PhD CANDIDACY EXAMINATION IN EDUCATIONAL THEATRE
AND TIME TO COMPLETION

“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. 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.

The Research Framework and the Arts Dialogue sections must be included in the portfolio and 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 chair or sit as a member of the dissertation committee. 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 digital portfolio.
1. Educational Theatre Portfolio

A digital or 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 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. Please note, the portfolio will also include tasks 2 and 3 below.

For the Research Framework task, a paper that analyzes reviewers’ comments for an article submitted for publication must be included, or an analysis regarding the selected publication, or a detailed discussion about a creative product where an applied theatre project, or similar, is implemented (see Research Framework below for further information). For the Arts Dialogue task, a paper reflecting on the student’s written and oral presentation must be included (see Arts Dialogue below for further information).

The portfolio should be submitted as one rolling PDF file to the doctoral coordinator by the deadline posted here:

http://steinhardt.nyu.edu/music/doctoral/dates/candidacy

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
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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
- An annotated appendix describing the items in the portfolio
- Table of Contents
- CV
- Have you submitted the portfolio on line and at a secure site?

**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. Armed 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

Research Framework Checklist:

- An article, paper, or creative product prepared for peer review and/or publication
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- Research framework or design is supported by literature and clearly articulated
- Reviewers comments attached
- Student analyzes the reviewers comments and demonstrates how the comments are being included in the final article, paper, or creative product

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

Arts Dialogue Checklist:
- Complete a significant project that feeds into the student’s proposed dissertation topic
- 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
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.

Doctor of Philosophy in Educational Theatre

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<tr>
<th>Course</th>
<th>Points/Credits</th>
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<tbody>
<tr>
<td>Foundations</td>
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<tr>
<td>Specialized Research Methodology</td>
<td>15 points</td>
</tr>
<tr>
<td>Cognates (course related to but not in specialization)</td>
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<tr>
<td>Departmental Content Seminar</td>
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<tr>
<td>Department Study</td>
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<tr>
<td>Dissertation Proposal Seminar</td>
<td>3 points</td>
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<tr>
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<td>18-24 points*</td>
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| Specialization                              | 54-60 points*  |

* total depends on background & experience of student

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>Points</th>
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<td>1</td>
<td>12</td>
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Semester 2  12 points of course work

Semester 3  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

Semester 4  Meet with faculty about candidacy
            Do further work on candidacy if required
            12 points of coursework

Semester 5  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
            http://steinhardt.nyu.edu/music/doctoral/dates/proposal

            9 points of course work, 3 points full time equivalency for work on dissertation
            topic

Semester 6  Form your dissertation committee.
            Submit dissertation proposal, noting deadlines
            http://steinhardt.nyu.edu/music/doctoral/dates/proposal
            File materials with the IRB
            9 points of course work, 3 points of full time equivalency for work on
            dissertation topic

Semester 7  Data Collection and Analysis
            Full time equivalency

Semester 8  Data Collection and Analysis
            Full time equivalency

Semester 9  Writing up and feedback from committee
            Register for MPAIA-GE 3400 Performing Arts Research Collegium

Semester 10 Submission (submission in January, April, October)