



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts
School of Theatre & Dance

Texas Tech University School of Theatre and Dance

Handbook for Graduate Studies *(rev. Aug 2023)*

J.T. & Margaret Talkington College of Visual & Performing Arts

**Information in this document is currently under revision; all information is subject to change. Please verify individual policies with the Director of the School and/or Head of Area.*

TABLE OF CONTENTS

PLEASE READ BEFORE PROCEEDING	5
Foreword	5
Revisions	5
Contact Information	5
<i>INTRODUCTION TO THE SCHOOL OF THEATRE & DANCE</i>	6
Mission Statement.....	6
Vision Statement	6
Values Statement.....	6
Commitment to Access and Engagement.....	7
J.T. & Margaret Talkington College of Visual & Performing Arts	7
General School Information	7
Our Leadership, Faculty & Staff.....	7
Our Facilities	7
What Makes the School Unique?.....	8
Other Essential Links	8
<i>INFORMATION PERTAINING TO THE STUDENT EXPERIENCE.....</i>	9
Greetings From the SoTD Graduate Advisement Team	9
School Correspondence and Communication	9
Student Organizations	9
Additional Student Resources	9
<i>DEGREES OFFERED.....</i>	10
Master of Arts Degree, Theatre Arts	10
Master of Arts Degree, Dance Studies	10
Master of Fine Arts Degree, Theatre Arts.....	10
Doctor of Philosophy in Fine Arts Degree (Theatre)	10
<i>ADMISSIONS & CURRICULAR PLANNING.....</i>	11
Admissions	11
Curricular Planning	11
Degree Plan (MA, MFA)	11
Degree Plan (PhD)	11
Deadlines for Graduation	12
Statement of Intention to Graduate.....	12
Letter of Completion	12
QUICK LINKS:	12

DEGREE INFORMATION AND REQUIREMENTS 13

Master of Arts, Theatre Arts 13
 Course Work Overview.....13
Master of Arts, Dance Studies..... 15
 Course Work Overview.....15
Master of Fine Arts, Theatre Arts 18
Specialization in Arts Administration 18
 Course Work Overview.....18
 Thesis Requirements in Arts Administration19
Specialization in Design, Technology, and Management 20
 Course Work Overview.....20
 Thesis Requirements in Design.....21
Specialization in Performance and Pedagogy 22
 Course Work Overview.....22
 Thesis Requirements in Performance & Pedagogy26
 Guidelines for a Thesis Proposal in Performance and Pedagogy26
 Step-by-Step Process.....26
Specialization in Playwriting 31
 Course Work Overview.....31
 MFA Theatre Arts, Playwriting Course Work31
 Thesis Requirements in Playwriting.....32
Doctor of Philosophy in Fine Arts (Theatre)..... 33
 Course Work Overview.....33
 The Core Examination.....35
 Admission to Candidacy36
 Dissertation Requirements.....37
 Guidelines for a Professional Problem Dissertation Proposal41
 Guidelines for Internship Dissertation.....42

GRADUATE ACADEMIC DISPUTES 45

Academic Probation and Suspension of Graduate Students..... 45

OTHER PROGRAM INFORMATION..... 46

Financial Support 46
 Scholarships46
 Assistantships.....46
 Fellowships.....46
 Travel Funding for Theatre and Dance Graduate Students46
TA/GPTI Course Load..... 47
Transferred and Extension Work 47
WildWind Performance Lab (WWPL)..... 48
WWPL Mission Statement..... 48
Paying for WildWind Performance Lab..... 48

School of Theatre and Dance Graduate Student Production Policies..... 49

AUDITIONING INFORMATION 49
OUTSIDE PRODUCTION/PERFORMANCE/ACTIVITY POLICY 49

Production Policies Specific to Graduate Students	49
<i>APPENDIX:</i>	51
WORKING WITH MENTORS	51
MENTEE BEST-PRACTICES	51
LUBBOCK and TTU STUDENT RESOURCES GUIDE.....	53
Basic Needs Resources	53
TTU Health and Safety Resources:.....	54
Lubbock Health and Safety Resources	55
Academic Resources.....	56
GENERAL ONLINE DANCE RESOURCES.....	58
GENERAL ONLINE THEATRE RESOURCES	59
TTU ACRONYM CHEAT SHEET	62

PLEASE READ BEFORE PROCEEDING

Foreword

This Handbook is intended to assist both graduate students and graduate faculty in the School of Theatre and Dance. Its contents codify information, policies, and procedures of the University, the Graduate School, and the School of Theatre and Dance. Students are expected to become thoroughly familiar with this document, as well as with the [Graduate Catalog](#). The Handbook is not a binding legal document. Policies will change, and exceptions will occur.

Revisions

Because the information contained in this document will change over time, revisions will be prominently announced and recorded in updated versions of this document. Students should keep abreast of these changes by reviewing each revision of the online document as the updates are announced. The [Graduate Catalog](#) also changes over time, and students are required to keep abreast of changes in policies and procedures recorded there.

Contact Information

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INTRODUCTION TO THE SCHOOL OF THEATRE & DANCE

Mission Statement

The School of Theatre and Dance at Texas Tech University fosters the highest standards of scholarship and creative activity, providing opportunities for students and faculty to work actively in both areas. We champion training and education in a breadth of specialized programs, encourage students to cross boundaries between them, and prepare them for careers in both practice and pedagogy. By integrating theory, artistry, performance, and scholarship, and striving to promote an inclusive and equitable environment, the School serves as a vital force in the cultural and intellectual life of our communities.

Vision Statement

The School of Theatre & Dance, while pursuing the highest standards of artistry, professionalism, and collaboration in arts training, education, and scholarship, will strive to create a progressive, equitable, and inclusive environment that encourages cross-pollination between disciplines, breaks silos between the School, the campus, and the larger Lubbock community. Mindful of creating a sustainable work culture, the School will nurture the excellence of our students and faculty regionally, nationally, and internationally.

The School of Theatre & Dance will:

- Offer innovative theatre and dance programs that will attract excellent students, faculty, and staff
- Prepare students who are confident and competent, able to think critically and creatively, and who will become leaders in their profession
- Identify opportunities to serve the community, while distinguishing ourselves regionally, nationally, and internationally
- Contribute to a pluralistic society that celebrates and amplifies a diversity of identities, perspectives, and histories
- Continue to pursue professional opportunities for faculty and staff to contribute to growth
- Revise our curriculum regularly to maintain the best in current pedagogical practices

The School of Theatre & Dance values and is committed to:

- Collaboration and communication
- Respect for and responsiveness to the needs of students, faculty, and staff
- Highest standards in critical thinking, writing, and diversity of ideas
- Academic, artistic, and intellectual freedom

Values Statement

The Texas Tech University School of Theatre & Dance seeks to foster an environment that elevates the values of critical reasoning, self-reflection, investigation, inquiry, and creativity, we wish to inspire empathy and an ethical framework through which artists and scholars can most profoundly impact society.

The School of Theatre & Dance encourages in-depth dialogue that supports a diversity of thoughts, invites a constellation of perspectives and experiences, and honors the richness of identity. We as faculty, staff, and students stand against racism, xenophobia, homophobia, sexism, Islamophobia, anti-Semitism, classism, ableism, hate speech, ageism, and actions that silence, threaten, marginalize, or degrade others.

Commitment to Access and Engagement

Statement forthcoming from the Working Group. Note that the link will guide individuals to a Microsoft Teams Site which will only admit those with TTU Access.

<https://teams.microsoft.com/l/team/19%3a58e9ce56ac6b46e3b3a7c84c355742a9%40thread.tacv2/conversations?groupId=31e04606-ebf2-4632-a393-567ef49ad152&tenantId=178a51bf-8b20-49ff-b655-56245d5c173c>

J.T. & Margaret Talkington College of Visual & Performing Arts

The School of Theatre & Dance is proudly housed within the J.T. & Margaret Talkington College of Visual and Performing Arts, also abbreviated TCVPA. For more information about the College, please visit:

[J.T. & Margaret Talkington College of Visual & Performing Arts | Home | TTU](#)

General School Information

General Information about the School can be attained through visiting:

[Texas Tech School of Theatre & Dance | Theatre & Dance | TTU](#)

Of particular interest, these sections of the website have been highlighted for easy access:

[Our History | School of Theatre & Dance Information | About | Theatre & Dance | TTU](#)

[Institutional Memberships & Affiliations | School of Theatre & Dance Information | Theatre & Dance | TTU](#)

[Theatre & Dance News | Theatre & Dance | TTU](#)

Our Leadership, Faculty & Staff

To become familiar with the world-class talent that works behind-the-scenes at the School of Theatre & Dance, please visit:

[Meet the Director | Leadership | About | Theatre & Dance | TTU](#)

[Meet the Associate Directors | Leadership | About | Theatre & Dance | TTU](#)

[Faculty Directory | Leadership | About | Theatre & Dance | TTU](#)

[Staff Directory | Leadership | About | Theatre & Dance | TTU](#)

Our Facilities

Additional Information pertaining to Space Usage is forthcoming. Please navigate to the following website pages for more information on our state-of-the-art facilities.

[Charles E. Maedgen Jr. Theatre | School of Theatre & Dance Facilities | About | Theatre & Dance | TTU](#)

[The CH Foundation The Legacy of Christine DeVitt Black Box Theatre | School of Theatre & Dance](#)

[Performance Spaces | School of Theatre & Dance Productions | Theatre & Dance | TTU](#)

[Studio Performance Lab | School of Theatre & Dance Performance Spaces | School of Theatre & Dance](#)

[Productions | Theatre & Dance | TTU](#)

[Creative Movement Studio | School of Theatre & Dance Student Facilities | About | Theatre & Dance | TTU](#)

[Facilities Information](#)

[Health and Safety Procedures](#)

What Makes the School Unique?

While a separate Handbook could be drafted describing what makes the School unique, a few items that are exciting to note include:

Our Legacy:

[Alumni](#) | [Home](#) | [TTU](#)

Outreach and Engagement:

[Theatre & Dance in the Community](#) | [School of Theatre & Dance Programs](#) | [Theatre & Dance](#) | [TTU](#)
[BurkTech Players](#) | [School of Theatre & Dance Programs](#) | [Theatre & Dance](#) | [TTU](#)

Signature Experiences:

[Signature Experiences](#) | [School of Theatre & Dance Programs](#) | [Theatre & Dance](#) | [TTU](#)

Other Essential Links

This link, [Required Syllabus Statements](#), takes you to Texas Tech University's statements on:

- ADA
- Academic Integrity
- Religious Holy Day
- Accommodation for Pregnant Students

This link, [Recommended Syllabus Statements](#), takes you to Texas Tech University's statements on:

- Discrimination, Harassment, and Sexual Violence
- Recovery Services
- Civility in the Classroom
- Plagiarism
- Student Support
- Food Insecurity

INFORMATION PERTAINING TO THE STUDENT EXPERIENCE

Greetings From the SoTD Graduate Advisement Team

Come to us with any questions you might have when navigating your student experience here at Texas Tech. We will do all we can to enable your success, including making sure you are following your degree plan and that you know of all of the resources that exist to help you along the way. The list below should guide you to the correct faculty and/or staff member based on your interest areas.

QUESTIONS PERTAINING TO ENROLLMENT, GRADUATION, AND DEGREES:

Abigail Wright, Graduate Coordinator, Abigail.bugh@ttu.edu

QUESTIONS PERTAINING TO PLANS OF STUDY, FELLOWSHIPS, THESIS AND DISSERTATIONS:

Theatre Dr. Andy Gibb, Graduate Advisor- Theatre, andrew.gibb@ttu.edu
Dance Dr. Ali Duffy, Graduate Advisor- Dance, ali.duffy@ttu.edu

QUESTIONS PERTAINING TO GPTI/RA ASSIGNMENTS: Dr. Bill Gelber, bill.gelber@ttu.edu

QUESTIONS PERTAINING TO ADVISING AND THE STUDENT EXPERIENCE PER DISCIPLINE:

Acting/Directing Rachel Hirshorn-Johnston, Rachel.hishorn@ttu.edu
Arts Administration Dr. Divya Janardhan, dijanard@ttu.edu
Design Seth Warren-Crow, seth.warr-crow@ttu.edu
History/Theory/Criticism Dr. Paul Reinsch, paul.reinsch@ttu.edu
Playwriting Dr. Mark Charney, mark.charney@ttu.edu

QUESTIONS PERTAINING TO THE STUDENT EXPERIENCE, STUDENT AFFAIRS, AND ORGANIZATIONS:

Kyla Olson, SoTD Associate Director of Students. Kyla.Olson@ttu.edu

QUESTIONS PERTAINING TO EVERYTHING STUDENT-EXPERIENCE-RELATED AT THE COLLEGE-LEVEL:

Jessica Murph, Student Success Advisor, Jessica.murph@ttu.edu

School Correspondence and Communication

Graduate Students attending TTU SoTD are added to a Microsoft Teams site, in which they will receive communication from the Graduate Coordinator. This site is for current students only:

[GRADUATE STUDENT TEAMS SITE](#)

Students are also expected to check their emails regularly and will be provided with information to help them navigate the digital correspondence successfully.

Student Organizations

For information about the exciting opportunities through involvement in Student organizations, visit:

[School of Theatre & Dance Student Organizations](#) | [School of Theatre & Dance Information](#) | [About](#) | [Theatre & Dance](#) | [TTU](#)

Additional Student Resources

For quick access to documents references in later sections, a few helpful links have been provided:

[Current Student Resources](#) | [Resources](#) | [Theatre & Dance](#) | [TTU](#)

DEGREES OFFERED

Master of Arts Degree, Theatre Arts

The Master of Arts degree in Theatre Arts requires a minimum of 30 semester hours of graduate work, plus at least 6 hours of thesis work. Completion of the MA Theatre Arts degree requires a thesis and a final examination.

Master of Arts Degree, Dance Studies

The online Master of Arts in Dance Studies requires a minimum of 36 semester hours of graduate-level course requirements, normally constituting a two-year course of study. The curriculum includes online coursework, offered in summer and Fall semesters. A written thesis or thesis project in a specialized area is required.

Master of Fine Arts Degree, Theatre Arts

The Master of Fine Arts degree requires a minimum of 60 hours beyond the baccalaureate degree. Completion of the MFA degree requires a written thesis or thesis project. Students must select a specialization in one of these areas: Arts Administration, Design, Performance & Pedagogy, Playwriting.

Doctor of Philosophy in Fine Arts Degree (Theatre)

The PhD in Fine Arts requires a minimum of 48 semester hours at the graduate level beyond the master's degree, includes two Qualifying Examinations and culminates in a dissertation requirement that allows a choice of either traditional scholarly research or non-traditional research (i.e., a "Professional Problem").

ADMISSIONS & CURRICULAR PLANNING

Admissions

The Texas Tech School of Theatre and Dance has a competitive admission process. Admission decisions are made by faculty in the applicable degree program area.

Curricular Planning

Upon their acceptance to the degree program, each entering graduate student is assigned an individual faculty advisor, who will meet with the student to discuss their previous academic study and professional experience and to recommend courses to be taken during the entering student's first semester. This discussion may also include matters of leveling, program adjustments, and transfer courses.

Before the start of classes, the graduate theatre faculty meet with each entering student to review and confirm or edit any curricular adjustments recommended by the student's advisor. These adjustments will be recorded and presented to the student in writing by the Graduate Advisor and will also be stored in the Graduate Coordinator's student file for the faculty's reference.

Degree Plan (MA, MFA)

[Office of Official Publications](#) | [Official Publications](#) | [TTU](#)

Within the student's first year of study, the Graduate Advisor should approve and submit to the Graduate School for approval a master's degree Plan Form, also known as the "Program for the Master's Degree and Admission to Candidacy" form. The student should meet with the Graduate Advisor and the Chair of the Thesis Committee to complete the document and to seek approval. (see below).

After the Graduate School approves the degree plan, the student should follow the course work listed on the degree plan in subsequent enrollments. Any changes to the degree plan must be approved by the Graduate Advisor and resubmitted to the Graduate School.

