PHD CANDIDACY EXAMINATION IN EDUCATIONAL THEATRE

“The Steinhardt School of Education departments and programs use different methods for determining a student’s eligibility for admission to degree candidacy, e.g., written tests, oral tests, research papers, performances, other creative work, etc., alone or in combination ….All students are expected to take 18 credits after admission to degree candidacy even if this results in the student completing more credits than initially required …” Steinhardt Handbook for Doctoral Study.

In order to achieve candidacy in educational theatre, students need to complete four projects: Educational Theatre Portfolio, Research Framework, Arts Dialogue, Performance Review. These projects aim to more holistic determination of students’ successful entry to candidacy and are more focused on the students’ research as it fits within an “educational theatre” model. The candidacy exam connects students to their professional and scholarly networks, and, in this respect, aims to develop the next generation of leaders in the field. Also, the exam ensures that students have achieved basic competence in the educational theatre discipline.

The Research Framework and the Arts Dialogue sections must be included in the portfolio. They need to be clearly labeled.

School policy on recording candidacy outcome: ‘The candidacy examination may result in a pass, deferred pass with conditions, or a fail. If the candidacy examination results in a deferred pass with conditions, the student will be notified by the department or program of what is required in order to have the conditions removed. If the candidacy examination results in a fail outcome, matriculation is suspended and the student must request permission from the department to retake the examination. A second opportunity to sit for the examination may or may not be allowed, depending on program or departmental policy. If the student passes the second candidacy examination, doctoral student status is restored.”

1. Educational Theatre Portfolio

A portfolio of students' work which demonstrates competence around the NYS theatre standards:

• Creating, performing and participating in theatre
• Knowing and using theatre materials and resources
• Responding to and analyzing works of theatre
• Understanding cultural dimensions and contributions of theatre

And:

• Knowledge of how to apply theatreform to the students’ chosen research context

Portfolio might include combination of best papers, performance reviews, teaching citations, descriptions of workshops led, creative products. If you feel weak in a particular area you should explain where the gaps exist in your knowledge base and how you plan to improve
your competency, perhaps by taking further coursework. Faculty advises that you operate as a reflective practitioner, identifying your strengths and those areas which you need to build.

The portfolio must be introduced by a detailed statement that clearly articulates how it meets the criteria. In the detailed statement (at least 10 pages) students address how their portfolio reveals competency in the five criteria above. Headings are suggested and students refer to particular sections of the portfolio which substantiate the claims which are being made. An annotated appendix is needed which articulates the content of the portfolio. A Table of Contents needs to be included. A CV, reference and resource/reading list must be provided in the portfolio.

Please do not pad the portfolio with an abundance of material. We recommend a “less is more” approach where you selectively choose materials which most aptly demonstrate how you are demonstrating competency. We don’t need 10 flyers which all show that you have acted or directed. Select and analyze pertinent artifacts.

Criteria:
- Demonstrates competence across the five standards
- The statement clearly articulates how the student has achieved competency
- The portfolio is well referenced and there is an annotated appendix

2. Research Framework

An article submitted for publication to a periodical in the field, preferably a peer reviewed journal, which has reviewers' comments attached. A clear research framework or design informed by appropriate literature needs to be included. Ideally, this article would be published. Students need to analyze the reviewers’ comments and how they might incorporate them in their article. Possible publication outlets:

*Youth Theatre Journal (AATE)*
*Stage of the Art (AATE)*
*Research in Drama Education (Carfax)*
*Drama Research (National Drama, UK)*
*The Drama Magazine (National Drama)*
*ArtsPraxis (http://education.nyu.edu/music/artspraxis/)*

Alternatively, a paper that students feel is ready to be submitted to a particular publication with a statement as to why they have selected that publication. A sustained argument as to how their paper merits publication needs to be made, as well as a discussion on the areas in students’ ability that might require further work.

