on the registration form. The student's signature on the registration form creates a financial obligation to the University of Pittsburgh. No student is permitted to register for more than 15 graduate credits without the written permission from the dean of the academic center in which the student is pursuing a degree. Graduate students who receive permission to register for more than 15 credits will be billed for each additional credit that exceeds their full-time tuition rate. For more information on registration policy (including inactive status, monitored withdrawal, and resigning from the university for a specific term) and procedure (including adding and dropping courses, auditing courses and cross registration), please see the Graduate and Professional Bulletin (under “General Academic Regulations”). Before completing their comprehensive exams, graduate students are expected to register for 1-2 graduate seminars in the department, on average, for each semester. Once registered for a departmental seminar, students should not drop the course. If students must use the add drop period to drop a seminar, they should make the change in the first two days of the semester and must notify all affected professors as soon as possible.

Registration Status at Graduation
All graduate students must register for at least one credit or full-time dissertation study during the 12-month period preceding graduation (that is, must be on active status) and must be registered for the term in which they plan to graduate. Waivers may be obtained by submitting a written request to the registrar from the dean of the school. The request should be based on extenuating circumstances, e.g. inability of the student's dissertation committee to meet during the final term when a student has given reasonable notice or the student has completed all degree requirements in a previous term.

Statute of Limitations
The purpose of the statute of limitations is to ensure that a graduate degree from the University of Pittsburgh represents mastery of current knowledge in the field of study. All requirements for the MA and MFA degree must be completed within a period of four consecutive calendar years from the student’s initial registration for graduate study. All requirements for the PhD degree must be completed within a period of ten years from the student's initial registration, or within eight years if the student has received credit for a master’s degree appropriate to the field of study. There is also a strictly enforced limit of four-calendar-years on the master’s comprehensive examination or its equivalent for students beginning or re-admitted for graduate study in the fall 2002 or later, and a seven calendar- year limit on the PhD comprehensive examination for students entering graduate...
study programs in Fall 1999 or later. (Ten year limits on PhD comprehensive examinations apply for doctoral students enrolled prior to fall 1999.) Under exceptional circumstances, a candidate for an advanced degree may apply for an extension of the statute of limitations. The request must be approved by the department and submitted to the dean for final action. Requests for an extension of the statute of limitations must be accompanied by a departmental assessment of the work required of the student to complete the degree as well as documented evidence of the extenuating circumstances leading to the requested extension. Students who request an extension of the statute of limitations must demonstrate proper preparation for the completion of all current degree requirements.

Leaves of Absence
Under special conditions, graduate students may be granted one leave of absence. A maximum leave of two years may be granted to doctoral students or one year to master's students. The length and rationale for the leave of absence must be stated in advance, recommended to the dean by the department, and approved by the dean. If approved, the time of the leave shall not count against the total time allowed for the degree being sought by the student. Readmission following an approved leave of absence is a formality.

Probation and Dismissal for Enrolled Graduate Students
A student whose grade average in courses falls below the required minimum (3.0) or who fails to make adequate progress toward the degree (as defined by the Graduate Faculty) will be placed on probation. Students on probation will be subject to dismissal if they fail to achieve the required minimum grade average by the end of the next four courses taken. If fewer than four courses remain for fulfillment of degree requirements, then the minimum must be achieved at the completion of those courses. A student will be placed on probation only once; if the grade average falls below the required minimum a second time, such a student will be subject to dismissal. A student who exceeds the statute of limitations for a degree will be subject to dismissal. Under exceptional circumstances, as determined in each case by the Graduate Procedures Committee and approved by the Dean, the statute of limitations may be extended for a specified period. Such an extension will be only for sufficient cause, however, and students should not make plans in expectation of its approval.

Grading Practices
Grades in graduate courses and seminars are defined as follows:
• A: Genuinely exceptional work, at a level of both ability and performance above the acceptable graduate level.
• B: Acceptable graduate work, short of distinction, but of solid graduate quality.
• C: Attainment below graduate expectations.
• F: Failure (may be awarded for poor performance, for plagiarism, nonattendance, or non-fulfillment of course requirements).
• G: Work incomplete because of genuine emergency circumstances beyond the
student's control. Must be removed within the next term of residence or the student will not be permitted to receive credit for the course. Except in cases of documented illness or other serious personal difficulty, a student who receives more than one "G" or "I" grade in a single term will be considered to be making unsatisfactory progress and may be placed on probation. Such probation may lead to loss of a TA, a TF or a GSA.

- Work incomplete in departmentally-designated research, directed or independent studies, thesis or dissertation credits, or other courses in which the scope of the student's project requires more time for its proper completion. An "I" grade given for courses other than thesis or dissertation study is to be removed within two terms after the end of the term of registration of the course to receive credit for the course. Instructors should require a written statement from the student outlining the specific timetable for completing the work. Except in cases of documented illness or other serious personal difficulty, a student who receives more than one "G" or "I" grade in a single term will be considered to be making unsatisfactory progress and may be placed on probation. Such probation may lead to loss of a TA, a TF or a GSA.

Evaluation, Termination and Grievance Procedures for Graduate Assistants, Teaching Assistants and Teaching Fellows

This section of the Handbook is for the benefit of graduate students and faculty members. The procedures are designed to protect TA/TFs against arbitrary treatment, to ensure further that their teaching performance is carefully examined according to reasonable criteria, and to provide advice and resources for improving teaching practice if warranted.

Evaluation of Performance and Requirements for TA/TFs.

- Every TA or TF must have a classroom visitation at least once a term by a designated faculty member (the designation is made by the Director of Graduate Studies). In preparation for the classroom visit, TA/TFs will discuss with their evaluator their plans for the class session and provide the evaluator with a current syllabus and lesson plan (if applicable).
- Evaluators can ask to examine all materials relevant to the TA/TF's teaching (assignments, exams, etc.)
- Following class visits, the evaluator will complete the written evaluation form (distributed by the Director of Graduate Studies) and distribute a copy to the student teacher and the Director of Graduate Studies. In addition, the evaluator or the student may seek a conference to discuss the evaluation.
- If difficulties in a TA/TFs teaching warrant, an evaluator may seek a second class visit by another faculty member in consultation with the Director of Graduate Studies.
- All TA/TFs teaching in the Department of Theatre Arts are required to apply for and submit to an OMET (Office of Measurement and Evaluation of Teaching) course evaluation. It is the student's responsibility to fill out the request for evaluation form distributed by OMET at the beginning of each semester.

Evaluation of Performance and Requirements for GSAs
Guidelines for Graduate Research Assignments
Most doctoral students will serve one or more terms as a research assistant to a member of the faculty. Your work assignment might entail technical assistance in securing books, films and other research materials. It might also involve preparation of new courses, bibliographic assistance, helping in the preparation of a manuscript for publication or guided research on a particular project actively pursued by a faculty member. Your graduate assistance contract letter will specify with whom you are to work on a research assignment and the hours per week required of you. It is your responsibility to seek an appointment with your faculty research advisor during the first week of the semester. While weekly hours can be flexible, and dependent upon other student responsibilities such as classes and personal commitments, you will be expected to complete your required total of hours by the end of the semester. (If a faculty member does not provide sufficient work, the student will not be required to make up the forfeited hours.) You may wish to set aside a regular period during the week for your research assignment. In any case, you are expected to report the hours you have worked each week in written form to your research advisor. It is also expected that you will have command of the basic methodologies covered in the research methods course, especially the ability to access data bases. Early and subsequent interviews with your research advisor should have the purpose of clarifying and facilitating your assignment. If you are uncertain how to proceed, ask questions about sources, priorities, documentation, copying procedures, etc. (You should not incur the cost of copying.) Any problems arising in the course of your work should first be discussed with your research advisor, and if unresolved, with your primary graduate advisor.