Delay in submission of the degree plan will result in delay of admission to candidacy and/or graduation. Approval of the document, however, does not constitute admission to candidacy. It merely signifies that the proposed plan will meet the specific requirements of the student's degree program and of the Graduate School.

Degree Plan (PhD)

[Office of Official Publications](#) | [Official Publications](#) | [TTU](#)

After the first year of work toward the PhD degree, the Graduate Advisor should approve and submit to the Graduate School for approval a degree plan form, also known as a "[Program for the Doctoral Degree](#)." The student should initiate preparation of this document through a meeting with the Graduate Advisor, and complete it either with the Graduate Advisor or with the Chair of the student's Dissertation Committee, for approval of and signature by the Graduate Advisor.

After the degree plan is approved by the Graduate School, the student should follow the course work listed on the degree plan in subsequent enrollments. Any changes to the degree plan must be approved by the Graduate Advisor and submitted to the Graduate School. No student will be allowed to stand for the qualifying examination until the degree plan has been approved by the Graduate School.

Delay in submission of the degree plan may result in delay of admission to candidacy or graduation. Approval of the document, however, does not constitute admission to candidacy. It merely signifies that the proposed plan will meet the specific requirements of the student's degree program and the Graduate School.

Deadlines for Graduation

All students who have indicated an expected graduation date in a given semester will be sent a list of deadlines for graduation by the Graduate School. Deadlines to be met include filing the "Statement of Intention to Graduate," and removing grades of "I," and "CR." Failure to meet scheduled deadlines will delay graduation. [Office of Official Publications](#) | [Academic Calendars](#) | [Official Publications](#) | [TTU](#)

Statement of Intention to Graduate

A student planning to graduate must file with the Graduate School a "Statement of Intention to Graduate" early in the semester of intended graduation. No candidate's name will be placed on the "Tentative List of Graduates" for any graduation date unless this statement has been received at the Graduate School by the specified deadline.

During the semester they graduate, students writing Theses or Dissertations must register for a minimum of 3 hours of TH A 6000 or TH A 8000 as appropriate. A candidate who fails to graduate at the expected time is required to file a new "Statement of Intention to Graduate" for any subsequent graduation.

Letter of Completion

Students who have completed all requirements for degrees, but for whom final transcripts or diplomas are not yet available, may request from the Graduate School a letter certifying that they have met all requirements and that further enrollment is not necessary. Completion letters will be sent to employers upon the student's request.

QUICK LINKS:

[Graduate Advisement Form](#)

[Graduate Student Travel Funding Request Form](#)

[Tips for Travel Reimbursement](#)

[MFA Thesis Contract](#)

[7000 Independent Study Contract](#)

[6000 Thesis Credit Contract](#)

[6001 Internship Contract](#)

[Dissertation Committee Form](#)

[Thesis Committee Form](#)

WHO TO GO TO WITH QUESTIONS? Abigail Wright Abigail.bugh@ttu.edu

DEGREE INFORMATION AND REQUIREMENTS

Master of Arts, Theatre Arts

[Office of Official Publications](#) | [Official Publications](#) | [TTU](#)

Core requirements for the Master of Arts, Theatre Arts develop key competencies in academic research and writing, while electives ensure familiarity with a broad range of artistic and administrative skills.

The Master of Arts, Theatre Arts degree requires a minimum of 36 semester hours beyond the baccalaureate. This includes 15 hours of MA Core Courses, 15 hours of Electives as approved by the student's individual faculty advisor and/or thesis committee chair, and 6 hours of Thesis (TH A 6000). Completion of the MA degree requires a thesis and a final examination.

Course Work Overview

The following list is designed to help the student, along with the Chair of the student's Thesis Committee and/or the Graduate Advisor, to prepare their degree plan. In this list, the term "hours" refers to semester hours. Each course listed is equivalent to three semester hours unless otherwise noted.

The degree plan lists the courses that the student must take to graduate. Every degree plan for a student in the MA program (Major in Theatre Arts) will list at least 36 hours (including the required Thesis hours). The faculty will decide if hours beyond the minimum of 36 will be required ([leveling](#) on the undergraduate level, or additional graduate-level work, called a Program Adjustment). Though each degree plan will list 6 hours for Thesis (TH A 6000) the student may need to register for more than 6 hours to complete an acceptable thesis. (See the section of the [Graduate Catalog](#) entitled "Registration for Thesis or Dissertation Hours.")

Students may take courses that are not listed on the degree plan, but these may not be counted towards fulfillment of the requirements for the MA degree.

This list covers only the course requirements of the program; other requirements (such as production requirements, examination work, etc.) are covered in other sections of this Handbook.

Research (TH A 7000, also known as "Independent Study") may be added to the degree plan or substituted for a required course with the approval of the Area Head, the instructor, and the Graduate Advisor. Registration for this course will follow the execution of a contract between the student and the teacher who will assign the grade and present copies of the signed contract to the Graduate Advisor. Ordinarily, no more than 6 hours of TH A 7000 will be permitted. Ideally, Independent Studies are only offered to cover subjects that are not taught in existing courses or that facilitate graduation.

Master of Arts, Theatre Arts Course Work

MA Core Courses	15 hours
Electives	15 hours
Master's Thesis (TH A 6000)	6 hours (minimum)
Total:	36 hours

The Master of Arts program requires the student to complete 36 semester hours of course work: This includes 15 hrs of MA Core Courses, 15 hrs of Electives as approved by the Chair of the student's Thesis Committee and/or the Graduate Advisor, and 6 hrs of Thesis (TH A 6000).

Core Courses (12 semester hours)

- TH A 5311 Advanced Directing
- TH A 5306 Survey of Theatre History
- TH A 5350 Seminar in Theatre Research Methods (*should be taken during the first year*)
- TH A 5351 Mentoring Community Outreach in the Arts

Also, 3 credits to be chosen from the list below:

- TH A 5309 Seminar in Theatre History
- TH A 5331 Studies in Contemporary Theatre
- TH A 5341 Seminar in Dramatic Theory

Electives - 15 hours, one course to be selected from each of the following groups:

Acting/Directing

- TH A 5325 Period Styles in Acting
- TH A 5329 Advanced Scene Study
- TH A 5343 Graduate Movement for the Actor
- TH A 5344 Pedagogy
- TH A 5345 Graduate Voice for the Actor
- TH A 5346 Graduate Speech for the Actor
- TH A 5372 Dramaturgy

Arts Administration

- TH A 5312 Theatre Management
- TH A 5316 Marketing the Arts
- TH A 5317 Funding of the Arts
- TH A 5318 Advocacy for the Arts

Design/Tech

- TH A 5303 Theatre Scenic Design
- TH A 5304 Theatre Lighting Design
- TH A 5305 Theatre Costume Design
- TH A 5319 Theatre Sound Design
- TH A 5320 Theatre Planning
- TH A 5335 Topics in Design/Tech. (As approved by the Head of Design & Graduate Advisor)
- TH A 5340 Period Styles of Design

History, Theory, and Criticism

- TH A 5309 Seminar in Theatre History
- TH A 5313 Dramatic Criticism
- TH A 5331 Studies in Contemporary Theatre
- TH A 5341 Seminar in Dramatic Theory
- TH A 5372 Dramaturgy

Playwriting

- TH A 5300 Dramatic Analysis
- TH A 5301 Playwriting I
- TH A 5302 Playwriting II
- TH A 5321 Playwriting III
- TH A 5372 Dramaturgy

Master of Arts, Dance Studies

[Office of Official Publications](#) | [Official Publications](#) | [TTU](#)

The online Master of Arts in Dance Studies requires a minimum of 36 semester hours of graduate-level course requirements, normally constituting a three-year course of study. The curriculum includes 15 credit hours of face-to-face instruction offered in summer terms, and 21 credit hours of online coursework offered during fall and spring terms. A written thesis or thesis project in a specialized area is required.

Course Work Overview

The following list is designed to help the student, along with the Chair of the student's Thesis Committee and/or the Graduate Advisor, to prepare their degree plan. In this list, the term "hours" refers to semester hours. Each course listed is equivalent to three semester hours unless otherwise noted.

The degree plan lists the courses that the student must take to graduate. Every degree plan for a student in the MA program will list at least 36 hours (including the required Thesis hours). The faculty will decide if hours beyond the minimum of 36 will be required (leveling on the undergraduate level, or additional graduate-level work, called a Program Adjustment). Students may take courses that are not listed on the degree plan, but these may not be counted towards fulfillment of the requirements for the MA degree. This list covers only the course requirements of the program; other requirements (such as production requirements, examination work, etc.) are covered in other sections of this Handbook.

Research (TH A 7000, also known as "Independent Study") may be added to the degree plan or substituted for a required course with the approval of the Instructor and the Dance Graduate Advisor. Registration for this course will follow the execution of a contract between the student and the Instructor who will assign the grade and present copies of the signed contract to the Graduate Advisor. Ordinarily, no more than 6 hours of TH A 7000 will be permitted. Ideally, Independent Studies are only offered to cover subjects that are not taught in existing courses or that facilitate graduation.

Master of Arts, Dance Studies Course Work

Face-to-Face Courses	15 hours
Online Courses	15 hours
Master's Thesis (TH A 6000)	6 hours (minimum)
Total:	36 hours

Face-to-Face Courses (15 semester hours):

DAN 5301 Research Methods
DAN 5302 Applied Anatomy and Movement Analysis
DAN 5303 Dance Histories I
DAN 5306 Practical Issues in Dance Pedagogy
DAN 5305 Choreography: Practices and Perspectives
DAN 5310 Applied Somatics
DAN 5304 Advocacy and Collaboration in Dance
DAN 5311 Dance in Communities

Online Courses (21 semester hours)

DAN 5307 Critical Inquiry
DAN 5308 Dance Histories II
DAN 5309 Thesis Project Proposal
DAN 5312 Thesis Project Presentation

MASTER OF ARTS COMP EXAM AND THESIS INFORMATION

Comprehensive Examination

Every candidate for a Master of Arts degree is required to pass a written Comprehensive (or Final) Examination before the deadline issued by the Graduate School for graduation in that Semester. Students must be enrolled at the time that the Final Examination is taken.

The examination consists of a 5-section written test, with four hours to answer. Responsibility for providing questions abides with the Heads of Arts Administration, Design, History/Theory/Criticism, Performance and Pedagogy, and Playwriting, each charged with setting a question or questions to be answered in 48 minutes per area. The questioners are solely responsible for grading their own questions. If the student fails any question, the student must retake a question from the appropriate track again. The MA Comprehensive Examination will continue to serve as the equivalent of qualifying examinations for the MA student, except that pass/fail is solely dependent on the written examination.

Thesis Requirements

The Master of Arts degree (Major in Theatre Arts) requires a thesis. It is expected to represent independent work by the student, conducted under the supervision of the Thesis Committee, and written clearly and concisely in standard English. The student defends the thesis before the Thesis Committee in public session during the term of graduation. All members of the Thesis Committee must approve and sign the thesis, and the student must earn a B or better in the 6000 course to qualify for graduation.

Although most of the work on the thesis comes after passing the Comprehensive Examination, students are encouraged to consider and select thesis topics as soon as possible. In many cases decisions can be made well in advance of the Comprehensive Examination and other degree requirements. Early in the semester of graduation, the candidate will submit an Intention to Graduate form to the Graduate School.

Types of Written Thesis Proposals

The form of the thesis will vary from student to student. The student, along with the Chair of the Thesis Committee, should work out the topic and details of the proposal's format.

Step-by-Step Process

I: Submitting a Formal Proposal

The student must submit to the Chair a formal proposal that includes a discussion of a working title, background information, a thesis statement, the proposed methodology, a tentative chapter outline, a preliminary bibliography, and a projected timetable under which the student intends to write. Although the Chair must approve this projected timetable, it is not the responsibility of the Chair or any other member of the Committee to make sure the student meets these deadlines. During the entire process, virtually all communications should go through the Chair unless the Committee decides otherwise; that is, the student should deal only with Chair, and not directly with other members of Committee unless so directed by Chair.

II: Committee Approval of Proposal

Once drafted and approved for further consideration by the Chair, the proposal must be submitted to the entire Thesis Committee for approval. The members must have a minimum of two weeks, not including scheduled vacation time, to read the proposal. The student may not proceed with the writing of the thesis until informed by the Chair that the Committee has approved the proposal. This step of the process may include revisions of the proposal and another defense before the Committee.

III: Writing & Submitting the Thesis

Once the Committee's approval has been obtained, the student may begin writing the thesis. The student should work exclusively with the Chair on a chapter-by-chapter basis, expecting that a draft of each chapter will need to be revised until it meets with the Chair's approval. The chair will need a minimum of two weeks, not including scheduled vacation time, in which to read each draft of each chapter of the thesis. See appendices for guidance on personal references within theses.

IV: Chair & Committee Approval of Thesis

Once the Chair has approved the thesis, the entire document is then distributed to the Thesis Committee for approval. Drafts that go to the Committee should be appropriately organized, but not necessarily bound. The Committee must have a minimum of three weeks, not including scheduled vacation time, to read the thesis. It is at this point that the Committee as a whole decides if the thesis is ready for defense. Should the thesis be found unsatisfactory, the student is expected to work on the thesis until the Committee agrees it is ready for a defense.

V: Preparation for the Defense

The student is responsible for arranging a suitable location and time for the student's defense. The Chair and the student are responsible for filing the appropriate paperwork with the Graduate School. The student must also follow the deadlines and requirements set by the Graduate School. Any questions about this document should be referred to the Thesis/Dissertation Coordinator at the Graduate School.

VI: Defense

Upon arrival at the defense, the student should provide the Chair with the title page of the thesis and other requisite paperwork obtained from the Graduate School. The student will make a brief presentation of an overview of the thesis, after which members will question the student. The Thesis Committee may then make one of four decisions: 1) it may approve the thesis as presented; 2) it may ask for minor revisions that must be approved by the Chair; 3) it may ask for major revisions that must be approved by the entire Committee; or 4) it may refuse to approve the thesis. In cases where the Committee decides to accept the thesis "as is" the Committee members will sign the title page of the thesis as approved.

VII: Graduate School Approval

Once the Thesis Committee approves the thesis, it must be submitted by the student to the Graduate School. This includes submitting a draft for formatting review. Submissions must take place prior to the Graduate School's deadline in order for the student to be eligible for graduation in the same term as the defense.

Master of Fine Arts, Theatre Arts

Specialization in Arts Administration

[Office of Official Publications](#) | [Official Publications](#) | [TTU](#)

Core requirements for the Master of Fine Arts in Theatre, specialization in Arts Administration develop key competencies. The Master of Fine Arts in Theatre Arts, specialization in Arts Administration, degree requires a minimum of 60 semester hours beyond the baccalaureate. This includes 51 hours of required courses and 9 hours of Electives as approved by the student's individual faculty advisor and/or thesis committee chair. Completion of the MFA degree requires a thesis project with an oral defense.

Course Work Overview

The following list is designed to help the student, along with the Chair of the student's Thesis Committee and/or the Graduate Advisor, to prepare their degree plan.

In this list, the term "hours" refers to semester hours. Each course listed is equivalent to three semester hours unless otherwise noted. The degree plan lists the courses that the student must take to graduate. Every degree plan for a student in the MFA program will list at least 60 hours. The faculty will decide if hours beyond the minimum of 60 will be required ([leveling](#) on the undergraduate level, or additional graduate-level work, called a Program Adjustment). Students may take courses that are not listed on the degree plan, but these may not be counted towards fulfillment of the requirements for the MFA degree.

This list covers only the course requirements of the program; other requirements (such as production requirements, examination work, etc.) are covered in other sections of this Handbook. Research (TH A 7000, also known as "Independent Study") may be added to the degree plan or substituted for a required course with the approval of the Area Head, the Instructor, and the Graduate Advisor. Registration for this course will follow the execution of a contract between the student and the Instructor who will assign the grade and present copies of the signed contract to the Graduate Advisor. Ideally, Independent Studies are only offered to cover subjects that are not taught in existing courses or that facilitate graduation.