An alternate creative product could be considered where the students devise and implement an applied theatre project, or similar, with appropriate peer review and evaluation. Peer review would include faculty mentors and leaders in the discipline. For instance, one
doctoral student wrote an ethnotheatre dealing with discrimination. It was presented in an educational theatre class, videotaped, and reviewers were invited to attend and critique the presentation. The audience too provided invaluable feedback and completed questionnaires. The student also sent the play to leading scholars in applied theatre and ethnodrama, and solicited written feedback. Armored with comments from faculty, other reviewers, and a student audience, the candidate wrote a written analysis of the research framework. This analysis, the playscript, and the video were included in the portfolio and addressed the criteria below.

Criteria:

- The article, paper or creative product constitutes “research” in the field
- The research framework or design is clear and effectively argued
- Reviewers’ comments are attached with the student’s analysis

3. ARTS DIALOGUE

A written and oral presentation on the students' research to a selected scholarly community. This can be presented “in house” or at an appropriate professional meeting, e.g., American Alliance for Theatre and Education, International Drama in Education Research Institute, Research in Drama Education Conference, the NYU Forum series. Program in Educational Theatre faculty needs to be present and/or represented at this presentation, wherever possible. We recommend the dialogue occurs in a non-NYU setting where candidates can clearly demonstrate that they are connecting to their professional and wider scholarly networks outside NYU.

This presentation must be accompanied by an appropriate written paper which can be given to participants, and which can be read by participants after the “dialogue”. This presentation might take place in collegium, at a conference, or other professional setting. Ideally, the setting will provide opportunities for feedback, dialogue or interaction from the audience participants. Paper must be appropriately referenced with an extensive bibliography which reveals the literature that informs the presentation.

Students must write up the Arts Dialogue and include it in their portfolio. The paper should address what the presentation was, where it took place, who attended, and how it meets the criteria below. If students feel their Arts Dialogue was inadequate in some way they should clearly reflect on how it could be improved.

Criteria:

- Student can discuss how the arts dialogue constitutes scholarly work at an appropriate professional meeting.
- Students include the paper presented and includes the feedback that was given
- The dialogue demonstrates leadership (or evolving leadership) in the field
- A bibliography which shows how the research sits within the field’s literature
4. PERFORMANCE REVIEW

After completion of the three tasks above, faculty in the Program in Educational Theatre meet with the candidate and examine how the student has met candidacy and whether further work is required. In instances where a deferred pass with conditions is given, students will be advised what specific tasks need to be completed in order to achieve candidacy.

Criteria:
- Student has demonstrated satisfactory performance in the portfolio, research framework, and arts dialogue
- Student recognizes areas of strength in performance as well as areas that require further work
- Student is able to complete other assignments if required

TIME TO COMPLETION

The expectation for full time students is that they would be taking a course load of at least 12 points per semester. The degree course requirement, which is anywhere from 54-60 points depending on the educational theatre skill base with which students enter, expects that students complete school wide as well as program courses. There are school wide requirements (currently 36 points) in foundations study, cognate, departmental seminar, specialized research methodology, dissertation proposal seminar, and research electives. Check the handbook for descriptions of these requirements. These courses are negotiated under faculty advisement. In recent times, the foundations requirement has been re-written to enable students to locate their research within a particular theoretical tradition. As well, there are specific program requirements which are crafted based on students’ area of research topic: students work within one of three areas of concentrated study, drama education, applied theatre, play production for artist and educators. 

http://steinhardt.nyu.edu/music/file_uploads/CSdramaeducation.pdf

**Doctor of Philosophy in Educational Theatre**

<table>
<thead>
<tr>
<th>Course</th>
<th>Points/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundations</td>
<td>6 points</td>
</tr>
<tr>
<td>Specialized Research Methodology</td>
<td>3 points</td>
</tr>
<tr>
<td>Cognates (course related to but not in specialization)</td>
<td>6 points</td>
</tr>
<tr>
<td>Departmental Content Seminar</td>
<td>6 points</td>
</tr>
<tr>
<td>Dissertation Proposal Seminar</td>
<td>3 points</td>
</tr>
<tr>
<td>Advised Research Courses</td>
<td>15 points</td>
</tr>
<tr>
<td>Specialization</td>
<td>12 points*</td>
</tr>
<tr>
<td>Guided Electives</td>
<td>10 points*</td>
</tr>
</tbody>
</table>

* total depends on background & experience of student 45-60 points*
A full time student who is taking 54 points might reasonably be expected to complete all requirements for their degree during the 10th semester (the end of their fifth year of full time study). Part time students will have different timeline expectations and they should meet with their advisor to discuss them.