Guidelines for Practicum Requirements
Most graduate students will serve one or more terms in a practical theatre assignment, assisting one or more faculty and/or staff members in offices and shops. Familiarity with practical aspects of theatre production is an essential part of the graduate program, and practicum assignments are designed to enhance and develop a student's practical theatre knowledge. Each graduate student will be assigned a faculty or staff member as supervisor. The supervisor will make and monitor assignments, record hours worked and evaluate performance. Be sure your supervisor knows that you are pursuing your assignments by regularly reporting to him/her. Practicum requirements usually bear an hours-per-week responsibility for each week of the term, beginning the first week of classes and ending with the end of term (i.e., through the exam period). While some assignments will offer regular hours (e.g., box office), others (e.g., shop work) may be slower or more intense at different times during the term. It is your responsibility to work with your supervisor to minimize disruptions both to your academic schedule and to the production work of the Department by anticipating the ups and downs of practicum assignments.

Termination Procedures
The Department of Theatre Arts subscribes to the provisions of the University Policy Statement for TAs/TFs and GSAs. This statement provides that: “The TA/TF/GSA must be
informed in writing by the Dean of the reasons for termination, and the appeals procedure must be included." In addition, the Department will observe the following procedures:

1. Termination of a Teaching Assistantship/Teaching fellowship cannot take place without the TA/TF having received proper advance warning, which can come at any time in the first term and certainly at the end of the term. Any TA/TF in serious trouble with teaching (as documented by a supervisor or other evaluators in consultation with the Director of Graduate Studies) may be terminated after the first term. In very unusual circumstances such termination might come during the first term.

2. The advisor or supervisor must inform the Director of Graduate Studies (in writing) of problems concerning TA/TF performance, presenting evidence of problems.

3. The Director of Graduate Studies will call a meeting of the full faculty to evaluate the material in the TA/TFs record and to recommend courses of action. In preparation for this meeting the TA/TF may submit any extenuating or supporting documents and may request that the Committee invite relevant persons to provide testimony. The TA/TF may also elect to appear on his or her own behalf.

4. The Graduate Procedures Committee will recommend: a) continuation; b) further investigation; c) notification to the TA/TF in writing of probation; d) termination.

5. If the Committee recommends termination, the Director of Graduate Studies will take the recommendation to the graduate faculty. The TA/TF must also be informed of this action, and may submit, in preparation for this meeting, any extenuating or supporting documents, and may request that the Graduate Faculty invite relevant persons to provide testimony. The TA/TF may also elect to appear in person on his or her own behalf.

6. If the graduate faculty recommends termination, the TA/TF may file a request with the Chairperson for an explanation in writing of the termination.

7. Following departmental action, if the TA/TF is still dissatisfied, the student can initiate other FAS grievance procedures.

Requirements for Graduation

In order to graduate from the University of Pittsburgh, a graduate student must be an active University of Pittsburgh student registered for at least one credit or full-time dissertation study in the term of graduation. Students must file an application for graduation in the dean's office of their school early in the term in which graduation is expected. Students should check with the Arts and Sciences (A&S) dean's office for the deadline. As noted above, students must be active and registered in the term in which they are to graduate; in exceptional circumstances, students who complete all the degree requirements at the end of a term but graduate in the next term may petition the dean of A&S for a waiver of this registration requirement. The requirement that a student be on active status cannot be waived. Prior to the end of the term in which they graduate, all doctoral candidates must submit to the dean's office a completed Survey of Earned Doctorates.
Certification for Graduation
The Graduate Faculty of the department evaluates the performance of the student in all university and
departmental requirements. If the performance is satisfactory, a report will be submitted to the dean
certifying that the candidate has satisfactorily completed all departmental requirements for a graduate
degree. The dean, after confirming that the overall school and University requirements have been met,
certifies the candidate for graduation.

Financial Aid Information
Teaching Assistantships, Teaching Fellows and Graduate Student Assistantships are available each year.
Any student admitted to full graduate status (not provisional) may apply for a TA, a TF, or a GSA. These
assistantships and fellowships are awarded on a competitive basis by the Graduate Faculty to qualified
students and may be renewed for students making satisfactory progress in both their graduate study and
their teaching. The procedure for application is to submit your name to the Director of Graduate Studies and
to indicate that you wish to be considered for an award. Teaching Assistants and Fellows must be classified
as full-time students, which means being enrolled for a minimum of nine credits per term.
For a complete statement of Department of Theatre Arts policy and procedure for Graduate Student
Teachers and Graduate Student Assistants please see Addendum A of this handbook.

Advising Guidelines
Initial Interview
This interview should take place as soon as possible after the new student’s arrival in Pittsburgh. Generally,
the initial interview will be with the Director of Graduate Studies and/or the student’s faculty advisor. The
purposes of this interview are:
• To introduce the student to regulations, policies and procedures as outlined in this handbook and in the
  most current edition of the Graduate and Professional Bulletin
• To plan a course of study
• To identify the career goals of the new student
• To orient the student to the department’s curricular requirements, both in formal courses and in
  productions
• To schedule the appropriate diagnostic exams (see below)

Diagnostic Examination
The Department administers a diagnostic examination to candidates at the start of the first semester of their
doctoral study to determine if they should be assigned coursework beyond minimum residence
requirements of the degree. Students without a prior degree in theatre arts are characteristically required to
undertake remedial coursework and may be required to take the year-long graduate course in the History of
Theatre.
Subsequent Advising Sessions
Subsequent advising sessions will be with the faculty member designated as the student’s advisor. The student is required to seek out an advising session at least once during each semester for the purpose of registering for the following semester's classes. (Keep in mind that students are required to obtain their advisor’s signature in order to register for classes.)
The advisor’s responsibilities are as follows:
• To register the student in each semester of residence. It is imperative that students register as early as possible in the registration period to prevent cancellation of courses due to under-enrollment.
• It is the responsibility of the student to be familiar with all regulations and requirements imposed by the University and FAS, as well as the department Advisors are responsible for keeping students apprised of all departmental changes in requirements.
• To keep the student apprised of progress towards meeting the standards and requirements of the department.
• To identify and advise on ways of meeting the changing curricula needs of the student.
III. PROGRAMS OF STUDY: DETAILED DESCRIPTIONS  
A. Master of Arts in THEATRE AND PERFORMANCE STUDIES

ENTRANCE QUALIFICATIONS
The MA in Theatre and Performance Studies is open to all qualified students who have completed an undergraduate degree or who will complete one prior to registration. An undergraduate major in theatre arts is not a prerequisite for admission to the program. In some cases this MA degree will be preliminary to a PhD in Theatre Arts (see the separate section on the Combined MA/PhD); and in other cases it may be a terminal degree.

ADMISSIONS PROCEDURES
A personal interview is recommended, though not required, for all candidates applying to the program. Candidates must submit a statement of career objectives and two samples of research writing. Admissions criteria include (not necessarily in order of priority) college transcripts, letters of recommendation, scores on the MAT or GRE examinations, evaluation of interview, experience, and compatibility with Departmental goals. (Note: If it is not possible to appear for an interview in person, an interview by telephone is recommended.) This process must be completed by February 15.