MFA, Theatre- Arts Administration Course Work

Required Courses in MFA	09 hours
Required Courses in Theatre	09 hours
Required Courses in Arts Administration	33 hours
Electives	<u>9 hours</u>
Total:	60 hours

Required MFA Courses, All Specializations – 9 hours

TH A 5307	Performance Lab I
TH A 5323	Theatrical Collaboration
TH A 5351	Mentoring Community Outreach in the Arts

Required Courses in Theatre – 9 hours

TH A 5308	Performance Lab II
TH A 5311	Advanced Directing or TH A 5335 Topics in Design (Arts Admin Graphics)
TH A 5350	Seminar in Theatre Research Methods Arts

Required Courses in Arts Administration – 33 hours

TH A 5312	Theatre Management
TH A 5316	Marketing the Arts
TH A 5317	Funding the Arts

TH A 5318	Advocacy for the Arts
TH A 5320	Theatre Planning
TH A 6001	Internship (Management) (3 hours)
TH A 6001	Internship (Marketing) (3 hours)
TH A 6001	Internship (Funding) (3 hours)
TH A 6001	Internship (6 hours)
TH A 7000	Research (<i>Thesis Project</i>)

Electives – an additional 9 hours as approved by the student’s program advisor. See Course Catalog for a list of offerings. An Elective path may be chosen to fulfill a TTU Certificate Program:

Related certificate or graduate minor programs, such as the 9-hour Graduate Minor in Business

+ Courses inside or outside of Theatre Arts may be taken as approved by the Head of Arts Administration.

+ VPA 5300 The Arts in Prague can be substituted for one 3-Hour internship or 3 out of a 6-hour internship

**Within this plan of study, with sufficient planning and approval of the Area Head and approval of the Executive Committee, a student may be granted permission to substitute THA 5307 and 5308 with THA 6001: Internship (6 hours)*

Thesis Requirements in Arts Administration

Every MFA Arts Administration student will successfully complete either a formal *written thesis* or a *thesis project*.

1. **Written Thesis**: When the degree plan is filed, a Chair and a committee member, both on the Graduate faculty, will be designated on the degree plan form. Working with the Chair of their committee Chair, the student will file an MFA Written Thesis or Project Thesis Contract with the Graduate Advisor. Consult guidelines for the MA thesis listed above for procedures and steps in writing a successful written thesis.
2. **Thesis Project**: When the degree plan is filed, the Area Head of Arts Administration will provide the Graduate Advisor with the MFA Written Thesis or Project Thesis Contract, listing the names of two Graduate faculty members who will constitute the Thesis Project Committee, designating one as Chair. The student – in consultation with the Chair – will declare the title/focus of the thesis project. This document can be revised later.

Evaluation

The completion of the project requires a successful oral defense with the committee. At the completion of the project, the Thesis Committee will vote to pass or fail the project. The evaluation will be made according to practices and standards designated by the Area Head of Arts Administration. The Committee Chair will submit the signed oral defense form to the Graduate School.

Timing

While the Graduate School requires that the Oral Defense take place in the semester of graduation, the thesis project can take place at whatever time the Committee Chair deems appropriate. The Committee Chair will date the evaluation during the term of graduation, but students should learn results immediately after completion of project.

Course Credit

The MFA requires a minimum of 60 hours of course work, but the student may earn a maximum of 3 hours of credit for the thesis project by registering for a Research course (TH A 7000). The 7000 course should be listed on the degree plan.

QUICK LINKS:

[6001 Internship Contract](#)

Master of Fine Arts, Theatre Arts

Specialization in Design, Technology, and Management

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Core requirements for the Master of Fine Arts in Theatre Arts, specialization in Design, Technology & Management, develop key competencies in all aspects and major disciplines of design, allowing for specialization in one primary area of focus, as well as secondary discipline of interest. The program is ideal for exploring a scenography-based approach to theatre design and production and integrates applied practice, ideal for both those pursuing training for return to industry or for application in academic settings.

The Master of Fine Arts in Theatre Arts, specialization in Design, Technology & Management, degree requires a minimum of 60 semester hours beyond the baccalaureate. Students enrolled in this program must take on a production assignment each semester of attendance, which may or may not be tied into course loading. Completion of the MFA degree requires a thesis project with an oral defense and is confirmed at the end of the second year to augment individual student interest and training goals.

Course Work Overview

The following list is designed to help the student, along with the Chair of the student’s Thesis Committee and/or the Graduate Advisor, to prepare their degree plan. In this list, the term “hours” refers to semester hours. Each course listed is equivalent to three semester hours unless otherwise noted.

The degree plan lists the courses that the student must take to graduate. Every degree plan for a student in the MFA program will list at least 60 hours. The faculty will decide if hours beyond the minimum of 60 will be required ([leveling](#) on the undergraduate level, or additional graduate-level work, called a Program Adjustment). Students may take courses that are not listed on the degree plan, but these may not be counted towards fulfillment of the requirements for the MFA degree.

This list covers only the course requirements of the program; other requirements (such as production requirements, examination work, etc.) are covered in other sections of this Handbook. Research (TH A 7000, also known as “Independent Study”) may be added to the degree plan or substituted for a required course with the approval of the Director, Instructor, and the Graduate Advisor. Registration for this course will follow the execution of a contract between the student and the instructor who will assign the grade and present copies of the signed contract to the Graduate Advisor. Ideally, Independent Studies are only offered to cover subjects that are not taught in existing courses or that facilitate graduation.

MFA Theatre Arts, Design Course Work

Required Courses in MFA	09 hours
Required Courses in Theatre	06 hours
Required Courses in Design	30 hours
Electives	<u>15 hours</u>
Total:	60 hours

Required MFA Courses, All Specializations – 9 hours

TH A 5307*	Performance Lab I
TH A 5323	Theatrical Collaboration
TH A 5351	Mentoring Community Outreach in the Arts

Required Courses in Theatre – 6 hours

TH A 5300	Dramatic Analysis or TH A 5372 Dramaturgy
TH A 5308*	Performance Lab II

Required Courses in Design – 30 hours

TH A 5303	Theatre Scenic Design
TH A 5304	Theatre Lighting Design
TH A 5305	Theatre Costume Design
TH A 5319	Theatre Sound Design
TH A 5320	Theatre Planning
TH A 5335	Topics in Design/Technology
TH A 5336	Graphics Presentations for the Theatre: Computer Drafting
TH A 5337	Graphics Presentations for the Theatre: Computer Presentation
TH A 5340	Period Styles of Stage Design
TH A 7000	Design Study (1 hour, taken 3 times)

Electives – an additional 15 hours as approved by the student’s program advisor. See Course Catalog for a list of offerings.

**Within this plan of study, with sufficient planning and approval of the Area Head and approval of the Executive Committee, a student may be granted permission to substitute THA 5307 and 5308 with THA 6001: Internship (6 hours)*

Thesis Requirements in Design

MFA Design students must design a production as designated by the Design Faculty as the basis for their thesis project. When the degree plan is filed, the Area Head of Arts Administration will provide the Graduate Advisor with the MFA Written Thesis or Project Thesis Contract, listing the names of two Graduate faculty members who will constitute the Thesis Project Committee, designating one as Chair. The student – in consultation with the Chair – will declare the title/focus of the thesis project. This document can be revised at a later date.

Evaluation

The completion of the project requires a successful oral defense with the committee. At the completion of the project, the Thesis Committee will vote to pass or fail the project. The evaluation will be made according to practices and standards designated by the Area Head of Design. The Committee Chair will submit the signed oral defense form to the Graduate School.

Timing

While the Graduate School requires that the Oral Defense take place in the semester of graduation, the thesis project can take place at whatever time the Committee Chair deems appropriate. The Committee Chair will date the evaluation during the term of graduation, but the student should learn the results immediately after completion of the project.

QUICK LINKS:

- [Production Assignment Rubric](#)
- [BFA Design Review Form with NAST Competencies](#)
- [BFA Design Review Form for Faculty Feedback](#)
- [BFA Review Student Form](#)
- [MFA Design Review Form with NAST Competencies](#)
- [MFA Design Review Form for Faculty Feedback](#)
- [MFA Review Student Form](#)
- [MFA Design Thesis FAQ](#)
- [Design Area SOTD Production Project Proposal](#) for Thesis

Specialization in Performance and Pedagogy

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Core requirements for the Master of Fine Arts in Theatre Arts, specialization in Performance and Pedagogy (P&P) develop key competencies in-both theatrical performance and pedagogical approach to live performance training.

The Master of Fine Arts in Theatre Arts, specialization in Performance & Pedagogy, degree requires a minimum of 60 semester hours beyond the baccalaureate. Depending on the type of thesis proposed by the student, the division of required and elective courses may vary (see below for more details). Completion of the MFA degree requires a thesis project with an oral defense.

Course Work Overview

The following list is designed to help the student, along with the Chair of the student's Thesis Committee and/or the Graduate Advisor, to prepare their degree plan. In this list, the term "hours" refers to semester hours. Each course listed is equivalent to three semester hours unless otherwise noted.

The degree plan lists the courses that the student must take to graduate. Every degree plan for a student in the MFA program will list at least 60 hours. The faculty will decide if hours beyond the minimum of 60 will be required ([leveling](#) on the undergraduate level, or additional graduate-level work, called a Program Adjustment).

Students may take courses that are not listed on the degree plan, but these may not be counted towards fulfillment of the requirements for the MFA degree. This list covers only the course requirements of the program; other requirements (such as production requirements, examination work, etc.) are covered in other sections of this Handbook.

Research (TH A 7000, also known as "Independent Study") may be added to the degree plan or substituted for a required course with the approval of the Area Head, Instructor, and the Graduate Advisor. Registration for this course will follow the execution of a contract between the student and the instructor who will assign the grade and present copies of the signed contract to the Graduate Advisor. Ideally, Independent Studies are only offered to cover subjects that are not taught in existing courses or that facilitate graduation.

MFA Theatre Arts, P&P Course Work (with written thesis)

Required Courses in MFA	09 hours
Required Courses in Theatre	06 hours
Required Courses in P and P	36 hours
Electives	<u>09 hours</u>
Total:	60 hours

Required MFA Courses, All Specializations – 9 hours

TH A 5307	Performance Lab I
TH A 5323	Theatrical Collaboration
TH A 5351	Mentoring Community Outreach in the Arts

Required Courses in Theatre – 6 hours

TH A 5300	Dramatic Analysis
TH A 5308	Performance Lab II

Required Courses in Performance and Pedagogy – 36 hours

TH A 5313	Dramatic Criticism or TH A 5306 Theatre History Survey or TH A 5372 Dramaturgy
TH A 5311	Advanced Directing
TH A 5324	The Teaching of Acting
TH A 5325	Period Styles in Acting
TH A 5326	Seminar in Directing Methods
TH A 5329	Advanced Scene Study
TH A 5344	Pedagogy in Theatre Arts
TH A 5343	Graduate Movement for the Actor or TH A 5345 Graduate Voice for the Actor
TH A 5346	Graduate Speech for the Actor
TH A 5354	Pedagogy II: Preparing for the Teaching Profession
TH A 6000	Master's Thesis (6 hours)

Electives – 12 hours, approved by student's program advisor, Theatre & Dance or other University offerings, including but not limited to:

TH A 5301	Playwriting
TH A 5304	Theatre Lighting Design
TH A 5305	Theatre Costume Design
TH A 5306	Theatre History Survey
TH A 5309	Seminar in Theatre History
TH A 5313	Dramatic Criticism
TH A 5318	Advocacy for the Arts
TH A 5327	Special Problems in Directing
TH A 5328	Special Problems in Playwriting
TH A 5333	Studies in the Production of Pre-Modern Drama
TH A 5334	Topics in Acting
TH A 5350	Seminar in Theatre Research Methods
TH A 5372	Dramaturgy
TH A 6001	Internship (1-6 hours)

**Each student will propose for the Area Head's approval one of the above required courses to be replaced by TH A 7000 (Marfa Initiatives).*

***Within this plan of study, with sufficient planning and approval of the Area Head and approval of the Executive Committee, a student may be granted permission to substitute THA 5307 and 5308 with THA 6001: Internship (6 hours)*

****For those MFA - Performance and Pedagogy candidates who choose to write a thesis, either the directing experience or acting in a major role may serve as the basis for the written thesis.*

Specialization in Performance and Pedagogy (with thesis project: performance)

Required Courses in MFA	09 hours
Required Courses in Theatre	06 hours
Required Courses in P and P	33 hours
Electives	<u>12 hours</u>
Total:	60 hours

Required MFA Courses, All Specializations – 9 hours

TH A 5307	Performance Lab I
TH A 5323	Theatrical Collaboration
TH A 5351	Mentoring Community Outreach in the Arts

Required Courses in Theatre – 6 hours

TH A 5300	Dramatic Analysis
TH A 5308	Performance Lab II

Required Courses in Performance and Pedagogy – 33 hours

TH A 5313	Dramatic Criticism or THA 5306 Theatre History Survey or THA 5372 Dramaturgy
TH A 5311	Advanced Directing
TH A 5324	The Teaching of Acting
TH A 5325	Period Styles in Acting
TH A 5326	Seminar in Directing Methods
TH A 5329	Advanced Scene Study
TH A 5343	Graduate Movement for the Actor
TH A 5344	Pedagogy in Theatre Arts
TH A 5345	Graduate Voice for the Actor
TH A 5346	Graduate Speech for the Actor
TH A 5347	Graduate Acting

Electives - 12 hours, as approved by student's program advisor, Theatre & Dance or other University offerings, including:

TH A 5301	Playwriting
TH A 5302	Playwriting II
TH A 5303	Theatre Scenic Design
TH A 5304	Theatre Lighting Design
TH A 5305	Theatre Costume Design
TH A 5306	Theatre History Survey
TH A 5309	Seminar in Theatre History
TH A 5313	Dramatic Criticism
TH A 5327	Special Problems in Directing
TH A 5328	Special Problems in Playwriting
TH A 5333	Studies in the Production of Pre-Modern Drama
TH A 5334	Topics in Acting
TH A 5350	Seminar in Theatre Research Methods
TH A 5372	Dramaturgy

**Each student will propose for the Area Head's approval one of the above required courses to be replaced by TH A 7000 (Marfa Initiatives).*

***Within this plan of study, with sufficient planning and approval of the Area Head and approval of the Executive Committee, a student may be granted permission to substitute THA 5307 and 5308 with THA 6001: Internship (6 hours)*

***For those MFA - Performance and Pedagogy candidates who choose to write a thesis, either the directing experience or acting in a major role may serve as the basis for the written thesis.*

Specialization in Performance and Pedagogy (with thesis project: pedagogy)

Required Courses in MFA	09 hours
Required Courses in Theatre	06 hours
Required Courses in P and P	33 hours
Electives	<u>12 hours</u>
Total:	60 hours

Required MFA Courses, All Specializations – 9 hours

TH A 5307	Performance Lab I
TH A 5323	Theatrical Collaboration
TH A 5351	Mentoring Community Outreach in the Arts

Required Courses in Theatre – 6 hours

TH A 5300	Dramatic Analysis
TH A 5308	Performance Lab II

Required Courses in Performance and Pedagogy – 33 hours

TH A 5313	Dramatic Criticism or TH A 5306 Theatre History Survey or TH A 5372 Dramaturgy
TH A 5311	Advanced Directing
TH A 5324	The Teaching of Acting
TH A 5325	Period Styles in Acting
TH A 5326	Seminar in Directing Methods
TH A 5329	Advanced Scene Study
TH A 5343	Graduate Movement for the Actor
TH A 5344	Pedagogy in Theatre Arts
TH A 5345	Graduate Voice for the Actor or TH A 5346 Graduate Speech for the Actor
TH A 5347	Graduate Acting
TH A 5354	Pedagogy II: Preparing for the Teaching Profession

Electives - 12 hours, as approved by student's program advisor, from Theatre & Dance or other University offerings, including but not limited to:

TH A 5301	Playwriting
TH A 5303	Theatre Scenic Design
TH A 5304	Theatre Lighting Design
TH A 5305	Theatre Costume Design
TH A 5306	Theatre History Survey
TH A 5309	Seminar in Theatre History
TH A 5313	Dramatic Criticism
TH A 5318	Advocacy for the Arts
TH A 5327	Special Problems in Directing
TH A 5333	Studies in the Production of Pre-Modern Drama
TH A 5334	Topics in Acting
TH A 5350	Seminar in Theatre Research Methods
TH A 5372	Dramaturgy

**Each student will propose for the Area Head's approval one of the above required courses to be replaced by TH A 7000 (Marfa Initiatives).*

***Within this plan of study, with sufficient planning and approval of the Area Head and approval of the Executive Committee, a student may be granted permission to substitute THA 5307 and 5308 with THA 6001: Internship (6 hours)*

****For those MFA - Performance and Pedagogy candidates who choose to write a thesis, either the directing experience or acting in a major role may serve as the basis for the written thesis.*

Thesis Requirements in Performance & Pedagogy

For those MFA P&P candidates who choose to complete a project thesis without writing a formal thesis, either the monodrama or pedagogy experience will serve as the basis for the thesis. Candidates choosing the Performance or Pedagogy thesis will prepare a thesis defense that includes an oral presentation describing specifically their process in creating/performing the monodrama or creating/teaching the class, with detailed supporting audiovisual and written materials for their committee (e.g., preparatory research, process and technique notes, journal, reflective writing, production images and analysis, teaching feedback). The oral defense will be followed by questions from committee members and other attendees. The committee will then vote on whether the candidate has successfully defended thesis-level work and will notify the candidate of its decision at the end of the defense.

