# Handbook updated August 2016

- Theatre for Youth Program Overview ................................................................. 3
- MFA Theatre for Youth Application Process ....................................................... 4
  - Application deadline ......................................................................................... 4
  - Application Materials ....................................................................................... 4
- Program of Study: MFA Theatre for Youth ......................................................... 6
- MFA Course Work, Projects and Exams .............................................................. 6
  - Required classes (33 hrs): ............................................................................... 6
  - Interactive Program of Study (iPOS) ................................................................. 7
  - Exams .............................................................................................................. 7
  - Internship ........................................................................................................ 7
- MFA Goals/Outcomes ......................................................................................... 8
  - SKILL .............................................................................................................. 8
  - KNOWLEDGE DOMAINS ............................................................................ 8
- Satisfactory Academic Progress ...................................................................... 9
- Dismissal Criteria .............................................................................................. 11
- Academic Integrity ........................................................................................... 11
- Teacher Certification ......................................................................................... 12
- Theatre for Youth Faculty ................................................................................. 12
- ASU Theatre Facilities ....................................................................................... 15
- Child Drama Collection, Hayden Library ......................................................... 15
- Local Theatre for Youth .................................................................................... 19
- Special Opportunities for Research and Teaching (RA/TAships) .................... 20
  - ASU Child Drama Collection .......................................................................... 20
  - The Kax Herberger Center for Arts, Design and Youth ................................ 20
  - Area Schools & Libraries ................................................................................ 20
  - College Teaching Opportunities ..................................................................... 20
- Fingerprint Clearance Cards ........................................................................... 21
- Scholarships and Fellowships ....................................................................... 21
- Internet Listserv ............................................................................................... 22
- Conference Attendance .................................................................................... 22
- Monthly Graduate Student Salons and GPSAA .............................................. 23
- Semester Evaluations (See: APPENDIX F: End of the Semester Reviews) .... 23
- Applied Projects & Theses .............................................................................. 23
- Guest Artists/Scholars ..................................................................................... 24
- APPENDIX A: MFA Comprehensive Exam ..................................................... 26
  - Choosing a Chair & Committee .................................................................... 28
  - Roles and Responsibilities of the Committee Members ............................... 29
  - Project Documentation and Report/Thesis .................................................... 30
- APPENDIX C: Professional Development/Portfolio Guidelines ....................... 32
- APPENDIX D: ENRICHMENT GRANT APPLICATION INSTRUCTIONS AND DEADLINES .... 35
- APPENDIX E: Transforming Resumes into Curriculum Vita ......................... 37
- APPENDIX F: End of the Semester Reviews .................................................... 41
- APPENDIX G: Asking for Recommendations .................................................... 42
- APPENDIX H: Brief Timeline of Theatre for Youth at ASU ............................ 43
- APPENDIX I: ARIZONA: Bits and Bobs ............................................................ 44
Theatre for Youth Program Overview

MISSION
The Arizona State University Theatre for Youth Program mentors and prepares engaged and innovative leaders in artistry, scholarship, education, and activism.

VALUES
1. We create theatre and performances to inspire, educate, transform, heal, and entertain.
2. We cultivate creative capacity as a lifelong pursuit.
3. We believe diversity is an asset.
4. We strive for social justice.
5. We value joy and play as essential to the wellbeing of individuals and communities.
6. We practice honesty and transparency in order to foster reciprocity in our relationships and artistic endeavors.
7. We support risk-taking and experimentation to inspire innovation in the field.
8. We critically examine constructions of childhood and youth.
9. We build public spaces of community and collaboration.
10. We preserve and investigate our field’s past to progress into the future.

DESCRIPTION
The internationally renowned Theatre for Youth (TFY) program at Arizona State University features distinguished faculty, excellent facilities, and comprehensive coursework and practical experiences in all areas of Theatre and Theatre for Youth. Faculty provide students individualized attention and focused mentorship amid a challenging and supportive atmosphere designed to educate future leaders in the field. A flagship program in the Herberger Institute for Design and the Arts, the TFY program is a vital and collaborative element of a large, comprehensive theatre, film and dance school. ASU awarded the first TFY MA in 1974, MFA in 1981 and its first TFY PhD in 1995. We cultivate our forty year tradition of Theatre for Youth and celebrate our extensive network of alumni working successfully with theatre and young people across the world.

To that end, the ASU TFY program serves as a major resource locally, nationally, and internationally, active in the Phoenix community, regional theatres and schools throughout the country, and at conferences and TFY festivals throughout the world. ASU TFY students complete their course of study equipped with the skills, knowledge, and understandings to become national and international leaders in the fields of Theatre for Youth, Creative Drama, Community Cultural Development, Creative Aging, and Intergenerational Performance.