DIAGNOSTIC EXAMINATIONS
A diagnostic examination is given to students at the at the start of the first semester of their Master’s candidacy to determine if they should be assigned coursework beyond the minimum requirements. Students without an undergraduate degree in theatre arts are usually required to undertake remedial coursework.

CURRICULUM
Required Course Work:
• Materials and Methods of Research in Theatre Arts
• One course in technical theatre (can be waived)
• One course in performance (can be waived)
• Six additional courses in dramatic literature, theatre history, criticism, or theory at least 3 of which are graduate seminars in the Department. At least 3 of the required 6 additional courses in dramatic literature, theatre history, criticism, or theory will be graduate seminars in the Department. The others may be undergraduate (1000 series) or graduate (2000 series) courses in the Department; with approval of the student's advisor some of these may be taken in other departments in the University. Courses labeled “research,” “directed study,” or “independent study” cannot be used to fulfill this requirement, except by the approval of the Graduate Faculty. The student’s advisor will regularly monitor selection of courses and approve the overall sequence chosen.

EVALUATION PROCEDURES
The evaluation of student performance is based on the following criteria:
1. Course grades: Graduate students must maintain average grades of B or better in their courses (3.0 QPA).
2. Yearly Evaluation by Graduate Faculty: This apprises students of their strengths and weaknesses, whether they are making adequate progress toward a degree, the direction in which their studies should go, and the advisability of continuing in the program.
REQUIREMENTS FOR COMPLETION OF THE DEGREE

Residency: A minimum of one-and-a-half years or three semesters of residency is required.

Courses: 33 hours of courses, made up of those stipulated in the curriculum and electives (including independent study, supervised study, and/or in-training programs), are required.

Minimum Grade Requirement
The MA degree is conferred only on those students who have completed all courses required for the degree with an average grade of “B” (i.e., a 3.00 QPA).

Comprehensive Examination:
The Master of Arts Comprehensive Exam is centered on theatre history and dramatic literature. For this purpose the periods of theatre are divided into two groups:

GROUP A GROUP B
Greek and Roman Eighteenth Century European
Medieval European Nineteenth Century European
Continental Renaissance Modern (1880-1939) European
English Renaissance (1558-1642) Contemporary (1960) European & American
Seventeenth Century European American (to 1914)
Specified non-Western areas* Specified non-Western areas* (after 1700)
(t to 1700)
*Non-text Driven Western Performance (African, Japanese, Chinese, Indian, etc.)

M.A. Comprehensive Examination Procedure (as of Fall 2003)
1. At least one month prior to the anticipated date of the M.A. Comprehensive Examination, the student chooses five of the designated examination study areas. (See the MA section of the Graduate Handbook for more detail.)
2. In consultation with the area advisor, the student prepares and submits the following:
   • A list of twenty (20) key terms, names, or concepts (referred to as “identifications”) that correspond to the study area and are in addition to a list of thirty (30) other identifications provided by the study area advisor. The student will then be responsible for preparing all fifty (50) identifications.
   • A list of plays (usually about 20)
   • Five essay questions for each of the five selected study areas. The questions are based on the student’s list of plays.
3. Each study area advisor must approve the identifications, the plays, and the essay questions before the student sets an examination date. This examination is ten hours long and is normally taken over the course of two or three days. Students are strongly encouraged to schedule their examination dates during or near the start or finish of the fall or spring semesters. Examinations scheduled over the summer months require the special approval of the graduate faculty.*
4. The student prepares the identifications and essay questions for each of the five study areas.
5. Just prior to the time of the examination each area advisor will choose fifteen (15) identifications and three questions for each area from among those submitted by the student. On the examination day the student chooses ten of the identifications and two of
the essay questions to answer for each of the five study areas. The allotted total writing time for each study area is two hours. (The student will devote a maximum of ten hours writing time to complete the entire examination.)

5. The graduate committee (made up of the study area advisors) will grade the examination. In order to pass the M.A. Comprehensive exam students must successfully complete all five essay papers. If a student fails in more than two of the areas the student must take the entire exam again. If the student fails in two or less areas, he/she may retake the exam in those areas only.

*Please note full-time faculty are not on contract between May 15 and August 15 each academic year. Students wishing to take exams during that period must receive special permission from the Graduate Faculty.

The MA degree is conferred only upon those students who show they have mastered the general field of their graduate study by successfully completing the comprehensive examination. Students on inactive, special, or provisional status or on probation are not eligible to take a comprehensive examination. These examinations must be taken at least one month prior to the last day of the term in which the degree is to be granted.

**Statute of Limitations**

MA candidates must complete all requirements for the degree within four years of their first enrollment as graduate students. Extensions may be granted by the Graduate Dean only in exceptional cases. Please see the Graduate and Professional Bulletin for more information.
B. Master of Fine Arts in PERFORMANCE - PEDAGOGY

The M.F.A. Degree in Performance Pedagogy was created to provide the opportunity for working professionals in the theater, who have not completed graduate education, to expand their employment opportunities into the field of educational theater. The degree is designed to equip the student to teach acting and related topics at the college and university level. It is based on the premise that a professional artist already has a level of craft that can be drawn upon to create a good teacher. Therefore, emphasis in course work is placed on the techniques of teaching acting, movement, or voice with additional course work designed to enhance the student's background in theater history, literature, and criticism. Optional courses for continued professional development are available as well. The degree is designed to be completed in two years and includes practical and supervised experience teaching throughout the period of study, as well as the opportunity to perform, direct or design with both Pitt’s academic theaters as well as outside professional theaters, for which credit is given. It is our expectation that teachers of acting, voice, or movement will continue to practice their craft. Successful applicants will be experienced artists willing to make a full commitment of time and energy to the program. Although it is possible – and encouraged – for the student to continue to work in Pittsburgh on a part-time and project basis, longer term professional engagements cannot be accommodated within the structure of the program. Graduates of the program will be particularly well qualified to teach at the academic level as the result of the combination of previous professional experience and tangible and effective classroom training.

Entrance Qualifications

The M.F.A in Performance Pedagogy is open to all qualified applicants who have completed an undergraduate degree (or who will complete one prior to registration), along with an expectation of eight or more years of professional theater experience. An undergraduate major in theatre arts is normally a prerequisite for admission to the program, though exceptions can be made if circumstances warrant. Because candidates will be teaching during their course of study, some teaching experience is preferred.

Admissions Procedures

A candidate for the M.F.A. in Performance Pedagogy should submit the following materials along with their application:
• official college transcripts
• an on-site acting audition or an audition tape
• three letters of recommendation
• a headshot and resume
• a writing sample

All applicants must be auditioned (either on site or via video tape) and interviewed. After submitting all of the required application materials, it is the responsibility of the applicant to call and make arrangements both for their interview and audition. This process must be completed by February 15.
Diagnostic Examinations
A diagnostic examination is given to students prior to or during the first semester of their Master’s candidacy to determine if coursework beyond the minimum requirements of the degree should be assigned. Students without an undergraduate degree in theatre arts are usually required to undertake remedial coursework in theatre history.

Curriculum
The curriculum for the Performance Pedagogy Program focuses upon training the student to be a teacher of performance. One class of each semester will be committed to a four semester pedagogy track, which will culminate in the design, development, and teaching of a course. Additionally, Performance Pedagogy students are required to take (or test out of) Theater History, as well as Research Methods and Materials, and two additional History/Literature/Criticism courses, one at the 1000 level and one at the 2000 level. Pedagogy students will be required to establish an area of specialization, in addition to their skill as an acting instructor, and can use their elective hours to fulfill this requirement. All Pedagogy students must participate in a performance commitment each semester, which may take the form of acting in, directing or coaching a production, and can be fulfilled within the department or through an outside professional organization.