Guidelines for a Thesis Proposal in Performance and Pedagogy

Students in the MFA Performance & Pedagogy area have three options for a thesis project. One is a written thesis and two are project-based theses (or project theses).

Written Thesis

Performance & Pedagogy students who wish to write a traditional scholarly thesis must follow Graduate School guidelines regarding this option. The written thesis must represent independent work by the student, conducted under the supervision of the Thesis Committee, and must be written clearly and concisely in standard English. The student defends the thesis before the Thesis Committee in a public session. All members of the Committee must approve and sign the thesis, and the student must earn a B or better in the 6000 course to qualify for graduation. Early in the semester of graduation, the candidate will submit an Intention to Graduate form to the Graduate School.

Step-by-Step Process

I: Submitting a Formal Proposal

The form of the thesis project will vary from student to student. The student, along with the Chair of the Thesis Committee, should elaborate the topic and details of the format for the proposal. The formal proposal includes approval from the Thesis Committee as to the appropriateness of the project. Such approval must be obtained before the student begins work on the project upon which the thesis is to be based.

II: Committee Approval of Proposal

Once drafted, the proposal must be submitted to the entire Thesis Committee for approval. The members must have a minimum of two weeks, not including scheduled vacation time, to read the proposal. The student may not proceed with the writing of the thesis until informed by the Chair that the Committee has approved the proposal. This step of the process may include revisions of the proposal and another defense before the Committee.

III: Writing & Submitting the Thesis

Once the Committee's approval has been obtained, the student may begin writing the thesis. The student should work exclusively with the Chair on a chapter-by-chapter basis, expecting that a draft of each chapter will need to be revised until it meets with the Chair's approval. The Chair will need a minimum of two weeks, not including scheduled vacation time, in which to read a draft of each chapter of the thesis. See appendices for guidance on personal references within theses.

IV: Chair Approval & Committee Approval of Thesis

Once the Chair has approved the thesis, the entire document is then distributed to the Thesis Committee for approval. Drafts that go to the committee should be appropriately organized, but not necessarily bound. The committee must have a minimum of three weeks, not including scheduled vacation time, to read the thesis. It is at this point that the committee decides if the thesis is ready for defense. Should the thesis be found unsatisfactory, the student is expected to work on the thesis until the committee agrees it is ready for a defense.

V: Preparation for the Defense

The student is responsible for arranging a suitable location and time for the student's defense. The chair and the student are responsible for filing the appropriate paperwork with the Graduate School. The student must also follow the deadlines and requirements set by the Graduate School. Any questions about this document should be referred to the Thesis/Dissertation coordinator at the Graduate School.

VI: Defense

Upon arrival at the defense, the student should provide the Chair with the title page of the thesis and other requisite paperwork obtained from the Graduate School. The student will make a brief presentation of an overview of the thesis, after which members will question the student. The Thesis Committee may then make one of four decisions: 1) it may approve the thesis as presented; 2) it may ask for minor revisions which must be approved by the Chair; 3) it may ask for major revisions which must be approved by the entire committee; or 4) it may refuse to approve the thesis. In cases where the committee decides to accept the thesis as is, the committee members will sign the title page of the thesis as approved.

VII: Graduate School Approval

Once the Thesis Committee approves the thesis, it must be submitted by the student to the Graduate School. This includes submitting a draft for formatting review. Submissions must take place prior to the Graduate School's deadline in order for the student to be eligible for graduation in the same term as the defense.

Performance

Students who wish to pursue the Performance Project Thesis option should declare their intentions at the end of the first year of study. The Performance Project Thesis is an original monodrama created by the student. In the second year, students work with their Advisor and the Head of Acting/Directing to develop their project in preparation for their third year. In consultation with their Advisor, the student should draft and submit a proposal to the Head of Acting/Directing that includes:

1. Student's name, contact information, and expected date of graduation.
2. Names of the student's Thesis Committee members
3. Name of the project
4. A brief description of the project, including a synopsis, relevant research or dramaturgical analysis, writing sample, explanation of why this project is now, or other materials that illustrate student's commitment and ability to realize the project.
5. A brief statement that includes both an assessment of the opportunities and challenges that the role presents and a justification as to why the student feels the role is a suitable subject for a thesis and representative of their years of graduate training.

The monodrama is an original solo performance project created entirely by the student with minimal technical elements and support. On a case-by-case basis, students may propose already published material or alternative approaches to generating the monodrama, if original writing is not possible. Given the substantial commitment and self-producing involved, creating and performing a monodrama is considered sufficient for partially fulfilling thesis requirements. In the case of these kinds of projects, the faculty expect students to uphold standards of

professionalism, rigor, and personal excellence. Students who choose to propose a monodrama should expect no to minimal* production support from the School, recognizing that the emphasis should be on the work of the actor/solo performer. A small budget will be available for materials/rights/other needs. The actual amount will be determined yearly based on available resources and the student and Committee Chair should discuss the best use of those funds.

Following receipt of the student's proposal(s), the Head of Acting/Directing will consult with the remaining Acting/Directing faculty to determine the appropriateness of the proposal(s). The Head of Acting/Directing will then notify the candidate of the acceptance or denial of their request. Generally, the monodrama option is a self-produced independent project. If the student is proposing a monodrama for season consideration, the proposal is forwarded to the Season Selection Committee. If accepted, the student should still anticipate no to minimal production support and is expected to honor the proposal and commit to the chosen role as the basis for their thesis.

Timeline

1. At the end of the first year, the student declares intent, with the signing of thesis contract and recruitment of the thesis committee, if appropriate.
2. In the summer between first and second years, students develop a summary of ideas, if any.
3. By the end of the first two class weeks of the second year, students submit a summary of ideas, if any, to the Head of Acting/Directing (in early September).
4. At the second monthly meeting of A/D Faculty (approximately October), A/D Faculty will discuss suitability and feasibility of student-generated ideas. A/D Faculty may ask students to elaborate or specify their proposals in more detail. If the student is interested in proposing the project for season consideration, those proposals accepted by A/D Faculty will be sent on to Season Selection Committee.
 - a. If the proposal is accepted by the Season Selection Committee, students affirm commitment to the monodrama as partial fulfillment of thesis requirements.
 - b. If the proposal is not accepted by the Season Selection Committee, students may still produce the monodrama independently, but must realize the piece may be less formally recognized in the season.
5. In the third year, the student will prepare and perform the monodrama and then present a public defense of the performance to the Thesis Committee, after which the Committee will vote to approve or reject the defense as the completion of thesis requirements.

Pedagogy

Students who wish to pursue the Pedagogy Project Thesis option should declare their intentions at the end of the first year of study. In the second year, students work with their Advisor and the Head of Acting/Directing to create a new course using a Scope and Sequence plan. In consultation with their Advisor, the student should then draft and submit a proposal to the Head of Acting/Directing that includes:

1. Student's name, contact information, and expected date of graduation.
2. Names of the student's Thesis Committee members
3. The type of course to be taught and the working title for the course.
4. A timeline and steps for approval of the course by the faculty.

Prerequisites for teaching a course as a thesis project include the completion of the three pedagogy courses: Pedagogy, The Teaching of Acting, and Pedagogy II. Under certain circumstances, however, candidates may consult with faculty members within the Acting/Directing Faculty to propose a substitute course for Teaching of Acting, the content of which more closely pertains to the subject of the course (Example: Elements of Design for a Design course, etc.). In the event that the student's course is not approved by the faculty of the School, the student and the thesis chair will either offer amendments to the course or suggest another course.

However, given the time constraints, the development of the course itself should then serve as the major component for the thesis project. Alternative proposals for a course will be subject to a vote by the Acting/Directing Faculty. The student should propose an undergraduate course. (In special circumstances, such as the experience and maturity of the student, a graduate course may be considered.) In the case of these kinds of projects, the faculty expect students to uphold standards of professionalism, rigor, and personal excellence as if they were as a member of the faculty of the School. In certain instances, the Acting/Directing faculty may consider the proposed course an appropriate substitute for an elective in the degree plan of those students who agree to take the course. The approval of the full faculty would be required to approve the substitution.

Following receipt of the student's proposal(s), the Head of Acting/Directing will consult with the remaining Acting/Directing faculty to determine the appropriateness of the proposal(s). The Head of Acting/Directing will then notify the candidate of the acceptance or denial of their request. If the student is proposing a new course to be taught in the student's third year, this student should work with the undergraduate advisor to advertise and schedule the course. If accepted, the student is expected to honor the proposal and commit to teaching the course as scheduled and according to the approved proposal.

Timeline

1. At the end of the first year, student declares intent, with the signing of thesis contract and recruitment of the thesis committee, if appropriate.
2. In summer between first and second years, students develop suggestions for a course they would like to teach.
3. By the end of the first two class weeks of the fall semester of the second year, student works with the thesis chair on a Scope and Sequence for the course and thesis chair and student share the details of the plan with the Head of Acting/Directing (in early September).
4. At the second monthly meeting of A/D Faculty (approximately October), A/D Faculty will discuss suitability and feasibility of student-generated ideas. A/D Faculty may ask student to elaborate or specify their proposals in more detail, if necessary. Those proposals that are accepted by A/D Faculty will be further developed and solidified by the student and thesis chair.
 - a. If proposal is accepted by the A/D Faculty, it will be proposed to the Curriculum Committee for approval. The student will develop a syllabus and sample lesson plans for the presentation.
 - b. If proposal is not accepted by Curriculum Committee, Head of Acting/Directing and the thesis chair will work with the student to propose further changes in the plan, consider another course (time permitting), or use the development of the course as the primary thesis project.
 - c. If the proposal is accepted by the Curriculum Committee, the student's proposal will be presented to the full faculty by the thesis chair. Identical steps (outlined in b) will be taken if the faculty does not approve the proposal.
5. In the third year, if the academic schedule permits, student will teach the new course in the graduating semester, performing all duties as required of an instructor of record, including but not limited to lesson planning, syllabus creation, taking attendance, and grading all student work. Before the deadline for thesis defenses, the student will present a public defense of the course and its development to the Thesis Committee, after which the Thesis Committee will vote to approve or reject the defense as a completion of thesis requirements.

***A Note on Production Support**

In the instances above where the degree of production support is described as "no to minimal," we want to clarify the following guidelines:

The production will be produced by very simple means.

1. The production team consists of the performer(s), collaborator(s), and mentor(s). It is the performer's responsibility to staff the team, as part of self-producing. If needed and students are available, a director and stage manager may be requested or assigned with area heads' approval.

2. First consideration of performance venue will be Maedgen Rehearsal Room 1 (267) or Creative Movement Studio Large Studio (101); however, other venues may be requested or assigned with suggestion and approval of mentor(s) and, if within the SOTD spaces, the Production Manager.
3. Scenic elements are minimal, such as rehearsal blocks and pieces or elements provided by the production team.
4. Costuming and wardrobe support are minimal and provided by the production team.
5. Lighting will consist of the equipment already assigned to the venue, with the most complexity of programmable cues being “lights up” and “lights down.” Support for using practical lights (e.g., flashlights, floor lamps) must be provided by the production team. Staffing a lighting operator is first the responsibility of the team, or if needed assigned by head of design.
6. Sound design is the responsibility of the production team. Sound equipment will consist of the equipment already assigned to the venue or portable sound system provided by the team. Staffing a sound operator is first the responsibility of the team, or if needed assigned by head of design.
7. Space setup and house management is to be provided by the production team.
8. All elements that are not permanent to the venue must be able to be setup and struck each day along with securely stored within allotted storage space so that spaces may remain functional classrooms.
9. For a monodrama, a small budget may be allocated whose use should be discussed by the student and Committee chair. Outside funds can be utilized with the approval of mentor(s).

QUICK LINKS:

[Acting Directing MFA Faculty Evaluation Form](#)

[MFA P&P Thesis FAQ](#)

[MFA P&P Thesis Proposal Guidelines](#)

Master of Fine Arts, Theatre Arts

Specialization in Playwriting

[Office of Official Publications](#) | [Official Publications](#) | [TTU](#)

Core requirements for the Master of Fine Arts in Theatre, specialization in Playwriting, develop key competencies; see area head for details.

The Master of Fine Arts in Theatre Arts, specialization in Playwriting, degree requires a minimum of 60 semester hours beyond the baccalaureate. This includes 45 hours of required courses and 15 hours of Electives as approved by the student's individual faculty advisor and/or thesis committee chair. Completion of the MFA degree requires a thesis project with an oral defense.

Course Work Overview

The following list is designed to help the student, along with the Chair of the student's Thesis Committee and/or the Graduate Advisor, to prepare their degree plan.

In this list, the term "hours" refers to semester hours. Each course listed is equivalent to three semester hours unless otherwise noted. The degree plan lists the courses that the student must take to graduate. Every degree plan for a student in the MFA program will list at least 60 hours. The faculty will decide if hours beyond the minimum of 60 will be required ([leveling](#) on the undergraduate level, or additional graduate-level work, called a Program Adjustment).

Students may take courses that are not listed on the degree plan, but these may not be counted towards fulfillment of the requirements for the MFA degree. This list covers only the course requirements of the program; other requirements (such as production requirements, examination work, etc.) are covered in other sections of this Handbook.

Research (TH A 7000, also known as "Independent Study") may be added to the degree plan or substituted for a required course with the approval of the Area Head, Instructor, and the Graduate Advisor. Registration for this course will follow the execution of a contract between the student and the instructor who will assign the grade and present copies of the signed contract to the Graduate Advisor. Ideally, Independent Studies are only offered to cover subjects that are not taught in existing courses or that facilitate graduation.

MFA Theatre Arts, Playwriting Course Work

Required Courses in MFA	09 hours
Required Courses in Theatre	09 hours
Required Courses in Design	27 hours
Electives	<u>15 hours</u>
Total:	60 hours

Required MFA Courses, All Specializations – 9 hours

TH A 5307	Performance Lab I
TH A 5323	Theatrical Collaboration
TH A 5351	Mentoring Community Outreach in the Arts

Required Courses in Theatre – 6 hours

TH A 5350	Seminar in Theatre Research Methods
TH A 5372	Dramaturgy

Required Courses in Playwriting– 27 hours

TH A 5300	Dramatic Analysis
TH A 5301	Playwriting I
TH A 5302	Playwriting II
TH A 5313	Dramatic Criticism
TH A 5321	Playwriting III
TH A 5322	New Script Production
TH A 5328	Special Problems in Playwriting
TH A 6000	Master’s Thesis (6 hours)

Electives – an additional 15 hours as approved by the student’s program advisor. See Course Catalog for a list of offerings.

**Each student will propose for the Area Head’s approval one of the above required courses to be replaced by TH A 7000 (Marfa Initiatives).*

***Within this plan of study, with sufficient planning and approval of the Area Head and approval of the Executive Committee, a student may be granted permission to substitute THA 5307 and 5308 with THA 6001: Internship (6 hours)*

Thesis Requirements in Playwriting

MFA Playwriting students are required to complete a portfolio of original work as their project thesis. The plays in the portfolio should be selected in consultation with the Chair of the Thesis Committee in the fall semester of their third year of study. The portfolio must then be approved by, and completed to the satisfaction of, the playwright’s Thesis Committee.