The following timetable could be illustrative of full time students’ program of study:

<table>
<thead>
<tr>
<th>Semester</th>
<th>Required Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 1</td>
<td>12 points of course work</td>
</tr>
<tr>
<td>Semester 2</td>
<td>12 points of course work</td>
</tr>
<tr>
<td>Semester 3</td>
<td>9 points of course work, 3 points full-time equivalency for work on candidacy (complete full/half-time equivalency form) Submit candidacy portfolio at the end of semester</td>
</tr>
<tr>
<td>Semester 4</td>
<td>Meet with faculty about candidacy Do further work on candidacy if required 12 points of coursework</td>
</tr>
<tr>
<td>Semester 5</td>
<td>Present Topic Review at Doctoral Collegium Note deadlines: If planning to present at October collegium, the outline needs to be posted two weeks before, which means faculty need to have read and responded to your topic review at least one month before the collegium <a href="http://steinhardt.nyu.edu/music/page.php?page_id=842">http://steinhardt.nyu.edu/music/page.php?page_id=842</a> 9 points of course work, 3 points full time equivalency for work on dissertation topic</td>
</tr>
<tr>
<td>Semester 7</td>
<td>Data Collection and Analysis Full time equivalency</td>
</tr>
<tr>
<td>Semester 8</td>
<td>Data Collection and Analysis Full time equivalency</td>
</tr>
<tr>
<td>Semester 9</td>
<td>Writing up and feedback from committee Register for E78.3400 Performing Arts Research Collegium</td>
</tr>
</tbody>
</table>
Semester 10 Submission (submission in January, April, October)
EdD CANDIDACY EXAM IN EDUCATIONAL THEATRE AND TIME TO COMPLETION

In order to achieve EdD candidacy in educational theatre, students need to complete three projects:

1. Educational Theatre Portfolio, Narrative and Annotated Bibliography
2. Arts Dialogue
3. Performance Review

The three candidacy requirements aim for more holistic determination of students’ successful entry to EdD candidacy and are more focused on the students’ culminating project as it fits within an “educational theatre” model.

The candidacy exam connects students to their professional, artistic and scholarly networks, and, in this respect, aims to develop the next generation of leaders in the field. Also, the exam ensures that students have achieved basic competence in the educational theatre discipline. Please review the New York State Learning Standards for the Arts and the New York City Department of Education Blueprint for Teaching and Learning in Theatre, Grades PreK – 12.

Please note that the Arts Dialogue section must be included in the Educational Theatre portfolio. This inclusion needs to be clearly labeled.

Students must have identified a Mentor, and Student Support Group at the time of preparing for candidacy, and they need to have been in regular communication with both before applying for candidacy.

A mentor is someone students identify as agreeing to help shepherd them through the candidacy process, and who may then go on to be the student’s principal point person as the student develops and completes an EdD culminating project. Mentors have different expectations so please ensure you have selected one who fits your work ethic. For instance, some mentors require at least a two week lead time to review materials, maybe longer, which can impact on your timeline to completion. Other mentors can have a quicker turnaround.

Please review the School mentoring document at the following link for the expectations of the mentee and what students should be looking for in a mentor, http://steinhardt.nyu.edu/doctoral/funds/full-time.

A student support group is created by the candidate and consists of no more than three or four trusted critical friends who will provide thorough and regular feedback on the students’ work before it is shared with the mentor. These friends could be other doctoral students or even outside reviewers who you feel can contribute to the quality of your study. We try to avoid having mentors read first drafts and being copy editors. Many stylistic and content
issues can be easily picked up by the student support group in advance of faculty input. In qualitative research, it is expected that you will go through a process of peer debriefing, so the sooner you have a student support group the better.

Students file for candidacy at the beginning of the semester they plan to submit their portfolio online.