Evaluation Procedures
At the end of each semester, MFA candidates meet with faculty to discuss and evaluate their progress and to target specific training goals. If a student is not progressing at the expected rate, a probational status may be assigned and tutorial sessions scheduled, designed to address the weak area(s) of study.

Requirements for Completion of the Degree
Residency: A minimum of two years or four semesters of residency is required.
Courses: A minimum of 60 credit hours, broken down as follows:

Pedagogy Track
Faculty Development 3
Techniques in Performance Pedagogy 3
Directed Study – Assisting a Performance Instructor 3
Directed Study – Creating a Course 3
Total 12

History/Literature Criticism
Research Methods and Materials 3
2 History/Literature/Criticism Courses 6
History of Theater 6
Total 15

Other
Performance Commitment 12
Thesis Preparation 6
Electives 15
Total 33
Total for Degree 60
Thesis Project
The Thesis Project is the final requirement for the MFA in Performance-Pedagogy degree. It will take the form of a teaching portfolio plus a performance related project that may include original course-creation materials. The project and its parameters will be assigned by the Performance Faculty, in consultation with the student. The student will be responsible for assembling a three person Thesis Committee who will provide a final assessment of the Thesis Project. The student will be required to submit a substantial written component in addition to the performance event.

Statute of Limitations
MFA candidates must complete all requirements for the degree within four years of their first enrollment as graduate students. Extensions may be granted by the Graduate Dean only in exceptional cases.
C. Doctor of Philosophy in THEATRE AND PERFORMANCE STUDIES

The doctoral program at the University of Pittsburgh seeks to develop philosophers of theatre. It is distinguished by an integration of theory with practice and by attention to theatre as social interaction and historical event. A philosopher of theatre -- someone who thinks about theatre as a cultural process distinct from literature or other forms of communication -- cannot, we believe, perform that thinking isolated from the ways that theatre actually affects audiences. The program, while manifestly academic in nature, encourages doctoral candidates to combine active theatre work with their intellectual work, often in self-developed projects. Thus, the Department offers a double emphasis: preparation for scholarship, research, and teaching on one hand; and preparation for intensive professional specialization on the other. For the second specialization, candidates choose a Special Option, and in consultation with their advisors, outline a program of study and training to prepare for expertise in a particular field of professional skill. This double objective gives successful PhD candidates a competitive advantage in the profession.

ENTRANCE QUALIFICATIONS

The Doctor of Philosophy program is open to all qualified students who have completed, or will have completed prior to registration, a Master of Arts degree or its equivalent. An MA in Theatre Arts is not a prerequisite for admission to the program, however. The Department admits some highly qualified students with BAs directly into the PhD program. These students proceed to the higher degree more efficiently, receiving an MA en route. (See the separate section on the Combined MA/PhD program of study, following the PhD program description.)

ADMISSIONS PROCEDURES

Students applying for the PhD program are expected to demonstrate superior writing and research abilities and to have substantial background in dramatic literature, theatre history, and criticism. They must also have a demonstrable interest in and disposition for the Special Option, with a view toward developing a specialized professional skill. Candidates must submit a statement concerning their backgrounds in theatre and drama studies, their experience applicable to the choice of a Special Option, and their career objectives, together with three samples of research writing (or in lieu of these samples, a Master’s Essay). A personal interview is recommended, but if it is not possible to appear for an interview, one by telephone is recommended. Admissions criteria include (not necessarily in order of priority) college transcripts, scores on MAT or GRE examinations, letters of recommendation, writing samples, evaluation of interview, experience, and compatibility with the Department’s and the program’s goals. Note that the GRE is a requirement for admission; the MAT may also be taken but is not necessary. This process must be completed by February 15.

DIAGNOSTIC EXAMINATIONS

The Department administers a diagnostic examination to candidates prior to or during the first semester of their doctoral study to determine if they should be assigned coursework beyond minimum residence requirements of the degree. Students without a prior degree in theatre
arts are characteristically required to undertake remedial coursework and may be required to take the year-long graduate course in the History of Theatre.

REQUIREMENTS FOR COMPLETION OF THE DEGREE:

CHECK LIST

Residency: A minimum of three years or six terms of residency is required.

Courses: 72 credit hours are required past the BA, made up of courses stipulated in the curriculum and electives (including independent study, directed study, in-training programs, and dissertation credits).

Transfer of Credits: On request, a maximum of 36 credits may be accepted toward the requirements for the PhD degree earned in another approved graduate school. Normally credit transfer will be allowed only for courses in theatre or a related field. No more than 12 additional credits may be accepted for work beyond the master's degree and directly related to the students' PhD program. Requests for the transfer of credits should be made within the first year of graduate study at Pitt.

Exemptions: Exemption from Materials and Methods of Research, without transfer of credit, may be granted on request to students who took similar courses in an MA program in theatre arts at another institution.

Minimum Grade Requirement: Students in the PhD program must maintain a 3.0 QPA in courses after completion of the MA. A student whose grade average falls below the required minimum will be placed on probation.

Language: (See below for complete details.)

Comprehensive Examination: The comprehensive examination is given in two parts – a written examination and an oral examination. The written portion is a three-day examination in dramatic literature, theatre history, criticism, theory, and performance studies. The areas to be covered in this examination are determined in consultation with the candidate's advisor soon after the candidate passes the qualifying exam. The oral examination is scheduled for a later date, after the graduate committee has read the written exam. Students who entered the program with an MA normally take the exam by the end of their third year of residence; those who entered without an MA normally take it by the end of their fourth year. (See below for complete details.)

CURRICULUM

(Beyond the Master's degree)

A. Required Course Program:

- Materials and Methods of Research in Theatre Arts (can be waived)
- Eight additional seminar-level courses in dramatic literature, theatre history, criticism, performance studies, or in a related field
- At least one course in theory (See below)

At least six of the eight required courses will be advanced graduate seminars in the Department of Theatre Arts (2000 series). The others may be graduate (2000 series) courses listed in any appropriate University department. Courses labeled "research," "directed study," or "independent study" cannot be used to fulfill this requirement except by approval of the Graduate Faculty. The student’s advisor will regularly monitor selection of courses and approve the overall sequence chosen.
B. Special Option Program

Concurrent with preparation for scholarship and research in the field, the candidate prepares an additional specialization. Acting, directing, design, playwriting, dramaturgy, or community performance would qualify as special options, but other fields may also be acceptable. The key to the Special Option is its practicality and relevance to the candidate's professional career goals. The resources to be used by the candidate in pursuing the Special Option need not be confined to coursework within the Department. They embrace in principle a variety of means of study and training in the forms of independent and supervised study, coursework outside the Department, and in-training programs that make use of theatrical and institutional resources both in and out of the University. An essential feature of the program is its flexibility, intending to be responsive to the training objective of the individual candidate. The special option program is meant to train graduate students in practical, hands-on abilities desirable in teachers of theatre--i.e. it is intended to make University of Pittsburgh students who complete the doctoral degree more marketable. For a complete and detailed description of individual special options (including the required course work) please see Appendix B of this handbook.

The appropriateness of the chosen option in each case must be agreed upon by the faculty from evidence of past experience or classes taken at Pitt. There is always the chance that someone will have an idea for a special option that is out of the ordinary (e.g., Children's Theatre). If the faculty agrees to it, the guidelines will be drawn up to match those in the established programs.