The portfolio of original work should contain the following:

- I. A full-length play (usually 65– 120 pages)
- II. A maximum of 3 other complete full-length plays written during their years studying at Texas Tech
- III. A premise and synopsis for each work submitted. There is a 50 – 100-word limit for the premise and a 300 – 900-word limit for the synopsis. *Please note that the synopsis pages do not count towards the portfolio maximum.*
- IV. An Artist’s Statement that describes the playwright’s work. The statement should address the playwright’s artistic intentions; ~~any~~ unifying themes and issues in the playwright’s work; and any styles, modes, or genre that the playwright is exploring. The playwright may add anything else that ~~he/she~~they feels best describes their artistic approach to playwriting and theatre; and their stylistic growth during their years at Texas Tech. The Artist’s Statement should not exceed five pages, single-spaced. *Please note that the Artist’s Statement pages will not count towards the portfolio maximum.*

In completing the playwriting portfolio, remember that the portfolio should not include adaptations unless the playwright has legal documentation proving the possession of underlying rights, or the material is in the public domain. The playwright should not include co-written work in the portfolio.

Doctor of Philosophy in Fine Arts (Theatre)

[Office of Official Publications](#) | [Official Publications](#) | [TTU](#)

Core requirements for the Doctor of Philosophy in Fine Arts (Theatre) develop key competencies in scholarly reading and writing and familiarize students with current discourses in the field. Concentrations in Acting/Directing, Arts Administration, Design, History/Theory/Criticism, and Playwriting provide opportunities for students to further develop scholarly and artistic competencies.

The Doctor of Philosophy in Fine Arts (Theatre) degree requires a minimum of 60 semester hours beyond the baccalaureate. This includes 12 hours of Fine Arts Core courses, 33 hours of Theatre Arts Courses, and 12 directed dissertation hours.

The PhD is regulated both by the J.T. and Margaret Talkington College of Visual and Performing Arts (TCPVA) Graduate Committee through its General Guidelines and by the School of Theatre and Dance. PhD students should be familiar with the policies of both entities and must keep up to date with the TCPVA Program at: <http://www.depts.ttu.edu/fadp/Program/Guidelines.asp>

Course Work Overview

The following list is designed to help the student, along with the Chair of the student's Dissertation Committee and/or the Graduate Advisor, to prepare their degree plan. The degree plan lists the courses that the student must take to graduate. Every degree plan for a student in the PhD program (Theatre Arts Track) will list at least 60 hours (including Dissertation).

In this list, the term "hours" refers to semester hours. Each course listed is equivalent to three semester hours unless otherwise noted. The faculty will decide if hours beyond the minimum of 60 will be required (leveling on the undergraduate level, or additional graduate-level work, called a Program Adjustment). Though each degree plan will list 12 hours for dissertation (TH A 8000), the student may need to register for more than 12 hours to complete an acceptable dissertation. (*See the section of [Graduate Catalog](#) entitled "Registration for Thesis or Dissertation Hours."*)

Students may take courses that are not listed on the degree plan, but these may not be counted towards fulfillment of the requirements for the PhD degree. Most graduate courses may be repeated for credit; in some cases, this is recommended, or even required. Students should not, however, take more than 99 doctoral hours.

Research (TH A 7000, also known as "Independent Study") may be added to the degree plan or substituted for a required course with the approval of the History/Theory/Criticism Area Head, the Instructor, and the Graduate Advisor. Registration for this course will follow the execution of a contract between the student and the instructor who will assign the grade and present copies of the signed contract to the Graduate Advisor. Ideally, Independent Studies are only offered to cover subjects that are not taught in existing courses or that facilitate graduation.

Doctor of Philosophy in Fine Arts (Theatre) Course Work

The program requires a minimum of 60 hours of coursework beyond the master's degree distributed as follows:

Fine Arts Core Courses	15	hours
Theatre Arts Courses	33	hours
Dissertation (TH A 8000)	12	hours
Total:	60	hours

Fine Arts Core Courses - 15 hours

Theatre Arts students take the following three courses (9 hours):

- VPA 5301 Colloquium
- VPA 5310 Arts Histories
- VPA 5314 The Arts in a Contemporary Context

Choose two courses from the list below (6 hours):

- VPA 5300 Topics in Visual and Performing Arts
- PHIL 5310 History of Aesthetics
- PHIL 5314 Contemporary Aesthetics
- VPA 5300 Continental Philosophy

Theatre Arts Courses - 33 hours

The student must take a minimum of -33 hours in the School of Theatre and Dance, including three foundation courses: TH A 5350 (Seminar in Theatre Research Methods), TH A 5306 (Theatre History Survey), and TH A 5351 (Mentoring Community Outreach in the Arts). The student must select two concentrations and take a minimum of four courses (totaling 12 hours) in each concentration (totaling 24 track hours). Concentrations are available in Acting/Directing, Arts Administration, Design, History/Theory/Criticism, and Playwriting.

The theatre curriculum is individualized to the needs and professional goals of each student. Each student's degree plan is developed in consultation with the Graduate Advisor and the Chair of the student's Dissertation Committee.

PhD Concentration Courses Available

Note: Students may substitute 3 hours of TH A 5307 (Performance Lab I) or TH A 5308 (Performance Lab II) for one of their track courses in any area.

Acting/Directing - 12 hours, to be selected from:

- TH A 5372 Dramaturgy* or TH A 5313 Dramatic Criticism (Tennessee Williams Seminar)
- TH A 5311 Advanced Directing
- TH A 5324 The Teaching of Acting
- TH A 5325 Period Styles in Acting
- TH A 5326 Seminar in Directing Methods
- TH A 5329 Advanced Scene Study
- TH A 5343 Graduate Movement for the Actor
- TH A 5344 Pedagogy in Theatre Arts
- TH A 5345 Graduate Voice for the Actor
- TH A 5356 Graduate Speech for the Actor
- TH A 5334 Topics in Acting
- TH A 5354 Pedagogy II: Preparing for the Teaching Profession

Arts Administration -12 hours, to be selected from:

- TH A 5312 Theatre Management
- TH A 5316 Marketing the Arts
- TH A 5317 Funding the Arts
- TH A 5318 Advocacy for the Arts
- TH A 5320 Theatre Planning

Design -12 hours, to be selected from:

- TH A 5303 Theatre Scenic Design

- TH A 5304 Theatre Lighting Design
- TH A 5305 Theatre Costume Design
- TH A 5319 Theatre Sound Design
- TH A 5320 Theatre Planning
- TH A 5323 Problems in Lighting, Costuming, and Scenery
- TH A 5335 Topics in Design/Technology
- TH A 5336 Graphics Presentations for the Theatre: Computer Drafting
- TH A 5337 Graphics Presentations for the Theatre: Computer Presentation
- TH A 5340 Period Styles of Design

History/Theory/Criticism - 12 hours, to be selected from:

- TH A 5372 Dramaturgy*

Or

- TH A 5313 Dramatic Criticism (Tennessee Williams Seminar)
- TH A 5309* Seminar in Theatre History
- TH A 5331* Studies in Contemporary Theatre
- TH A 5341* Seminar in Dramatic Theory

*(*Topics in these courses will change from term to term. They may be repeated for credit.)*

Playwriting -12 hours:

- TH A 5372 Dramaturgy*

or

- TH A 5313 Dramatic Criticism (Tennessee Williams Seminar)
- TH A 5300 Dramatic Analysis
- TH A 5301 Playwriting I (basic methods; write a one-act)
- TH A 5302 Playwriting II (3:3:0) (writing the full-length play)
- TH A 5321 Playwriting III (3:3:0) (selected topics)

*May only count towards fulfillment of one area.

Qualifying Examinations

The Qualifying Examination for Admission to Candidacy for the doctoral degree is one of the major features of the PhD program and will be administered in 1) the School of Theatre and Dance and 2) the Fine Arts core areas of study. The examination requires a synthesis and application of knowledge acquired during the course of study for the doctoral degree; consequently, satisfactory performance in course work does not necessarily guarantee successful performance on the Qualifying Examination.

A doctoral student will be eligible to sit for the departmental qualifying exam 1) after receiving approval of the doctoral degree plan from the Graduate School and 2) no earlier than the end of their last semester of course work and all leveling prescribed in the degree plan.

The Qualifying Examination consists of two parts: the Departmental Qualifying Examination (Quals) and the Fine Arts Doctoral Program (Core) Examination.

The student must pass both the Quals and Core examinations to be admitted to candidacy in the PhD Program.

The Core Examination

See the FADP guidelines at <http://www.depts.ttu.edu/fadp/Program/Guidelines.asp>.

Note: Core Examinations are open to the public. Theatre Arts students have performed best when they have previously attended several of these examinations. Students will have three weeks preparation time for the FADP core exams to facilitate greater depth of interdisciplinary research.

The Departmental Qualifying Examination

The PhD Departmental Qualifying Exam will consist of three essay questions.

- Normally at the start of the semester *prior* to the exam, or at a minimum 60 days prior to commencing the exam period, the student will ask three faculty members to work with the student to devise one reading list and broad topic each. The topic and list will serve as the basis of the question the student will answer at the time of the exam. Faculty members will write one question each. These faculty members will usually be members of the student's dissertation committee. Normally the student's Dissertation Chair will be the Qualifying Exam Chair
- If the professors writing the questions are not on the student's Dissertation Committee, they should be faculty who have expertise in the topic of interest and who are approved by the Qualifying Exam Chair
- Topics should focus on some aspect of the student's dissertation research
- Other topics are possible (such as a relevant ancillary topic) but normally should be related to the student's course of study and as defined by the student in consultation with the student's Dissertation Chair
- Once three faculty members agree to serve as question writers, the student will meet with each member to discuss a topic and an agreed upon reading list of between 2000 and 3000 pages of readings.
- The agreed-upon readings will guide the question that each faculty person will write
- Once written, all three questions will be delivered to the student's Qualifying Exam Chair, who will then deliver them to the student at the beginning of the agreed upon two-week exam period
- The student will then have two full weeks to write all three essays. The student will write 2000-3000 words on each question
- Each question will be graded by the faculty member who wrote the question
- The grade will be a simple "pass" or "fail" of the question. If the student fails one or more questions, the exam will be suspended
- A student with a suspended exam will consult with the committee for feedback and after an appropriate designated period of time (30 days minimum) will again answer a question from the same question writer
- The student will sit for an oral exam on the questions only if it is deemed necessary or advisable by the committee

Admission to Candidacy

Authority for admitting an applicant to candidacy for a doctoral degree is vested in the Texas Tech University Graduate Council. Upon receipt of a recommendation from the Graduate Advisor, the Graduate Dean will submit it to the Graduate Council for action. The Council may approve the committee's recommendation, or it may, after consultation with the committee, suggest additional requirements which the applicant must satisfy. By written communication, the Graduate School will transmit the results of the Council's action to the applicant, to the chairperson of the Dissertation Committee, and to the Chairperson of the School of Theatre and Dance. A student must be admitted to candidacy for the doctorate at least four months prior to the defense of the dissertation.

Dissertation Requirements

Registration for Dissertation (TH A 8000) Courses

Although many students take more than the minimum hours required, a minimum of twelve hours of dissertation credit is required in the PhD in Fine Arts program. Students may not enroll in dissertation courses before formal admission to a degree program by the Graduate School. Normally, a student should enroll for these courses under the committee chairperson's TH A 8000 section number; however, in those instances where other professors on the Committee are making substantial contribution to the student's research, it is permissible for the student to enroll under one of those professors.

Students working on dissertations must enroll in at least one hour of TH A 8000 during every long term, and during one summer session. Students living out of town may qualify to take less than a full load. All candidates must register for at least three hours of TH A 8000 in the term of graduation. Any student who fails to enroll for a term—before or during dissertation work—will be required to apply for re-admission to the program and make up the hours for which they should have enrolled. Once the student enrolls in TH A 8000, that student must continue to enroll in TH A 8000 during every long semester, and at least one summer term until graduation.

Time Limit

All requirements for the doctoral degree must be completed within a period of eight consecutive calendar years or four years from admission to candidacy, whichever comes first. Graduate credit for coursework taken at Texas Tech more than eight calendar years old at the time of the final oral examination may not be used to satisfy degree requirements. Without an extension, the student may be permitted to retake the qualifying examination, and, upon passing that examination, be readmitted to candidacy by the Graduate Council for a period of time not to exceed four years.

Final corrected copies of the dissertation must be received in the Graduate School no later than one year after the final examination or within the eight-year or four-year time limit, whichever occurs first. Failure to complete this step will result in the degree not being awarded. (see Graduate Catalog)

Step-by-Step Process

These steps are designed to be followed in sequential order; any deviation from the prescribed pattern may result in the failure to complete the degree successfully. (In the case of [Professional Problem Dissertations](#), [Internship Dissertations](#), and [Dissertations in Playwriting](#), these procedures are supplemented and modified; see guidelines below.):

I: Assembling a Dissertation Committee

Before beginning to write the dissertation, the student must assemble a Dissertation Committee, complete with an appropriate chairperson. The committee must be made up of at least five (5) members. Three (3) committee members must be on the graduate faculty of the School of Theatre and Dance, including a Chair who has a doctoral degree. The final two (2) members should be drawn from the graduate faculty of the Fine Arts core (Art, Philosophy, and Music), unless the student requests and the Chair agrees that special expertise must be sought elsewhere. If it is deemed that such expertise must come from a TTU faculty member who is not a member of the TTU graduate faculty, or from a member who is not a faculty member at TTU (including emeritus faculty), permission must be granted by the Graduate School for that external member to serve on the committee. If this committee differs in any way from the one listed on the student's degree plan, the student must change his or her degree plan with the Graduate Advisor. The student must assure the assent of all members by acquiring their signatures on

the “[Thesis or Dissertation Advisory Committee Membership Form](#).” Any subsequent changes of personnel must also be affected through this form, which must be submitted to the Graduate Advisor.

The Chair of the Dissertation Committee is normally, but not always, a member of the Theatre and Dance faculty who has expertise in the area of the student’s dissertation. The Chair must hold a doctorate. Other members need not hold the doctorate or have expertise in that area.

II: Submitting a Formal Proposal

The dissertation proposal must be delivered to each committee member at least 3 weeks before the proposal defense. The proposal that the committee receives is the version that will be discussed at the meeting; in other words, no “updates” to the proposal will be considered at the meeting.

The copy of the dissertation must be delivered to each committee member at least 4 weeks before the final defense of the dissertation. The copy of the dissertation that the committee receives is the version that will be discussed at the meeting; in other words, no “updates” to the dissertation will be considered at the final defense. After securing a Dissertation Committee, the student must work with their Chair to create and submit a formal proposal. Below is a suggested format for a traditional research dissertation proposal.

Working Title

Background Information

The student describes why the project is a significant research problem. Carefully consider the philosophical ramifications of this study with respect to theoretical discourses current in the field. Address the historical basis of the problem as well as contemporary work on related areas of study. Relate the problem to one or more of the following: 1) a recognized field of study, educational, or artistic practice; 2) published research in the field or related fields (including a survey of resources on the topic); and/or 3) theoretical views professed or accepted by acknowledged scholars in the field.

The student indicates the nature of the problem proposed as well as justification for selecting it by identifying the following:

- i. Well-defined gaps in the area of study based on a survey of relevant resources;
- ii. Conflicting theories or ideas which need clarification and/or explanation;
- iii. The need for a better understanding of the problem on a practical or theoretical level that will lead to further scholarly work in this area;
- iv. The student’s qualifications: how and why this study fits in with your previous work.
- v. Specific training or skills such as performance techniques, statistical analysis, design abilities, etc. This section is designed to demonstrate the student’s competence to work in this field of study. Descriptions and background research should be indicative of the student’s graduate study and provide clear evidence of a thorough and disciplined approach to the selected topic. In expressing these ideas, students should demonstrate their familiarity with relevant literature and the ability to cite significant works (books, journal articles, productions, etc.) related to the chosen topic.