1. Educational Theatre Portfolio

An online portfolio of students' work that demonstrates competence around the New York State Learning Standards for the Arts:

- Creating, performing and participating in theatre
- Knowing and using theatre materials and resources
- Responding to and analyzing works of theatre
- Understanding cultural dimensions and contributions of theatre

And:
- Knowledge of how to apply theatreform to the students’ chosen culminating project
- Experience in Arts Based Research (ABR) and Practice-Led Inquiry

Portfolio might include:

- combination of best papers
- performance reviews
- teaching citations
- descriptions of workshops led
- creative products

The online portfolio must be introduced by a detailed statement that clearly articulates how it meets the criteria. In the detailed statement (at least 10 pages) students address how their portfolio reveals competency in the six criteria above. The narrative must also indicate the students’ understanding of arts-based research and practice-led inquiry.

Headings are suggested and students must refer in their narrative to particular sections of the portfolio that substantiate the claims that are being made.

An annotated appendix is required which articulates the content of the portfolio. In other words, you need to explain in the appendix what each portfolio item is and how it meets the criteria.

A Table of Contents must be included. A CV, reference and resource/reading list must be provided in the portfolio.

Please do not pad the portfolio with an abundance of material.
We recommend a “less is more” approach where you selectively choose materials that most aptly demonstrate how you are demonstrating competency. We don’t need 10 flyers which all show that you have acted or directed.

Select and analyze pertinent artifacts.

The portfolio must be submitted online at a secure site that the student creates.

You should consult with your support group as you prepare for EdD candidacy and be conscious that this process is a time consuming and should not be rushed. We have had cases of students having to do further work because they have missed key guidelines or have not provided sufficient time for getting feedback from their support group or mentor.

As you prepare the portfolio, be aware of both your strengths and weaknesses relating to the six competencies above. If you feel lacking in a particular area, as most people do, you need to explain where the gaps exist in your knowledge base and how you plan to improve your competency, perhaps by taking further coursework.

Faculty advises that you operate as a reflective practitioner, identifying your strengths and those areas that you need to build. In your Methods and Materials of Research course and other classes, you will be learning the elements of the reflective practitioner and what it means to engage in systematic and ongoing analysis.

Criteria:

- Demonstrates competence across the six criteria
- The statement clearly articulates how the student has achieved competency
- The student is operating as a reflective practitioner
- The student demonstrates a skill set in Arts Based Research and practice-led inquiry.
- The portfolio is well referenced and there is an annotated appendix

Portfolio Checklist:

- Narrative that addresses (1) how you are meeting competency in the standards, (2) the ways students operate as reflective practitioners, and (3) the skill level in Arts Based Research and practice-led inquiry.
- Artifacts that eloquently and succinctly reveal student has met competency
- An annotated bibliography describing the items in the portfolio
- Table of Contents with CV
- Have you submitted the portfolio on line and at a secure site?
2. Arts Dialogue

A written and oral presentation on a significant project that the student has completed with an explanation of how it will feed into the students’ proposed culminating project. The presentation is given to a selected artistic/scholarly community and there needs to be feedback from leaders that discusses the project’s merits as an Arts Based Research or practice-led study.

The Arts Dialogue (AD) needs to demonstrate how the project is well suited to the candidates’ authority and interests on a particular subject.

This presentation can be presented “in house” at collegium or at an appropriate professional meeting, e.g., conferences such as the American Alliance for Theatre and Education, International Drama in Education Research Institute, Research in Drama Education Conference, the NYU Forum series.

The candidate consults with the support group and mentor on where and when the Arts Dialogue takes place. If an in house venue is required then sufficient notice needs to be given if it to take place in collegium or another class. However, faculty recommend the AD occur in a non-NYU setting where candidates can clearly demonstrate that they are connecting to their professional and wider artistic/scholarly networks outside NYU.

The student support group provides response to the presentation at least two weeks in advance of the formal presentation. The candidate must include that written feedback with the written presentation, and indicate the extent to which it is being considered.

Program in Educational Theatre faculty need to be present and/or represented at the final public AD presentation, wherever possible.

This presentation must be accompanied by an appropriate written paper that can be given to participants and read by them after the “dialogue.” Ideally, the formal presentation setting will provide opportunities for feedback, dialogue or interaction from the audience participants. Such opportunities should be discussed in the final paper included in the portfolio.