The student will take between 12 and 15 credits in the special option area. Some of these credits should be in course work and some in production. At times, teaching an undergraduate class might be an appropriate assignment; more often assisting a faculty member in a class (for credit) could be part of the option. The student should propose an option by the end of the first term of residence. The faculty should approve the option by the end of the second term. At the latest, in special cases, approval may be delayed until the end of the third term. Evaluation and approval of the student's candidacy for a particular option will be part of the formal evaluations at the end of the first year. While it is valuable to work in more than one area of theatre, it is not permissible to declare more than one option. If there is significant expertise in more than one area, faculty will address this in letters of recommendation. It is understood that some students come into the program with a history of practical work in the theatre, in some cases with MFA degrees. MFA's should choose a second area of interest for their Special Option. In extreme cases the Graduate Faculty may recommend that a student be exempted from the Special Option Requirement, usually in response to exceptional practical experience in the field.

C. Preliminary Evaluation Examination (formerly called the Qualifying Exam): Students who enter the PhD program with an MA degree from another institution are required to take an evaluation exam (qualifying exam) in dramatic literature and theatre history by the end of their first full year of residence.
Students admitted to the Combined MA/PhD program should refer to the Combined MA/PhD program description below.

**Description of PhD Preliminary Evaluation Examination**

Students who enter the PhD program with an MA from another institution must take a written preliminary evaluation exam in theatre history and dramatic literature by the end of their first full year of residence. This exam is six hours long, normally taken in a single day, and requires students to demonstrate their competence in four of the major periods identified below.

**GROUP A GROUP B**

Greek and Roman Eighteenth Century European
Medieval European Nineteenth Century European
Continental Renaissance Modern (1880-1939) European
English Renaissance (1558-1642) Contemporary (1940-)
Seventeenth Century European European & American
Specified non-Western areas* (to1700) American (to 1914)
Specified non-Western areas*
(after 1700)
*(African, Japanese, Chinese, Indian, etc.)

The exam consists of a 1 and 1/2 hour essay paper on each of the four chosen areas in addition to a list of terms to be identified in a brief paragraph. The topics may include critical and theoretical approaches to theatre and drama of the periods and might also contain shorter, factual questions. The examining committee is composed of at least 2 members of the faculty.

**Department of Theatre Arts Ph.D. Preliminary Examination Procedure**

(as of Fall 2003)

1. At least one month prior to the anticipated date of the Preliminary Examination (formerly called the Qualifying Exam), the student chooses four of the designated examination study areas. (See the PhD section in the Graduate Handbook for more detail.)

2. In consultation with the area advisor, the student prepares and submits the following:
   - A list of twenty key terms, names, or concepts (referred to as "identifications") that correspond to the study area and are in addition to a list of thirty other identifications provided by the study area advisor. The student will then be responsible for preparing all fifty identifications.
   - A list of plays (usually about twenty)
   - Five essay questions for each of the four selected study areas. The questions are based on the student's list of plays.

3. Each study area advisor must approve the identifications, the plays, and the essay questions before the student sets an examination date. This examination is six hours long and is normally taken in a single day. Students are strongly encouraged to schedule their examination dates during or near the start or finish of the fall or spring semesters. Examinations scheduled over the summer months require the special approval of the graduate faculty.*

4. The student prepares the identifications and essay questions for each of the four study areas.
5. Just prior to the time of the examination each area advisor will choose fifteen identifications and three questions for each area from among those submitted by the student. On the examination day the student chooses ten of the identifications and one of the essay questions to answer for each of the four study areas. Each identifications/essay will be written in no more than one and one half hours. (The student will devote a maximum of six hours writing time to complete the entire examination.)

6. The graduate committee (made up of the study area advisors) will grade the examination.

*Please note that full-time faculty are not on contract between May 15 and August 15 each academic year. Students wishing to take exams during that period must receive special permission from the Graduate Faculty.

EVALUATION PROCEDURES

Students are evaluated on a continuing basis by their advisors. Graduate students must maintain a B average (3.0) or better in all their courses, as well as a 3.0 average in their graduate courses. An annual evaluation of each student is conducted by the graduate faculty who discuss the student's progress and plans. These meetings allow faculty and students to look at the general academic situation and are required of all active status graduate students in the department.

Dissertation: The final stage of the PhD program is the composition and defense of a dissertation, which must be an extended original investigation of a problem of significance in the field. (See below for complete details.)

LANGUAGE REQUIREMENT

Students are required to demonstrate advanced knowledge in one foreign language sufficient to read criticism and drama in the language and sufficient to allow them to attend a play in the language and understand it reasonably well. The language requirement may be fulfilled in four ways:

1. Pass a test administered by the identified language department. Testing procedures, which are worked out on an individual basis with the foreign language departments at the University, require students to translate portions of critical studies and plays. An auditory component is also required.
2. Pass the fourth semester of a language class with a grade of “B” or better.
3. Pass with a grade of “B” or better in an upper division course (1000 series or above) with a significant segment on dramatic literature.
4. Qualify out of the language requirement by requesting acceptance of a similar course taken no more than three years prior to the term in which the PhD Comprehensive exam is taken.

THEORY REQUIREMENT

During the time of their residence, PhD students are expected to become familiar with some of the major contemporary theories of or approaches to theatre, drama, literature, or art. Students must complete at least one appropriate advanced course (1000 series or above) in aesthetic theory, either in this Department or in a relevant department such as English, Fine Arts, or Philosophy. The course can be either a general treatment or survey of theory (such as "Theories of Theatre," "Contemporary Literary Theories," "Film Theory," or "Aesthetics") or a specifically oriented approach (such as "Semiotics in Drama," "Marxist Criticism," or "Feminist Approaches to Shakespeare"). This course is in addition to the required eight for PhD students unless it is directly connected with theatre or drama.
TEACHING REQUIREMENT
Since students who receive the PhD normally anticipate a career in teaching as well as research, all doctoral candidates will receive training as teachers of theatre and performance subjects. Usually this will be accomplished as part of the student's assistantship and will include supervised teaching experience, seminars on method, and other practical advice. For complete information on teaching assistantships and fellowships see Appendix A.

THE PhD COMPREHENSIVE EXAMINATION
After passing the Preliminary Exam, the candidate should submit for approval a choice of three areas of study from the categories listed below. The areas are designed to ensure the student's wide understanding of the theatre process and of intellectual approaches to it.