Research Question

The student presents a specific statement of the problem under investigation. This statement represents the focal point of the student’s study and delineates the boundaries of the inquiry. The problem may be stated either as a concise question or as a hypothesis that the student

intends to examine. The student elaborates on the objectives and goals of this study, providing a clear-cut statement so that the Dissertation Committee understands what is to be accomplished.

Methodology

The student describes the method(s) of research they plan to follow in gathering data on the subject. This should include all sources that contribute to the final work, including individual works, databases, archives, potential interviews, documents, etc. The student addresses the proposed method(s) to process and synthesize this material. The student clearly points out how and why the method(s) of research selected for gathering and analyzing data will help with examining the chosen topic.

Chapter Outline

The student describes the format for structuring the final report, including a brief description of the chapter and section breakdown and the contents of each chapter.

The student builds on the information presented in the above sections by synthesizing the material in terms of individual chapters. The student allows the description to take the form of a general overview of each section.

Preliminary Bibliography

The student lists the references that led to the selection of this project as well as the references that form a basic part of the study. This includes either a literary review or an annotated bibliography of the major authors and works to be studied.

Projected Timetable

- i. The student lists the projected chronology of the various steps leading to the completion of the dissertation in the order intended to complete them.
- ii. The student is responsible for meeting deadlines, not the Chair of the Committee.

III: Committee Approval of Proposal

Once drafted, final copies of FADP proposals must be distributed to advisory committee members at least three weeks in advance of the committee meeting. This process must be coordinated through the Chair. The candidate will be required to attend a meeting of the Dissertation Committee to defend the proposal.

The writing of the dissertation should not begin until all committee members have approved the proposal.

IV: Writing and Submitting the Dissertation

Once the Dissertation Committee approves the proposal, the student may begin writing the dissertation. The student should work exclusively with the Chair, unless otherwise requested by committee members. Work should be scheduled for review on a chapter-by-chapter basis. The student should allow time for revision, expecting that a draft of each chapter will need to be revised until it meets the Chair's approval. The Chair will need a minimum of two (2) weeks, not including scheduled vacation time, to read each chapter of the dissertation.

V: Chair and Committee Approval of Dissertation

Once the dissertation Committee Chair approves the dissertation, final copies of dissertations must be presented at least four weeks in advance of the final examination (defense). That draft shall be the version discussed at the meeting (i.e., no changes are allowed during the period between distribution and committee

meeting). Should all committee members agree, the duration for perusal may be lessened. The student must consult policies in the major area, since some majors may require advance distribution of greater duration than specified herein. Drafts that go to the committee should be appropriately organized

VI: Preparation for the Defense

Once the Dissertation Chair determines that the dissertation is ready for defense, the student (in consultation with the Chair) schedules a time and place for the defense, taking into account the schedules of the Committee. Appropriate paperwork must be filed with the Graduate School. The defense of the dissertation must be scheduled not less than four (4) months after the student completes the Qualifying Examination and is admitted to candidacy.

Final Examination (Dissertation Defense)

The defense is a formal public affair and should be scheduled either online or in a room conducive to general attendance by faculty and students.

The candidate's Dissertation Committee will normally comprise the final defense committee. In addition, the Chair identifies a Dean's Representative who will attend the defense. The role of the Dean's Representative is to observe the conduct of the examination and to serve as an impartial counselor in the event conflicts arise. The Dean's Representative may participate as fully as they choose in the questioning of the candidate and in the committee's deliberation at the conclusion of the examination; however, the Representative does not participate in the final vote. In connection with the Representative's role as an observer, the Representative is asked to file a written report with the Graduate School after the defense. The Graduate School Representative should be offered a copy of the dissertation at least one (1) week before the defense.

The Chair should convene the examination and indicate the general procedures to be followed. The examination is conducted according to the rules of the Graduate School.

Although there will likely be some variation from committee to committee, the following general procedures are appropriate. Initially, the candidate is given a short period of time (15 to 20 minutes) for introductory comments. Such comments may include an overview of the dissertation and/or a summary of the argument and salient points. After this presentation, the candidate will be questioned by members of the committee in a way that will require a genuine defense of both the dissertation and its research procedures. All members of the dissertation committee should have read and thoroughly familiarized themselves with the dissertation prior to the defense.

After dissertation committee members have examined the candidate, others in attendance should briefly be permitted (if time permits) to raise questions or make comments. When ample opportunity has been given for questions from the audience, those not on the dissertation committee should be excused. The committee will ask any final questions. When the committee is satisfied, the candidate will be dismissed from the room while the committee deliberates and comes to a decision concerning the adequacy of the candidate's performance.

After the examination, the committee may make one of four decisions:

1. It may approve the dissertation as presented;
2. It may ask for minor revisions which must be approved by the Chair;
3. It may ask for major revisions which must be approved by the entire committee;
4. It may refuse to approve the dissertation.

When a decision is reached, the candidate will be informed, and the Chair, with help from the Graduate Coordinator, will forward a report of the outcome to the Graduate School for the record. If the committee approves the defense of the dissertation, the Chair files paperwork with the Graduate School certifying that the candidate completed the defense of the dissertation on the particular date and stating that the committee recommends the candidate for the degree. Upon the (successful) candidate's request, the Chair may be asked to write a letter to prospective employers attesting that the candidate has successfully defended the dissertation.

Graduate School Approval

Once approved by the Dissertation Committee, the dissertation must then be approved by the Graduate School. The candidate must follow all deadlines and requirements set by the Graduate School. The dates and times change each semester. Any questions about this document should be referred to the Thesis/Dissertation Coordinator at the Graduate School.

Grade Requirement for Graduation

For the PhD in Fine Arts degree, the minimum requirement for graduation is an average of B or better in the major subject (Theatre), a B or better on the dissertation work, and an overall B average on all courses comprising the official program for the degree.

Guidelines for a Professional Problem Dissertation Proposal

If the topic is approved by a student's Dissertation Committee, a professional problem may constitute the focus of examination for a dissertation.

By their nature, professional problems can derive from myriad subjects. Like an internship, professional problems involve the researcher in an experiential situation that constitutes a single, unique set of circumstances that requires analysis. It is not always assumed that conclusions gained from this type of situation-specific study can be generalized directly to other situations.

Depending upon the type and structure of examination proposed, professional problems might include extended critical analysis of one's own creative work, examination of a specific educational or artistic situation or issue, preparation and evaluation of an administrative program, devising and delivering a course of study, and so on. Any such project, when written as a dissertation, includes the stated problem, a thesis, a planned structure of execution, and research of relevant literature on the topic or strategies to explore it. The final form conforms to all Graduate School requirements for dissertations.

The student's Dissertation Chair must supervise the project closely since professional problems are potentially open-ended investigations. Students who desire to exercise this option should communicate effectively with all concerned throughout the duration of the project, as appropriate. The proposal form that follows constitutes a model that the student and Dissertation Chair, in consultation, might use as a guide to conform to the parameters of the specific professional problem.

1. Working Title
2. Introduction

Describe the proposed project and its scope or limits. Provide definitions as necessary.

- a) **Background information**
 Explain the need for and significance of the proposed project. Describe relevant studies and research related to the problem, explaining how the proposed project will contribute to knowledge about the topic. Describe your qualifications to work on this problem.
 This section should demonstrate the researcher's competence to work in this field of study. Descriptions and background research should provide clear evidence of a thorough and disciplined approach to the proposed topic. Discussion must indicate familiarity with relevant literature, ability to distinguish significant works, and consideration of current publications related to the topic proposed.
 - b) **Research Question**
 Present a specific statement of the problem proposed for investigation. This statement represents the focal point of study; and may be stated either as a concise question or as a thesis that is examined (and, one hopes, supported) through this study. A carefully crafted research question implicitly delineates the boundaries or scope of inquiry.
 - c) **Methodology**
 Describe the methods used to complete the project, including critical strategies, if relevant. Justify the use of these method(s) for gathering and analyzing data in relation to the specific project as proposed. If proposing the use of multiple methods, demonstrate the compatibility of the methods in terms of their philosophical bases. This is particularly important if different critical strategies (as opposed to "objective" data analysis) are to be combined. Include all sources that, at this time, you think would contribute to the final work: databases, surveys, interviews, documents, etc.
 - d) **Chapter Outline**
 List chapter titles and include a brief overview of each.
3. **Suggested chapter outline:**
 - a. Chapter I: Introduction
 - b. Chapter II: Background
 - c. Chapter III: The Project
 - d. Chapter IV: Resolution and Implications
 - e. Bibliography
 - f. Appendices (Consultation with the Dissertation Chair is essential. In some cases, appendices may comprise the major portion of the dissertation, e.g., surveys, playscripts, documentation of works)
 4. **Preliminary Bibliography**
 Include references that led to the selection of this project, basic literature already examined, and references that will be examined in the course of the study.
 5. **Projected Timetable**
 Project a chronology of the steps leading to the completion of the proposed problem. Be as detailed as possible, working backwards from the projected date of defense. Consult with the Dissertation Chair to ascertain the time required to review each draft of every chapter, and remember that chapters usually require several reviews. Consult any additional qualifications stipulated by the Major unit. Meeting all deadlines is the student's responsibility.

Guidelines for Internship Dissertation

A professional internship may be approved as a part of the dissertation requirement of the doctoral program in Fine Arts. The internship itself is extended as a research project that requires analysis, evaluation, and synthesis within a dissertation. Ordinarily, approval is given through the student's dissertation advisory committee on behalf of the Graduate Committee and is based on review of the stated professional goals of the student and on the nature and location of the internship proposed. Students should follow the guidelines for acceptable internships presented below.

1. **What factors distinguish an internship?**

The internship must provide the student an opportunity to work under quality professional supervision in the area of specialization and must allow the student to become acquainted with current best practices in a specific arts situation. It constitutes a legitimate learning situation wherein the research experience extends beyond merely viewing operations in a delimited setting for a specified period of time, and serves primarily the student's educational needs.

2. **What responsibilities lie with the host institution?**

The host institution, with advice from the Dissertation Chair, assumes responsibility for assigning specific tasks to the student, subject to the qualifications listed above. The mentor associated with the host institution may be appointed as an auxiliary member of the student's committee provided that the person meets graduate faculty standards at Texas Tech University. The host institution bears no obligation to employ the student after completion of the internship.

3. **What is the role of the advisory committee and the GC in arranging an internship?**

The student's dissertation advisory committee bears responsibility for approving the internship proposal, submitting it to GC scrutiny only in instances when its provisions appear not to conform to the intent of these guidelines. In addition, the advisory committee is responsible for formulating agreements and arrangements with the host institution (or for delegating those tasks). With the approval of the advisory committee, either the institution or the student may, for good reason, terminate the relationship at any time before the originally agreed-upon date of completion.

4. **How is an internship approved?**

Students wishing to use the internship as part of the doctoral program in Fine Arts must submit a proposal in writing to the dissertation advisory committee well in advance of the projected starting date (ideally, six months). The proposal must provide the title and description of the project, including location, relevance to the program, expected outcomes, and other pertinent information. Wherever appropriate, the proposal should provide a review of relevant literature on the project, of critical strategies for completing it, and/or of aspects of the student's background which might be expected to facilitate successful completion. Finally, the proposal should provide evidence of interest on the part of the proposed host institution if that is possible.

5. **When is an internship undertaken?**

The Graduate Committee recommends that internships not proceed until qualifying examinations (core and departmental) are satisfactorily completed and the student's advisory committee has approved the proposal. Neither the GC nor the advisory committee bears any responsibility for difficulties that may result from an internship initiated prior to qualifying examinations, initiated prior to committee approval, or proposed fewer than six months in advance of the project.

6. **Do I receive credit for an internship?**

Students may elect to intern for a period of not less than six months nor more than one year. Normally, only credit for dissertation research or individual research courses may be earned during the internship period. The internship and its presentation in dissertation form will carry no fewer than 12 credit hours toward the degree with no fewer than four terms of 8000 in the major area.

7. **What happens during the period of internship?**

Communication is essential for an effective internship. The student must submit a written report at least every two weeks to the chair of the dissertation advisory committee. The advisory committee is responsible for arranging periodic oversight, whether by means of forwarded reports, site visits,

instructional technology (interactive video, virtual galleries, tapes and recordings, etc.), and so on. In addition, the host institution may be provided with an opportunity to evaluate the internship.

8. **How is the project completed?**

Upon completion of the internship itself, the student writes a dissertation describing the project, identifying a significant problem or issue addressed within it, explaining his or her approach to the problem through the internship, analyzing the data and/or experience gained, resolving the problem, and evaluating the effectiveness of the resolution. This document must survey previous studies of related projects, acknowledge all relevant scholarship on the subject, and address original aspects of the project itself. The paper must meet the Graduate School's standards for doctoral dissertations as to format and quality and is submitted to the Dean of the Graduate School when completed.

Guidelines for a Dissertation Proposal in Playwriting INFORMATION FORTHCOMING

QUICK LINKS:

[Dissertation Committee Form](#)

GRADUATE ACADEMIC DISPUTES

Academic Probation and Suspension of Graduate Students

The operating policy concerning graduate student probation and suspension can be found at the following website: <http://www.depts.ttu.edu/opmanual/OP64.04.pdf>

Procedures for Addressing Academic Issues Disputed by Graduate Students

Graduate students shall follow this procedure for resolving disagreements with faculty involving substantive academic issues. The first is a unit-level process; a more formal process that requires several of the steps established within the unit-level process a may culminate in a hearing convened by the Graduate School (see [OP64.07](#)). Students must follow the unit-level process as an initial attempt to resolve academic disagreements; failure to do so could result in disciplinary action up to and including suspension from the program. Graduate students wishing to pursue a complaint related to substantive academic issues must observe the following procedural chain of notification:

1. The student discusses the complaint with the teacher first
2. If the complaint is not resolved by that discussion, the student arranges a meeting with the Director of the School, who may issue a decision.
3. If the Director is involved in the complaint, the student may contact the Associate Dean for Students and Curricula in the TCVPA.
4. Should the student be dissatisfied with the outcome of these previous steps, they may ask the Director to request a hearing by the Graduate Academic Committee (GAC). The Director then confers with the Dean of the TCVPA or Associate Dean charged with graduate and faculty issues to ascertain whether the dispute meets criteria for a hearing by the GAC.

The GAC decides substantive academic disputes between graduate students and faculty. Such disputes are referred to the GAC if the unit-level process of complaint described above fails to resolve the issue. The committee does not address issues for which other procedural means are specified, e.g., grade appeals, employment, harassment, the like.

The GAC is convened on behalf of the dean, ordinarily by the associate dean charged with graduate and faculty issues. Membership is selected ad hoc from the following groups (in order of preference): faculty members from the student's home unit who are not involved in the dispute; TCVPA Graduate Committee members; and/or other qualified faculty members in the TCVPA. To the extent that it is feasible, the committee should include faculty who have experience with programs equivalent or similar to that of the complainant. The dean's representative, in consultation with the home unit's chair or director, invites a graduate student who participates as a fully functioning member of the GAC.

Process for GAC Consideration

The student must provide a written statement specifying the nature of the disagreement, the faculty member(s) involved, and evidence or documentation supporting issues or charges to be addressed. Faculty member(s) involved in the disagreement will receive a copy of this statement and will be invited to provide a written response to issues raised by the complainant and to provide supporting documentation or evidence.

The GAC will meet to consider the disagreement; both student and faculty member(s) involved are invited to attend the meeting but need not do so. The GAC may require an additional meeting(s) should circumstances warrant, and concludes its deliberations in private session. If members cannot arrive at decisions by consensus, vote(s) shall be taken in which a simple majority prevails. The dean's representative votes only should a tie vote need to be broken. The dean's representative issues GAC findings, recommendations, and rationale for recommendations. This is addressed to the dean and is copied to chair or director, the parties involved in the disagreement, and to the unit's appropriate graduate advisor.