Papers must be appropriately referenced with an extensive bibliography that reveals the literature that informs the presentation.

Students must write up the Arts Dialogue and include it in their portfolio. The paper should address what the presentation was, where it took place, who attended, and how it meets the criteria below.

If students feel their Arts Dialogue was inadequate in some way, they should clearly reflect on how it could be improved.
Criteria:

- Student can discuss how the arts dialogue constitutes Arts Based Research or practice led inquiry at an appropriate professional meeting.
- The support group’s feedback is included and analyzed.
- Students include the paper presented and discuss how the participants’ responses informed the final submission.
- The dialogue demonstrates leadership (or evolving leadership) in the field.
- A bibliography accompanied by a statement that reveals how the Arts Dialogue contributes to the field.

Arts Dialogue Checklist:

- Complete a significant project that feeds into the student’s proposed culminating project.
- Prepare and include a written reflection paper for presentation at an appropriate professional meeting.
- Review paper and presentation with the student support group at least two weeks prior to the formal presentation and analyze written feedback.
- Present paper at an appropriate professional meeting in a dialogic format which allows input, feedback, and/or discussion from/with colleagues in the field; must be attended by a member of the Educational Theatre faculty or their representative.
- Write a summative reflection of the Arts Dialogue for inclusion in the portfolio addressing the above criteria that incorporates feedback and discusses next steps.

3. **Performance Review**

After completion of the two tasks above, at least two faculty reviewers meet with the candidate and examine how the student has met candidacy and whether further work is required.

In instances where a deferred pass with conditions is given, students will be advised what specific tasks need to be completed in order to achieve candidacy. It is not uncommon for a deferred pass to be given, and in rare instances portfolios have been failed.

Criteria:

- Student has demonstrated satisfactory performance in the portfolio, and arts dialogue.
- Student recognizes areas of strength in performance as well as areas that require further work.
- Student is able to complete other assignments if required.
PROGRAM IN EDUCATIONAL THEATRE CANDIDACY EXAMINATION

- Student engages as reflective practitioner around Arts Based Research and/or practice-led inquiry.

Results: School policy on recording candidacy outcome

‘The candidacy examination may result in a pass, deferred pass with conditions, or a fail. If the candidacy examination results in a deferred pass with conditions, the student will be notified by the department or program of what is required in order to have the conditions removed. If the candidacy examination results in a fail outcome, matriculation is suspended and the student must request permission from the department to retake the examination. A second opportunity to sit for the examination may or may not be allowed, depending on program or departmental policy. If the student passes the second candidacy examination, doctoral student status is restored.”

TIME TO COMPLETION

The expectation for full time students is that they would be taking a course load of at least 12 points per semester. The degree requirement is anywhere from 42-60 points depending on the Ed Theatre skill base with which students enter.

A full time student who is taking 42 points might be expected to complete all requirements for their degree during the 8th semester (the end of their fourth year of full time study), maybe earlier. Part time students will have different timeline expectations and they should meet with their advisor to discuss them.

The following timetable could be illustrative of a full time program of study:

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>12 points of course work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>12 points of course work</td>
</tr>
<tr>
<td>Semester 3</td>
<td>9 points of course work, 3 points full-time equivalency for work on candidacy (apply for full/half-time equivalency) Submit candidacy portfolio at the end of semester</td>
</tr>
<tr>
<td>Semester 4</td>
<td>Meet with faculty about candidacy. Coursework Do further work on candidacy if required</td>
</tr>
<tr>
<td>Semester 5</td>
<td>Present Topic Review at Doctoral Collegium Note deadlines: If planning to present at October collegium, the outline needs to be posted two weeks before.</td>
</tr>
<tr>
<td>Semester 6</td>
<td>Form your dissertation committee. Submit dissertation proposal, noting deadlines File materials with the IRB</td>
</tr>
<tr>
<td>Semester</td>
<td>Requirements</td>
</tr>
<tr>
<td>----------</td>
<td>--------------------------------------------------</td>
</tr>
</tbody>
</table>
| Semester 7 | Data Collection and Analysis. Full time equivalency  
Writing up and feedback from committee |
| Semester 8 | Project submission and oral defense.  
Congratulations. |