Department of Theatre Arts Ph.D. Comprehensive Examination Procedure (as of Fall 2003)
1. At least eight months prior to the anticipated date of the Comprehensive Examination, the student chooses a specific topic within each of three examination areas—Theoretical Discourses; Historical Discourses; Textual Discourses. (See the PhD section of the Graduate Handbook for more detail.)
2. In consultation with the area advisor, the student prepares and submits five questions in each area. Each area advisor must approve the questions before the student sets an examination date.* Each discourse area requires one day of writing (a maximum of seven hours). (Students may elect to schedule the examination on three alternating days --M/W/F). Students are strongly encouraged to schedule their examination dates near the start or finish of the fall or spring semesters. Examinations scheduled over the summer months require the special approval of the graduate faculty.
3. The student prepares each of the five questions in each of the three areas.
4. Just prior to the time of the examination each area advisor will choose three questions from among the five submitted by the student. On the examination day the student chooses two of those questions to answer. The answers take the form of a paper, and each paper will be written in no more three and one half hours. (The student will devote a maximum of seven hours writing time per discourse area.) Papers may be written in longhand or typed. If a computer is used, its storage memory must be cleared of all text files before the exam begins.
5. After the graduate committee (made up of the area advisors) has read the papers, an oral exam is scheduled. It usually begins with a review of the candidate's written answers, but will likely move to other questions that might have been chosen, or to any questions relevant to the candidate's areas. The oral examination lasts about one and one half hours. Following the oral examination the candidate withdraws and waits for the examiners to come to a decision There is no fixed or quantitative relationship between the written and oral portions of the comprehensives. A poor or mediocre written examination might be redeemed by a good oral. Following the oral examination the candidate withdraws and waits for the examiners to come to a decision. If the candidate fails, the
major advisor will talk with the candidate about the reasons for failure. Usually each examiner speaks individually to the candidate, as well. A course of study for the future is then established. Occasionally a candidate may be passed in all but one area, in which case the examiners will arrange for a re-examination in that area. If a student fails the entire exam or an individual area of it a second time, the exam may be retaken only with the approval of the Graduate Faculty.

*Please note full-time faculty members are not on contract between May 15 and August 15 each academic year. Students wishing to take exams during that period must receive special permission from the Graduate Faculty.

**AREA ONE: THEORETICAL DISCOURSES**

This area of study involves Structures, Approaches, and Genres. It is designed to cover the theoretical basis of theatre and performance study. Students choose a single conceptual construction and prepare it in detail. Theoretical discourses include: rhetoric, theatre semiotics, Marxist theory, feminism and theatre and drama, cultural studies and performance, ritual and performance, structuralist and poststructuralist methods, genre theory and neo-Aristotelianisms, psychological, phenomenological, and response theories, theories of spatiality, and so on. Students may prepare a combination of two structures or approaches (e.g., cultural semiotics or Marxist historiography) or may propose alternatives to the above list. As part of this area, students must also propose a restricted body of material that will form the examples for the theoretical investigation. The material of study may come from written drama, from performance history, from popular culture, or from other relevant categories. It may not, however, overlap in any substantial way the material proposed for Areas Two and Three.

**AREA TWO: HISTORICAL DISCOURSES**

A major period of theatre history is selected for in-depth investigation. Relevant topics include playhouses, audiences, performance strategies and styles (acting, directing, etc.), scenography, “movements” in playwriting, dramaturgy, cultural attitudes to theatre and performance, institutions, and systems of finance. The theoretical and critical conclusions reached by major theatre scholars on these topics within the chosen period will substantially shape the student’s investigation. Students choose one major period from the list below and propose the chief ways they wish to approach the material.

**Major Periods of Theatre History**
-- Greek and Roman
-- Medieval Europe
-- Renaissance Europe
-- Seventeenth Century Europe
-- Eighteenth Century Europe
-- Nineteenth Century Europe
-- Twentieth Century (the “modern” period): 1880-1945 (Europe & North America)
-- Twentieth Century (the “contemporary” period): 1945-present (Europe & North America)
-- North American Theatre (from the beginnings to World War I)
-- Japanese Theatre (period to be specified)
-- Chinese Theatre (period to be specified)
-- Indian Theatre (tradition to be specified)
AREA THREE: TEXTUAL DISCOURSES
The work of one major dramatist or of two related dramatists is investigated in detail. Three “texts” are relevant:
• the written drama
• the history and tradition of its theatrical production (including its contemporary performance)
• the history and tradition of its reception

Because of the orientation of the program and the research interests of the graduate faculty, the major dramatists listed are from the Western tradition. These include Aeschylus, Sophocles, Euripides, Lope de Vega, Calderon, Ben Jonson, Aphra Behn, Molière, Racine, Corneille, Goethe, Schiller, Henrik Ibsen, George Bernard Shaw, Anton Chekhov, Eugene O’Neill, Susan Glaspell, Lillian Hellman, Bertolt Brecht, Samuel Beckett, Arthur Miller, Tennessee Williams, Sam Shepard, Caryl Churchill, Irene Fornes, Paula Vogel and Shakespeare (in this case, familiarity with all the plays is expected, but detailed knowledge of the criticism of only ten plays is required). Another strategy would be to combine two related playwrights. If the candidate is interested in creating a combination he/she will need to seek the approval of the Director of Graduate Studies.

NOTE: Areas Two and Three should be substantially separated in historical period. If a student chooses the Greek and Roman period from Area Two, for example, then post- Renaissance dramatists should normally be chosen from Area Three.

ADMISSION TO CANDIDACY FOR THE DOCTOR OF PHILOSOPHY DEGREE
Admission to candidacy for the Doctor of Philosophy degree constitutes a promotion of the student to the most advanced stage of graduate study and provides formal approval to devote essentially exclusive attention to the research and the writing of the dissertation. To qualify for admission to candidacy, students must fulfill the following requirements:
• Be in full graduate status
• Have satisfied the requirement of the preliminary evaluation
• Have completed formal course work with a minimum quality point average of 3.00
• Have passed the comprehensive examination
• Have received approval of the proposed subject and plan of the dissertation from the doctoral committee following an overview or prospectus meeting of the committee

THE PhD DISSERTATION
The University of Pittsburgh’s *Graduate and Professional Bulletin* outlines the requirements for the final stage of the degree, which is the preparation and defense of a dissertation. This written work, which must embody an extended original investigation of a
problem of significance to theatre arts or performance studies, is the capstone to the research program of a student's training.

**Doctoral Committee** After passing the Comprehensive Examinations, the student and advisor will propose the formation of a doctoral committee to supervise the preparation of the dissertation. This committee will normally consist of a major advisor, two other Graduate Faculty members from the Department and one from another department in the University or at another university.

**Prospectus and Meeting** The student must propose a dissertation topic and prepare, under the guidance of the major advisor, a prospectus for the work. This normally consists of a narrative proposal, a projected outline, and a working bibliography of the subject. The doctoral committee then meets with the student to discuss the prospectus and plan the course of research. If the topic is approved, the student applies for Advancement to Candidacy for the PhD degree, as outlined in the *Graduate Bulletin*.

**Dissertation and Abstract** The dissertation itself is then prepared. It may take many forms; the entire range of formal study under the field of theatre and performance is open for investigation. The dissertation may not be a “creative” work of art, however, like the composition of an original play. The PhD is a research degree, and thus the dissertation must be the result of research. It must add to the general store of knowledge or understanding in the field. When completed, the proper number of copies of the work and its abstract must be prepared and filed according to the guidelines of the Faculty of Arts and Sciences.

**Final Oral Examination** A final examination (or “defense”) is conducted by the doctoral committee, after the members have read the dissertation, according to the guidelines set by the Faculty of Arts and Sciences. This event is usually public and involves the candidate giving an oral summary of the work to the committee and the other PhD students of the Department. If the dissertation is approved, the committee recommends granting the degree of Doctor of Philosophy in Theatre Arts, which is awarded by the Dean of the Faculty of Arts and Sciences.

**Editorial Assistance and Publication of Dissertations** All graduate students at the University of Pittsburgh must follow University regulations regarding editorial assistance and publishing of theses and dissertations as detailed in the *Graduate and Professional Bulletin* (under “General Academic Regulations”). In 2002 a new tool for graduate students writing theses and dissertations was introduced. Thesis and Dissertation Templates are now available through the following web site: [http://training.cssd.pitt.edu/thesisdissertationtemplates.htm](http://training.cssd.pitt.edu/thesisdissertationtemplates.htm).