Students remaining dissatisfied have the option of filing a formal Appeal or Grievance using the procedures discussed in [OP64.07](#), Graduate Student Appeals. **ADDITIONAL INFORMATION PERTAINING TO GRADE APPEALS CAN BE FOUND: [LINK](#)**

OTHER PROGRAM INFORMATION

Financial Support

Scholarships

Departmental scholarships are available to both entering and enrolled graduate students who show outstanding ability in performance and academic areas. Scholarships must be reapplied for every year and are not guaranteed renewal. Scholarship applications and all supporting documents must be completed and returned by early February for the following fall term. Scholarship applications are shared with students during the Fall term before award term. Competitive scholarships in the amount of \$1,000 or more also include an out-of-state tuition waiver. Further information concerning general university scholarships and loans may be obtained from:

Office of Financial Aid for Students

Texas Tech University

Box 45011

Lubbock, Texas 79409-5011

(806) 742-3681

<http://www.financialaid.ttu.edu/>

Assistantships

Teaching Assistantships are available to qualified master's and doctoral students.

Full-time assistantships carry a stipend of approximately \$5,500 per semester for MFA students and \$6,500 per semester for PhD students and include an out-of-state tuition waiver. A few teaching assistantships might be available during the summer term.

Fellowships

Each year, the Graduate School makes available to the School of Theatre and Dance a limited number of Graduate Recruitment Fellowships. Additionally, the College allocates a limited number of fellowships to the School for use in supporting students. These fellowships are annually renewable for varying terms. School faculty collectively make decisions regarding the awarding of these fellowships.

Travel Funding for Theatre and Dance Graduate Students

The School of Theatre and Dance has funds available to assist graduate students in attending conferences or other professional activities. This funding may not cover full expenses for travel. Considerations for applications for graduate travel funding will be made by the Executive Committee of the School of Theatre and Dance at their regular meetings using, as criteria, the nature of the event, the nature of participation, the quality of the proposal, and the history of funding during the current school year. **Graduate students are eligible to apply for travel funds for 3 years after matriculation.** Below is a rough outline of available funding and how to apply for it:

[Graduate Student Travel Funding Request Form](#)

[Tips for Travel Reimbursement](#)

Available Funds

There is no fixed amount of money that is annually set aside for funding student attendance at conferences or other professional activities. Monies distributed should be regarded as awards; **funding is not guaranteed.**

Who Can Get Funding

Funds are available to graduate students who apply for monies for appropriate activities. In assessing applications, the Executive Committee will prioritize in the following ways: An application to attend a conference at which the student is presenting generally takes precedence over an application to attend a conference at which the student will not be presenting. Presentations at national or international conferences will generally be given priority over regional conferences, though the graduate committee does recognize the importance of these conferences especially for students who aspire to teach at the high school level.

- **How to Apply:** Students must fill out the [Graduate Student Travel Funding Request Form](#) available online. Students should include a detailed statement of what they will be doing at the conference. Expenses for travel in the form of public transportation should include, whenever possible, an exact price from a specific airline, bus line, or train company; those traveling by car should indicate anticipated mileage and tolls. Be sure to indicate with whom you are rooming or sharing a car. Applications can be submitted at any point, but whenever possible applications should be submitted at least two months prior to attending the conference or other event.
- **What to Anticipate:** The Executive Committee will respond to all submitted travel applications. The committee is committed to seeing that all students are considered for some funding. Should you receive monies for a project within the academic year and apply for additional funding for a different project within that same year, priority will be given to those that have not yet received funding.

If students are awarded departmental funding, they may also be eligible to seek funding from the Graduate School (<https://www.depts.ttu.edu/gradschool/financial/travel.php>) and TCVPA funding (<https://www.depts.ttu.edu/visual-performing-arts/research/creative-activity-resources/index.php>).

TA/GPTI Course Load

Students holding TA/RA/GPTI assignments are required to enroll in at least 9 credit hours per semester. Students must seek permission to take more than 12 hours in a semester. Permission will be granted or denied based on their successful progress in course work, production assignments, and research. MA and MFA students must obtain permission from their area heads, and PhDs from both of their track heads. Students requesting permission to take loads in excess of 12 hours should bear in mind that production assignments demand a great deal of time, generally equivalent to at least a three-hour course. Students need to realize that neither their professors nor their production supervisors will make special allowances for students who elect to take overloads.

Transferred and Extension Work

In fulfilling the departmental requirements, students may transfer from a peer or aspirational institution up to six graduate hours, taken within six years of enrollment at Texas Tech, with a grade of B or better. (For PhD students, the time limit is within seven years of the date of acceptance by Texas Tech.) These hours may only come from classes in programs other than the one in which the student earned the MFA, e.g., two courses in playwriting taken by a Performance and Pedagogy MFA could be counted towards a doctoral playwriting track. MA's may transfer any six hours from their TTU coursework as approved. These hours must be approved by the School and the Dean of Graduate Studies before course work begins. Graduate credit is not granted for courses taken by extension at another university or for courses taken by correspondence.

Withdrawal

To withdraw from the Graduate School for a semester, the student must make the request at the Registrar's Office. A student who quits a course without official withdrawal is likely to receive an F in that course. A student may be

eligible to receive a refund of tuition and fees, depending on the date of withdrawal. To withdraw from the program, the student should send a letter of resignation to the Graduate School.

Continuous Enrollment

Once doctoral students begin their directed dissertation research, they must register for at least 1 hour of TH A 8000 (Dissertation) in each regular semester and for at least one credit each Summer (either Summer 1 or Summer 2) until all degree requirements have been completed, unless granted an official leave of absence from the program for medical or other exceptional reasons. A student who fails to register for Fall, Spring, or Summer may be required to apply for readmission.

In the semester of graduation, the student must register for at least three hours of dissertation unless *all* requirements for the degree have previously been met.

WildWind Performance Lab (WWPL)

WWPL Mission Statement

- To provide a performance lab experience for theatre and dance students.
- To privilege process and working with theatre professionals.
- To share our process and our professional guests with the community
- To facilitate graduate thesis projects and research
- To merge the interests of both theatre and dance, working to achieve more coherence between two disciplines
- A statement should be included about hiring the most diverse artists with varying experience as possible

Students participating in WildWind Performance Lab (WWPL) will be immersed in a non-traditional and process-oriented developmental laboratory. WWPL concentrates much more on dissecting and questioning the how rather than the what, the product; it's called a lab because it provides a safe place to experiment with what we know already and what we don't know, to take risks.

Students' theatrical skills will be challenged and developed in their primary discipline as well as across the entire theatrical spectrum. Students will work with guest artists who work both as actors, directors, or designers and theatrical ambassadors, entrepreneurs, and storytellers. The guest artists will help develop a student's artistic integrity in addition to techniques and methodologies.

The productions during WWPL should not be viewed as simply productions. Most academic theatre focuses on a four to six-week production process in which a script is worked on solely to create a final product. WildWind is a process of exploration: a reaction to material, form, idea, and technique. There will be performance aspects, but the process of exploration is valuable in complementary ways. WWPL will give students an opportunity to learn and grow by encouraging a different point of view toward theatre: process over product, workshops over the classroom.

Students participating in WWPL must enroll in six (6) hours of theatre courses. Traditionally this consists of TH A 5307 and 5308. WWPL will be conducted within Summer Session I. Students participating in WWPL are expected to attend workshops, consult closely with a variety of mentors, and cross boundaries of their specific interests. Although they are allowed to take classes and to work other jobs, they need to be as available as they can from 8 am until 10 pm, depending upon the workshops, professional guests, and specific plays/devised pieces being created.

Paying for WildWind Performance Lab

In nearly all cases, student assistantships are nine-month contracts, and do not offer tuition waivers or stipends during the summer months. Summer assistantships and scholarships are sometimes awarded but are not guaranteed. If students are not offered financial assistance, they must meet the burden of the tuition, fees, and living expenses associated with WildWind Performance Lab with their own personal financial resources.

School of Theatre and Dance Graduate Student Production Policies

PRODUCTION POLICIES AND INFORMATION

[General Production Policies and Information](#)

[Rehearsal Policies](#)

[Photos and Testimonial Guidelines](#)

AUDITIONING INFORMATION

[Theatre and Dance Audition Information](#)

[Dance Audition Information](#)

[DPA Audition Information](#)

OTHER CASTING INFORMATION

[Understudy/Swing Protocol](#)

[Identity Conscious Casting Statement](#)

OUTSIDE PRODUCTION/PERFORMANCE/ACTIVITY POLICY

[Policy Document](#)

[External Participation Request Form](#)

Production Policies Specific to Graduate Students

Participation in University Theatre productions is open to all students registered for six hours of undergraduate or three hours of graduate credit at Texas Tech University or Health Sciences Center. Faculty and staff members of the University may also participate. Under special circumstances, people not enrolled at the University, such as guest artists, may participate with the approval of the Director of Theatre and the Theatre and Dance Faculty but this should be limited to only absolute need.

The School of Theatre and Dance is committed to a program that includes scholarship, training, and production simultaneously, and that each of its graduate students should have experience in each of these areas during their time at Texas Tech. To that end, the following policies will be enforced:

1. ACTING REQUIREMENTS—

All MFA Performance & Pedagogy are required to audition for season productions. Graduate students in other areas are welcome to audition but are not required to do so. In some cases, full area faculty may excuse Performance & Pedagogy students with conflicting or substantial School production assignments (e.g., directing, choreographing, designing) or other exigent or unusual circumstances from the audition requirement, but

students must contact faculty in advance to request an exemption. No Performance & Pedagogy student should assume they are exempt from auditioning without receiving confirmation from Acting/Directing Area Head first.

NOTE: Students without departmental financial aid:

MA students are required to make themselves available for production work in one of the following ways: design a production if called upon or perform in a significant role as defined by the director of theatre in consultation with the Graduate Advisor.

2. **DESIGN REQUIREMENTS;** MFA and PhD Design track students in Design will be assigned a design project by the Head of Design or will submit a good-faith proposal to work on a major production assignment every semester. This assignment may be folded into coursework, however, cannot be completed as part of assistantship or fellowship. Production assignments will be evaluated at every semester review and therefore are subject to probation, disciplinary policy, and may affect academic standing to not complete. Student are required to complete an assignment each semester. See area head for additional information and exceptions.

APPENDIX:

WORKING WITH MENTORS

Each student involved in the production process is assigned a mentor from their area. This faculty member has the task of serving as a sounding board for the thoughts and actions of the student, guiding them through the process of choreographing, directing, playwriting, acting, designing, stage managing, etc., while encouraging the highest professionalism and commitment to the craft. The mentor attends production meetings with the students and encourages their charges to reflect on issues and challenges that may have arisen.

Rather than providing answers, the mentor asks many questions that lead the student to consider alternatives and ultimate solutions. The mentor demands high standards of the student but is sympathetic to the challenges that they may face. The mentor encourages the student to study the material deeply, to look for a full and clear articulation of the intention, story, or performance, for example, or to dig for the subtle undertones and meanings of the author's writing or choreographer's movement. The mentor insists that the student be a collaborative member of the production process and keep open the lines of communication to the whole team.

At the same time, the mentor is available for one-on-one discussions concerning any facet of the production. If possible, the mentor should also be present during certain important milestones. Some of these might include the stage manager's mentor attending the first technical rehearsal; the director's mentor attending early, middle and late rehearsals and the preview performance; the costume designer's mentor attending the fittings and dress parade, etc. After the show has closed, the mentor should meet with the student to discuss what the student learned from the process, what worked best, what they might improve, what they would apply to future work, etc. The mentor assures that the learning never stops and serves as a model who always continues to learn.

MENTEE BEST-PRACTICES

Mentor meetings that occur during the normal workday: 8-5. Expect to attend a mentor meeting once a week with all necessary process mentors. This may include both design and production aspects of your production assignment. You should also be proactive and reach out to your mentor first to schedule these meetings in advance. Mentorship is an aspect that ties into ALL PRODUCTION ASSIGNMENTS, which are a programmatic requirement of both the BFA and MFA.

The following list represent best practices to make the time you spend with your discipline- specific mentor:

- Production-related mentees should create standing weekly meetings for 1 hour. It is simpler to cancel when a meeting isn't necessary than to expect to drop in.
- When you arrange a standing meeting time, please send a calendar invitation. Do not rely on your mentor to do this.
- Remember to cancel a meeting if you are unable to make it, giving ample warning of 24 or more hours.
- **Be prepared:** make lists of questions, bring them with you on paper, and write down the answers. It is advised that you send an agenda of items to be covered 24 hours prior to your meeting time. You can also keep a shared document in your Teams Private Channel in the SoTD Design Student Portal, and add

to it over time. If you upload such a document, be sure to signal your mentor's attention by sending them an @ sign plus their last name, which will tag and notify them.

- Do not expect that online options will always be an available option when scheduling your mentor meetings.
- Use these meetings as practice for presenting to teams, communicating with the director and designers, etc. Refer to the Production Guidelines, should you be unsure of your benchmarks. These are located in the Teams associated with Productions.
- Arrive to meetings with a printout of drafting plates and paperwork (send links to the PDFs and the digital drafting file as well, at least 24 hours prior to the meeting).
- Remember to learn from the process: if you are late with a deadline, be early the next time. If you receive a physical note about anything, keep it for future reference.
- If you feel behind on process, or forget information, seek out resources (books, links, the physical library for research). Keep your mentor abreast of this so that they can help your trouble-shoot or advocate for other solutions to ensure that the process does not derail.
- Respond to emails and send recap emails to any drop-in or hallway meetings. And do not hesitate to follow-up with your mentor if you feel that something has been forgotten or when they ask you to follow-up on an item.

You will have many types of mentors throughout your life. Mentors may exist to further your education and/or career, but they are not on call 24/7. Plan meeting times, be prepared, don't miss meetings, and, try to avoid gossip or complaining. You may have one primary mentor, but the

LUBBOCK and TTU STUDENT RESOURCES GUIDE

Basic Needs Resources

Student Basic Needs Resources and Report form:

<http://www.depts.ttu.edu/dos/basicneeds.php>

- *Report if you or a student you know struggle to meet basic needs*

Red Raider Food Pantry:

<https://www.depts.ttu.edu/dos/foodpantry.php>

South Plains Food Bank:

<https://www.spfb.org/>

Raider Ride:

<http://www.depts.ttu.edu/parking/InformationFor/MobilitySolutions/RaiderRide.php>

- *Free on campus and cheap off campus evening transportation*

Free Car Clinic:

<http://www.depts.ttu.edu/parking/Resources/TPSHelps/FreeCarClinic.php>

- *Mechanics provide free services on cars*

Motorist Assistance Program:

<http://www.depts.ttu.edu/parking/Resources/TPSHelps/MAP.php>

- *Free car services like: air in flat tires, one gallon of gas, jump start vehicle, unlock a vehicle*

Break Shuttle:

<http://www.depts.ttu.edu/parentrelations/bustrips.php>

- *Bus from TTU to Texas cities during breaks*

Student Business Center:

<http://www.depts.ttu.edu/studentbusinessservices/>

- *Payment plans and tuition support*

Financial Aid:

<http://www.depts.ttu.edu/financialaid/>

Red to Black Peer Financial Counseling Services:

<http://www.depts.ttu.edu/r2b/>

Red Raider Relief Fund:

<http://www.depts.ttu.edu/r2b/RRF.php>

- *Emergency financial assistance to help keep you in school*

Book Loans:

<http://www.depts.ttu.edu/studentbusinessservices/loans/loanInfo.php>

Lubbock County Financial Assistance Programs:

https://www.needhelppayingbills.com/html/lubbock_assistance.html

Neighborhood House: Emergency Housing:

<https://www.upbring.org/programs-and-services/community-services/neighborhood-house/>

Salvation Army:

<https://www.salvationarmytexas.org/lubbock/>

- *Emergency Housing, Food Program, Rent and Utilities Assistance (may not be LGBTQ+ friendly)*

TTU Health and Safety Resources:

Student Counseling Center:

<http://www.depts.ttu.edu/scc/>

Group Counseling:

http://www.depts.ttu.edu/scc/Group_Counseling/group_descriptions.php

- *Groups include: Understanding Self & Others (USO), Safe Haven, Weighting for Inner Peace, Journey to Wholeness, Build Your Social Confidence (BYSC), Transgender/Non- Binary Support, Taking Back Hope, The Healing Room, Manage Your Mood*

Couple, Marriage and Family Counseling:

http://www.depts.ttu.edu/hs/mft/clinical_services.php

Texas Tech Crisis HelpLine at (806) 742-5555

- *The Crisis HelpLine provides 24/7/365 assistance for students experiencing suicidal thoughts, mental health crises, sexual assault, and interpersonal violence.*

Psychology Clinic:

<https://www.depts.ttu.edu/psy/clinic/>

- *Provides non-emergency low cost therapy*

Students of Concern:

<https://www.depts.ttu.edu/dos/BIT/>

- *Report any students you are worried about and TTU will reach out with resources. An anonymous reporting tool.*

Student Health Services:

<http://www.depts.ttu.edu/studenthealth/>

- *Dr. appointments, referrals to drug and alcohol abuse services*

Center for Collegiate Recover Communities:

<http://www.depts.ttu.edu/hs/csa/>

- *Supporting students in recovery from addiction and substance abuse*

Massage Therapy at the Rec Center:

<https://www.depts.ttu.edu/recsports/fitwell/massagetherapy.php>

Manage your Mood Online Course:

<http://www.depts.ttu.edu/scc/BBF.php>

Biofeedback Personal Coaching:

<http://www.depts.ttu.edu/scc/Biofeedbackpc.php>

MindSpa Relaxation Suite:

http://www.depts.ttu.edu/scc/Mind_Body/

Online Therapy:

<http://www.depts.ttu.edu/scc/tao/>

Military and Veteran Support:

<http://www.depts.ttu.edu/diversity/mvp/>

Title IX Reporting:

http://www.depts.ttu.edu/titleix/students/Report_an_Incident.php

- *Reporting gender based discrimination, dating violence, domestic violence, hostile environment, sexual assault, nonconsensual sexual contact, sexual exploitation, sexual harassment, stalking, retaliation, or other forms of sexual misconduct.*

Lubbock Health and Safety Resources

Lubbock Police Department:

Non-emergency number: (806) 775-2865

<https://ci.lubbock.tx.us/departments/police-department>

Lubbock Sheriff's Office:

Non-emergency number: (806)-775-1400

<http://www.lubbocksheriff.com/>

Children's Advocacy Center:

Provides child abuse victims with a friendly, culturally-sensitive, non-threatening and neutral environment that offers support and protection.