**STATUTE OF LIMITATIONS**

The University of Pittsburgh’s Faculty of Arts and Sciences requires that PhD candidates complete all of their requirements for the degree within a specified period of time. These periods are:

- Ten years for students who entered the graduate program without an MA
- Eight years for students who entered with an MA

Further, all students must pass the Comprehensive Exam within 7 years of entering the PhD program. Extensions of the statute may be granted by the Graduate Dean only in exceptional cases.
D. COMBINED MA/PhD DEGREE Program

Students with BAs who are admitted directly to the PhD program may proceed more efficiently, gaining an MA enroute. Their basic requirements combine the major attributes of the MA in Theatre and Performance Studies with those of the PhD program. The chief modifications involve the number of required seminars, the relationship between the MA and the PhD Comprehensive Examinations, and the total number of credits and years of residence required.

REQUIREMENTS FOR COMPLETION OF COMBINED MA/PhD DEGREE

Residency: A minimum of three years or six terms of residency is required.

Courses: A total of 72 credit hours are required past the BA

Minimum Grade Requirement: Same as for the MA and the PhD programs -- students must maintain a B average (3.0 QPA).

Language: Same as for the PhD program (see relevant section in the PhD program description).

Preliminary Examination (formerly called the Qualifying Examination): Instead of the MA Comprehensive Exam, the Preliminary Examination for the PhD is required. Normally it will be taken in the second year of a student's residence.

Comprehensive Examination: Same as for the PhD program (see relevant section in the PhD program description). Normally it will be taken in the fourth year of a student's residence.

Dissertation: Same as for the PhD program (see relevant section in the PhD program description).

CURRICULUM Beyond the Master's degree

Required Course Program:

• Year-long graduate course in the History of Theatre
• Materials and Methods of Research in Theatre Arts
• At least ten additional courses in dramatic literature, theatre history, criticism, performance studies, or in a related field
• At least one course in theory (see relevant section in the PhD program description)
• At least one course in performance or in technical theatre (may be waived)

At least eight of the ten required courses will be advanced graduate seminars in the Department. The others may be undergraduate (1000 series) or graduate (2000 series) courses listed in any appropriate University department. Courses labeled “research,” “directed study,” or “independent study” cannot be used to fulfill this requirement, except by approval of the Graduate Faculty. The student’s advisor will regularly monitor selection of courses, and approve the overall sequence chosen.

Special Option Program Same as for the PhD program (see relevant section, Item B in the PhD program description).

Receiving the MA Degree Students who wish to receive the MA as part of their progress towards the PhD may apply any time after they have satisfactorily completed the basic requirements outlined in the
Department's program for the MA in Theatre and Performance Studies. Since students in the Combined Program take a Preliminary Examination, which is less rigorous than the regular MA Comprehensive Exam, it is expected that they pass the Qualifying Exam at a high level. If a student's work on the Preliminary Exam is not at a high level, the Graduate Faculty may require the satisfactory completion of the PhD Comprehensive Exam prior to granting the MA degree.

**Continuation in the Program**
Continuation in the program towards the PhD is dependent on the student's satisfactory progress and demonstrated ability for further study, which are evaluated annually. If satisfactory progress is not maintained, or if the Preliminary Exam is not adequate, the student will not be permitted to advance further towards the PhD. In such cases, the MA degree can be awarded, if requirements for that degree have been met.
IV. Appendices

Appendix A.

Department Policies for Graduate Student Assistantships (TA/TF/GSA) in the Department of Theatre Arts

Financial Assistance Policy

The department guarantees two years of support to many MA students and four or five years, depending on the student applicant, to PhDs. Most first-year students, at both the MA and PhD levels, enter with partial support, normally three-quarters of a TA/TF or a full GSA. Outstanding PhD applicants, however, may be awarded full support. MAs generally stay at the same level of aid for their second and final year. The department tries to increase the financial support of most PhDs for their second and third years. In their final years, the fourth or fifth year of support, the department may decrease their award somewhat. In no case, however, will support for any student drop below the amount of her or his first year of assistance.

Training, Supervision and Evaluation

All TA/TFs must take a university or departmental class to learn the rudiments of course planning and pedagogy at the undergraduate level. In addition, students teaching introduction to Performance (THEA 0830) must take a three-day workshop at the beginning of the year taught by a faculty member in the performance wing of the department. As in Intro to Performance classes, a supervisor oversees the teaching of all graduate students and offers specific advice on syllabus planning and teaching strategies. Departmental policy mandates two modes of teaching evaluation for all graduate students: the standard questionnaire administered by the University and an evaluation involving a classroom visit from a full-time faculty member. The faculty person's written evaluation is shared with the graduate student and can be further discussed in a meeting with the student at the student's or evaluator's request. The written evaluation is then placed in the student's file. The Director of Graduate Studies in the Department oversees these training, supervisory, and evaluation practices.

GSA, TA and TF Workloads

As of fall 2006, all GSA, TA and TFs are required to fill out a weekly work log to be filed with the Director of Graduate Studies.

On the workload policy for TA and TFs, the FAS Grad Bulletin states: “The duties of a TA might include teaching recitation sessions, monitoring quizzes, assisting in laboratory instruction, or participating in related activities involving undergraduate programs.” The Department of Theatre Arts interprets work hours in support of our production schedule in venues such as the shops and box office to be in the category of “assisting in laboratory instruction.” Because of the variety of work that theatre departments must accomplish to flourish, the department typically rotates graduate students among many work assignments during their tenure at Pitt. These include assignments in the box office, the scene and costume shops, office support for departmental outreach programs, and similar tasks, as well as the teaching of classes. Graduate students should both assist and set an example for undergraduates in the fulfillment of these responsibilities. Work assignments range from 4 to 11 hours per week, depending on the task. Most semesters, and whenever possible, TA responsibilities in any given term will include classroom teaching. For the teaching of courses, the department has tabulated the real amount of time it takes the typical graduate student to prepare for teaching, meet with students, grade papers, etc. For example, we differentiate Intro to Performance (0830) at 8 hours per week from Intro to Dramatic Art (THEA 0810) at 11 hours per week because it takes less preparation time to teach a performance-oriented course than a lecture-discussion one. Graduate students are encouraged to request assignments and interests, though it may not always be possible to fulfill such requests. As well, efforts are made by the faculty both to vary and equalize assignments among students. Any perceived inequities should be brought to the attention of the Director of Graduate studies.

Beginning with the 2001/2002 academic year, the department will designate these hours per week for teaching the following courses:

• 5 hours for one Recitation Section/Intro to Theatre Arts (THEA 0800)
- 32 -

• 8 hours for a performance-oriented course (or 7-1/2 per course when teaching 2 performance-oriented courses in a single term)
• 11 hours for a lecture-discussion course or a course in stagecraft (including supervisory time in the shop)

Variety of Teaching Assignments
In general, departmental policy tries to give PhD students more teaching and a wider variety of teaching assignments as they progress in the program. By the time of graduation, most PhDs will have assisted a faculty member in Introduction to Theatre and will have taught several stand-alone classes, ranging from Intro to Performance, to Intro to Dramatic Art, to Intro to Stagecraft. Some PhD students will also have been able to teach more advanced courses in their area of scholarly specialization or practical expertise.

Appendix B.
Descriptions of PhD Special Options

SPECIAL OPTION IN DIRECTING
The Directing Special Option should be thoughtfully coordinated with the main Ph.D. objective of training scholars. Consequently, directors might suggest plays to direct that jibe with their academic interests or otherwise converge with Department activities such as the New Play Festival or the Shakespeare-in-the-Schools program, both of which afford directing opportunities. In no sense should a student suspend or seriously curtail academic coursework in pursuit of the Directing Special Option.
Distinguished directors (as judged from directing class and lab production) may be invited to to direct at the workshop level or above, but there is no guarantee for such opportunity and it is not to be considered a normal part of the Special Option in Directing sequence.

Expected Outcomes:
1. Students must complete 12 credits from the menu below.
2. Demonstrated expertise as a director.
3. Distinguished students may be provided with additional opportunities to direct or to teach directing.
4. Students should seek directing opportunities outside the university or sophisticated directing internship or apprenticeship opportunities with professional companies. Credit can be provided.

First Year:

2161 Graduate Directing I: Concept and Craft 3 cr.
2993 Professional Internship: Directing
(Serve as Assistant Director to a faculty-directed mainstage production or a professional production outside the Department approved by the Faculty.)
2171 Stage Design 3 cr.
AND/OR
2170 Directed Study--Set, Costume, Lights 1 to 9 cr.
AND/OR
2210 Dramatic Structure

Second/Third Years:

2160 Directed Study--Directing (lab level) 1 to 3 cr.
(Subject to evaluation by a Faculty Jury; productions deemed unsatisfactory will be awarded an "I" grade and another production assigned for the satisfactory completion of this requirement. If a second production is deemed unsatisfactory, the student will not be awarded certification in this special option.)

Teaching Undergraduate Directing
AND/OR
THEA 2171, 2170 or 2210
**Special Notes on Directing Option:**
*Students with Teaching Assistantships should be assigned courses such as Introduction to Performance and Acting I.*
*It is an assumption of this option that the student will receive credit for all work undertaken for its completion.*
*Adjustments in the option can be made based on the individual student's background and needs.*

**SPECIAL OPTION IN DESIGN**

**Expected Outcomes:**
1. Students must complete 9-12 credits from the menu below.
2. Demonstrated competence in one area of design. On a practical level students will be expected to serve as Designer or Assistant Designer on at least two Theatre Arts Department productions (workshop or mainstage). An external professional internship or outside design assignment may be substituted.
3. Depending upon the student's level of experience there is the opportunity to teach introductory level design and production classes (Design for Theatrical Production, Stagecraft, Costume Crafts, Stage Makeup) or serve as a Teaching Assistant in a design class.
4. Students should also be given a GSA assignment in one of the shop areas (costume shop, scene shop, props shop or in electrics) for at least one term.
5. Although students may have a primary area of interest, exploring a secondary design area is encouraged.

**Courses, which may serve as a core:**
2170 Directed Study-Set, Costumes, Light (Design or Assistant Design)
2171 Stage Design and/or Design Studio (New Course)
2172 History of Costume and Period Style
2190 Lighting Design I

**Additional graduate level courses that may complete the course of study**
2175 Advanced Lighting
2180 Scene Design
2183 Drafting
2185 Scene Painting
2186 Costume Design
2188 Patternmaking
2990 Independent Study
2995 Professional Internship: Design

**SPECIAL OPTION IN PLAYWRITING**

**Expected Outcomes:**
1. Students must complete 9-12 credits from the menu below.
2. Students are expected to engage in new play production as actors, directors, and respondents as well as writers. There are opportunities in "lunchtime theatre" presentations of short plays, in New Works contests in the Pittsburgh area, and in lab productions. Projects may be done for varied numbers of credits, 1-3.
3. Students are expected to write at least a long one-act and a full-length play during the graduate years here, but will probably write a good deal more than that.
4. If a student is interested in writing for the stage, but has not done so previously, Playwriting I is required.
5. Work on productions is highly recommended since there is a strong link between acting and directing and playwriting, particularly acting and playwriting.
6. With demonstrated expertise in writing and critiquing, a student will be invited to assist in the teaching of undergraduate playwriting.

**Courses which may serve as a core, most of which can be repeated for credit:**
1365 Playwriting I (if needed)
2220 Graduate Playwriting (may be taken more than once)
2168 New Play Practicum (may be taken more than once)
2203 Script Analysis
2160 Directed Study/Direction: This course number may be used to:
*Direct an original play (not student's own work)
*Assist faculty on an original play (not student's own work)
2200 Directed Study/Hist/Lit/Crit:
*Work with a faculty director or supervisor to have a play, which has been written by the student, produced
in a controlled environment (revisions, evaluation, talk-back)
*Assist faculty teaching beginning playwriting

Additional Graduate Level Courses which may complete the study:
2111 Graduate Acting
2161 Graduate Directing
2210 Seminar in Dramatic Structure
2250 Avant-Garde Theatre
2260 Documentary Theatre
2992 Professional Internship, Dramaturgy

SPECIAL OPTION IN DRAMATURGY

Expected Outcomes
1. Students must take 9 to 12 credits from the menu below.
2. Depending upon the student's level of experience, there is the opportunity to teach Introduction to Drama
or to serve as a Teaching Assistant in an undergraduate playwriting class. Both courses provide
opportunities to explore teaching issues related to the theory and practice of dramaturgy.
3. While fulfilling the required course work, students are encouraged to direct the subject of at least two of
their theoretically-based seminar papers to issues/themes/practices within the contemporary field of
dramaturgy. The seminars in Comedy and Tragedy provide excellent opportunities to apply dramaturgical
analyses.
4. After completion of 9-12 hours of coursework (see below), students are expected to serve as dramaturg
on at least two Theatre Arts Department productions (lab or mainstage). An external professional internship
may also be submitted for accreditation. Students who are dramaturging mainstage shows must be in
regular consultation about their process with a member of the graduate faculty in addition to the production
director.

Core Offerings
2200 Directed Study--Dramaturgy 3 credits
2203 Script Analysis 3 credits
2214 Seminar--Tragedy 3 credits
(and/or)
2215 Seminar--Comedy 3 credits
2220 Seminar--Advanced Playwriting 3 credits

Additional Graduate Level Courses (offered occasionally)
2160 Directed Study--Directing 3-6 credits
2168 New Play Practicum 3 credits
2210 Seminar--Dramatic Structure 3 credits
2212 Seminar--Dramatic Rhythm 3 credits
2230 Shakespeare's Plays 3 credits
2250 Avant-Garde Theatre 3 credits
2260 Documentary Theatre 3 credits
2992 Professional Internship--Dramaturgy 3-6 credits
SPECIAL OPTION IN COMMUNITY-BASED PERFORMANCE

Expected Outcomes
1. Students may receive professional internship credit for serving as an Assistant Director/Assistant Leader for a community performance or art education project within the Department of Theatre Arts. An external professional internship may also be submitted for accreditation.
2. Depending upon the student's level of experience, a student may take on an independent community performance or art education project either within the department or in the larger community.
3. Students are encouraged to direct the subject of at least two of their theoretically based seminar papers to issues/themes/practices within the contemporary field of community performance.
4. Students must complete 9-12 credits from the following menu.

Possible Courses for Community-Based Performance Option:
2990 Independent Study--Playwriting
2160 Directed Study--Directing
2170 Directed Study--Design
2220 Playwriting
2993-2996 Professional Internships
2260 Documentary Theatre
2216 Theatre and Memory
2204 Theories of Playwriting, Acting and Directing

NOTES
The Charity Randall Theatre (above) in the Stephen Foster Memorial (opposite page)