(800) 252-5400

<https://www.safeplace4kids.org/>

Community Health Center of Lubbock:

<https://www.chclubbock.org/>

Catholic Family Services of Lubbock:

<https://www.cclubbock.org/>

CONTACT Lubbock phone numbers (crisis hotline):

<http://www.contactlubbock.org/>

Women's Protective Services of Lubbock:

<https://www.wpslubbock.org/>

The Ranch at Dove Tree (substance abuse counseling):

<https://ranchatdovetree.com/>

StarCare of Lubbock Mental Health Crisis Line:

(806) 740-1414 <http://www.lubbockmhmr.org>

Voice of Hope: Support for victims of domestic/dating violence and abuse.

<https://www.voiceofhopelubbock.org/>

Academic Resources

The Learning Center:

<https://www.depts.ttu.edu/soar/LC/Index.php>

- *Tutoring and academic support/coaching*

Techniques Center:

<https://www.depts.ttu.edu/techniques/services/index.php>

- *Tutoring and academic support/coaching, not every student is eligible, so investigate*

University Career Center:

<http://www.depts.ttu.edu/careercenter/>

- *In Wiggins Hall is a closet full of business attire you can check out free.*

Student Disability Center:

<http://www.depts.ttu.edu/sds/>

- *For visible and invisible disability, learning differences and neurodiversity support*

Mentor Tech:

<http://www.depts.ttu.edu/mentortech/>

- *Mentorship and support for students from underrepresented groups*

First Generation Transition & Mentoring Programs:

<https://www.depts.ttu.edu/diversity/FGTMP/>

Trio Student Support Services:

<https://www.depts.ttu.edu/trioss/>

- *Tutoring, financial aid and advising*

Support Operations for Academic Retention (SOAR) :

<http://www.depts.ttu.edu/soar/>

- *Review sessions, academic support and supplemental instruction*

RISE (Risk Intervention and Safety Education):

<https://www.depts.ttu.edu/rise/AboutRISE.php>

- *Substance abuse prevention, relationship education, violence prevention, Wellness Coaching and sexual health*

AND SO MUCH MORE! Reach out to faculty and advisors for more resources. If we don't know how to help we will help you find someone who does.

GENERAL ONLINE DANCE RESOURCES

RESEARCH RESOURCES

Dance/USA Research Resources: <https://www.danceusa.org/research-resources>

Dance Data Project Research: <https://www.dancedataproject.com/research/>

LIBRARIES AND ARCHIVES

NYPL Jerome Robbins Dance Division: <https://www.nypl.org/locations/lpa/jerome-robbins-dance-division>

American Dance Festival Archives: <https://americandancefestival.org/archives/>

Jacob's Pillow Archives: <https://www.jacobspillow.org/archives/>

Library of Congress Research Guide: <https://guides.loc.gov/dance>

EDUCATIONAL/CAREER RESOURCE

TEKS Guides: <https://tea.texas.gov/academics/curriculum-standards/teks-review/fine-arts-texas-essential-knowledge-and-skills>

CONFERENCES/PROFESSIONAL ORGS

National Dance Education Organization: <https://www.ndeo.org/>

Dance Studies Association: <https://www.dancestudiesassociation.org/>

International Association of Dance Medicine and Science: <https://iadms.org/>

Association of Blacks in Dance: https://www.iabdassociation.org/?gclid=CjwKCAjw9-6oBhBaEiwAHv1QvPOC0h_3HL9ZT1ncNLnYweJyGELrH-FbDzWH0nn4u4xtIaKJYaibBoCW2cQAvD_BwE

Dance/USA

JOB RESOURCES

Dance Faculty Jobs: <https://www.higheredjobs.com/faculty/search.cfm?JobCat=260>

GENERAL ONLINE THEATRE RESOURCES

COMPILATIONS OF THEATRE EMPLOYMENT RESOURCES:

[Theatre Arts Resources — York College / CUNY](#)

THEATRE PUBLICATION, EDUCATIONAL, AND RESEARCH RESOURCES:

[Theatre Journals and Magazines - Theatre Resources - Research Guides at Ohio State University \(osu.edu\)](#)

[Resources | IFTR](#)

[Theater – BMCC Open Educational Resources \(cuny.edu\)](#)

[McCoy's Guide to Theatre and Performance Studies \(stetson.edu\)](#)

[Communication, Film, & Theatre Tools \(ung.edu\)](#)

[Journals & Magazines - Theater: A Guide to Research and Resources - Research Guides at Princeton University](#)

LIBRARY GUIDES:

[Home - Theatre - Guides @ UF at University of Florida \(ufl.edu\)](#)

[Theater Resources - Magale Library \(saumag.edu\)](#)

[Academic Resources - Drama and Theatre - Library and Learning Resources at London South Bank University \(lsbu.ac.uk\)](#)

[Home - Theater: A Guide to Research and Resources - Research Guides at Princeton University](#)

[Online Resources - Theatre - McGovern Library at Dakota Wesleyan University \(dwu.edu\)](#)

[Online Resources - Theater - LibGuides at Marian University](#)

THEATRE EDUCATION CAREER RESOURCES AND CONTENT (primarily K-12):

[Educational Theatre Association \(EdTA\), EdTA Career Center|Find Your Career Here \(schooltheatre.org\)](#)

[Theatre — University Interscholastic League \(UIL\) \(uiltexas.org\)](#)

[Free Drama / Theater Resources for Students and Teachers – Stage Partners \(yourstagepartners.com\)](#)

[DTA | Resources \(theatrefolk.com\)](#)

[Sample theater curriculum maps | WeTeachNYC](#)

[Theatre: High School | TEKS Guide](#)

ONLINE TEACHING/LEARNING RESOURCES:

[Virtual Theatre Education Resources: The Epic Crowdsourced List \(theaterish.com\)](#)

[Teaching Theatre Online - Resources for Your Classes - CreativeDrama.com](#)

[MORE Resources for Teaching Theatre Online - CreativeDrama.com](#)

CONFERENCES AND PROFESSIONAL ORGANIZATIONS:

[Online Industry Resources | United States Institute for Theatre Technology \(usitt.org\)](#)

THEATRE-VENUE BASED EDUCATIONAL RESOURCES:

[For Teachers | Fords Theatre](#)

[Online Resources | Garden Theatre](#)

[Resource Packs List | National Theatre](#)

[Online Resources - Open Theatre](#)

[Resources for Artists and Freelancers \(publictheater.org\)](#)

[A Complete Guide: National Theatre's Free Teaching Resources \(theschooltrip.co.uk\)](#)

ACADEMIC JOBS:

[Theatre Faculty Jobs - HigherEdJobs](#)

STREAMING RESOURCES:

[Where to Stream Theatre Online | Best places to watch and stream theatre \(stagemilk.com\)](#)

DESIGN RESOURCES:

[Online Teaching Resources for Theatre Design & Technology - Matt Kizer: Scenic & Lighting Design \(scenicandlighting.com\)](#)

MUSICAL THEATRE RESOURCES:

[Other Online Resources - Musical Theatre Resources - Research Guides at University of Michigan Library \(umich.edu\)](#)

[Resources \(musicaltheatreeducators.org\)](#)

TYA:

[Digital Theatre for Children. Entertain. Educate. Inspire! \(childrenstheatredigital.com\)](#)

USITT Resume Resources:

<http://sightlines.usitt.org/archive/v46/n12/stories/ResumeSeries.html> (Read Parts 1-3)

Other Resume Resources

<https://www.theatricaldesign.com/downloads/resume.doc>

<http://taramaginnis.com/putting-personality-in-your-portfolio-and-resume-theatre-design-and-technology-winter-1996/>

[https://www.google.com/url?sa=t&source=web&rct=j&url=https://tisch.nyu.edu/content/dam/tisch/student-](https://www.google.com/url?sa=t&source=web&rct=j&url=https://tisch.nyu.edu/content/dam/tisch/student-affairs/CareerDevelopment/CareerDocs/Tisch%2520Resume%2520Guide%2520%2526%2520Samples.pdf&ved=2ahUKEwjY2fPR-t7yAhW1CTQIHkSBk4MhAWegQICBAB&usg=AOvVaw3vV09oDPd5g1XnsXt_9QI2)

[affairs/CareerDevelopment/CareerDocs/Tisch%2520Resume%2520Guide%2520%2526%2520Samples.pdf&ved=2ahUKEwjY2fPR-](https://www.google.com/url?sa=t&source=web&rct=j&url=https://tisch.nyu.edu/content/dam/tisch/student-affairs/CareerDevelopment/CareerDocs/Tisch%2520Resume%2520Guide%2520%2526%2520Samples.pdf&ved=2ahUKEwjY2fPR-t7yAhW1CTQIHkSBk4MhAWegQICBAB&usg=AOvVaw3vV09oDPd5g1XnsXt_9QI2)

[t7yAhW1CTQIHkSBk4MhAWegQICBAB&usg=AOvVaw3vV09oDPd5g1XnsXt_9QI2](https://www.google.com/url?sa=t&source=web&rct=j&url=https://tisch.nyu.edu/content/dam/tisch/student-affairs/CareerDevelopment/CareerDocs/Tisch%2520Resume%2520Guide%2520%2526%2520Samples.pdf&ved=2ahUKEwjY2fPR-t7yAhW1CTQIHkSBk4MhAWegQICBAB&usg=AOvVaw3vV09oDPd5g1XnsXt_9QI2)

ACCESS AND ENGAGEMENT:

<https://docs.google.com/spreadsheets/d/13qHZI3IfV35LEK24LC8FwVxYo93CGwcbx0kyEuTrYI4/edit#gid=515592040>

Creating Agents of Social Change: <http://www.lspirg.org/research>

Art Equity: <https://www.artequity.org>

People's Survival

Institute: https://www.pisab.org/programs/?fbclid=IwAR116vkVza2AvL9PeA00iFO6rVKrA60EHHyQfqsp4DAK2TIFRY_ACpEk6BI

Scaffold of Anti-Racist

Resources: <https://docs.google.com/document/d/1PrAq4iBNb4nVlCtsLcNIW8zjaQXBLkWayL8EaPlh0bc/mobilebasic>

We See You WAT: <https://www.weseeyouwat.com/>

Book, Critical Conversations: https://www.amazon.com/Crucial-Conversations-Talking-Stakes-Second/dp/0071771328/ref=sr_1_3?dchild=1&keywords=conflict+resolution&qid=1597717223&sr=8-3

STRATEGIES FOR ACCOUNTABILITY AND ADVOCACY:

<https://everydayfeminism.com/2016/05/call-out-accountability/>

<https://blog.zombiesrungame.com/2020/03/31/commissioning-new-adventures-building-an-inclusive-process/>

<https://www.open.edu/openlearncreate/course/index.php?categoryid=142>

<https://www.equitableeval.org/resources/>

TTU ACRONYM CHEAT SHEET

TTU's Acronym, Abbreviations, and Internal Glossary Terms:

<https://www.depts.ttu.edu/irim/Crosswalk/definitions.php?t=TTU>

TCVPA's Acronyms and Abbreviations Cheat Sheet

(not listed on the TTU acronym webpage, unless the acronym has an additional meaning)

Our college - You will see all of these used, but TCVPA is the most current acronym for the College and the one to use for all external communication.

TCVPA = Talkington College of Visual & Performing Arts

CVPA = College of Visual & Performing Arts

VPA = Visual & Performing Arts

TTUS = Texas Tech University System

Schools:

SOM = School of Music

SOA = School of Art

SOTD = School of Theatre & Dance

T&D = Theatre & Dance

CMS = Creative Movement Studio (Dance building)

New Black Box Theatre is named: The CH Foundation Legacy of Christine DeVitt Black Box Theatre.

Terms:

DMFR = Data Management and Financial Resources (formerly AFISM = Administration and Finance Information Systems Management)

AFR = Annual Faculty Report

ARC = Arts Research Collaboratory (partnership with library)

ARC = Awards & Research Committee (TCVPA committee)

ATS = Academic Testing Services

CIP = Capital Improvement Program

CIP Code = Classification of Instructional Programs (code that is used by the state for categorization and funding of degree programs)

CPE = Comprehensive Performance Evaluation (post-tenure)

CSP = College Strategic Plan

DEI = Diversity, Equity and Inclusion

ELSAP (formerly ELPN) = East Lubbock Students Arts Promise

EOPS = Employee One-Time Payment System

EPAF = Electronic Personnel Action Form

FALC = Fine Arts Learning Community

FOAP = Fund-Organization-Account-Program (for billing purposes—we provide the account for billing within TTUS)
FOP = Fund-Organization-Program (for billing purposes on Purchase Orders for vendors)
HEADS = Higher Education Arts Data Services
HRC = Hiring Review Committee
IA = Institutional Advancement
LPP = Low Producing Program
NASD = National Association of Schools of Dance.
NASM = National Association of Schools of Music,
NASAD = National Association of Schools of Art and Design,
NAST = National Association of Schools of Theatre
OIA = Office of International Affairs
OPA = Office of Planning and Assessment
P-Card = Purchasing Card (TTU credit card)
PAC = TCVPA Personnel Actions Committee
PAPC = Personnel Actions Policy Committee.
PATBS = Presidential Arts Talent Based Scholarship
PO = Purchase Order
SDS = Student Disability Services
STS = Scholarship Transmittal System
T&P = Tenure and Promotion
TLPDC = Teaching Learning and Development Center
TRIP = Texas Research Incentive Program
TrUE = Center for Transformative Undergraduate Experiences
VPA-CAP = Visual & Performing Arts-College Curriculum and Procedures Committee
WTE = Web Time Entry

Other locations/campuses:

TTUHSC = Texas Tech University Health Sciences Center
ASU = Abilene State University (now part of the TTU System)

Applications:

Cornerstone = Online training signup site
TeamApp = used to request access to TechBuy, Finance Signature Authority, HR Reports, ePAF (electronic personnel action form) and WTE (web time entry)
TechBuy = Shopping mechanism used by TTU