The Theatre for Youth program includes two degrees: the Ph.D., (for those interested primarily in scholarly/philosophical research) and the MFA (a more practice-oriented degree). The program accepts a maximum of 4 new MFA students into the program each year in a highly competitive process.
MFA Theatre for Youth Application Process
An interview is required for application into the MFA program. An MFA degree is a substantial investment of time and money and an in-person interview allows all parties to gauge fit and appropriateness. Interviews (for Fall 2017 admissions) will be held on campus on 24 February. Selected applicants will be invited to interview for the program on Friday, February 24. Applicants will be notified no later than January 25 of their first-round application status. In cases of extreme hardship or for international students we will consider alternate times or Skype interviews. Current MFA students have hosted applicants on couches and guest rooms in the past, please contact Professor Stephani Etheridge Woodson (swoodson@asu.edu) to arrange for couch surfing or an electronic interview procedure. (We will put you in contact with current graduate students who arrange and coordinate interview day).

Application deadline:
The deadline for receipt of all application materials is 3 January. After that date admission is subject to space availability. However, given the competitive nature of the program, applicants without a complete file in January, will not be ranked competitively.

Application Materials:
Graduate College Requirements
Formal application procedures and documents can be accessed through the Graduate College web site: http://graduate.asu.edu. There you will find instructions in completing the necessary requirements. This includes required forms, and information about fees and transcripts. Materials to be sent electronically or to the Graduate College include:

- Graduate Application Form
- Application Fee
- Official Transcripts from each college or university from which a bachelor’s or higher degree was earned
- Official Test Scores for the Test of English as a Foreign Language (TOEFL), if required.

Send the above materials to:
Graduate College
Arizona State University
PO Box 871003
Tempe, AZ 85287-1003

Information about the application processes can be obtained from the Graduate College web site (http://www.asu.edu/graduate/) and the Graduate Secretary in the School of Film, Dance and Theatre (Jeanette.Beck@asu.edu).

Program Application Requirements
In addition to the requirements outlined on the Graduate College web site, the School of Film, Dance and Theatre requires additional application materials for the MFA degree. These materials should be sent directly to the School of Theatre and Film:
• **Statement of Purpose.** In this statement, applicants should clearly explain their aesthetic and educational philosophies and future career goals. After reading these statements the TFY faculty should understand not only applicants’ current passions, but also why the Theatre for Youth program at ASU would be an appropriate fit to meet students’ educational, aesthetic, activist, and scholarly goals. We are looking for thoughtful, well-informed artists/scholars/educators and citizens.

• **Current Curriculum Vitae.** Current resumes are also acceptable, although acting resumes are not useful for acceptance purposes.

• **A work sample.** A web-based electronic portfolio/link is preferred but applicants can send electronic material as appropriate. Your work sample should allow the program to see your aesthetic frame, teaching competency or skills in particular realms. Work samples are not expected to fit a particular format but rather should showcase your unique abilities and aesthetic skills.

• **Three Letters of Recommendation.** From individuals familiar with your work

Send the above materials to:

Graduate Secretary
Arizona State University
School of Theatre & Film
PO Box 872002
Tempe AZ 85287-2002
(480)965-5337
Jeanette.Beck@asu.edu
Program of Study: MFA Theatre for Youth

The Master of Fine Arts degree offers a challenging and flexible program of course work and practical activities designed to train creative and innovative artists and educators for positions in professional theatre, community arts agencies, and/or education. This is a 60 credit hour program including an Off-Site Internship and Applied Project.

Each MFA student must complete the requirements, as outlined below, as well as an individualized program of electives and practical experiences for the degree. In their third semesters students declare and aesthetic focus from:

- directing
- playwriting
- education
  - educational direction
  - classroom pedagogy
  - community cultural development.

Students may petition for a focus not listed above in consultation with their advisor and supervisory committee.

Students work closely with the graduate program director, faculty advisors, and an advisory committee in selecting these experiences to support individualized goals. This committee, generally comprised of three faculty members, is determined by the graduate student and the student’s advisor. The committee meets with the student at the end of each semester to assess progress and to oversee the program of study, particularly in such areas as the internship and the applied project.

Students will be assessed upon entrance to the MFA program for previous achievements and knowledge domains. On the advice of the faculty, students may be admitted with deficiencies which they must complete within the first four semesters for successful progress through the degree program.

MFA Course Work, Projects and Exams

Total Hours: 60. Students generally take 12-15 hours each semester (9 is considered full time with a 25% assistantship).

Required classes (33 hrs):

- THE 500 Research Methods (3)
- THE 520 Theatre History (3)
- THE 504 Studies in Dramatic Theory and Criticism (3)
- THP 511 Methods of Teaching Drama (3)
- THP 514 Projects in Community Based Drama (3)
- THE 524 Advanced Studies in Theatre for Youth (3)
- THP 513 Touring Theatre (3)
- THE 611 Research in Drama Education or THP 618 Theatre for Youth Practicum (3)
- THP 684 Internship (3 hrs)
- THP 693 Applied Project (6 hrs)
Elective courses: 27 hrs approved courses (of which 9 hours must be in approved studio courses).

Interactive Program of Study (iPOS)
In conjunction with the head of their program, all students draw up a Program of Study to be sent to the Graduate College in the third semester of matriculation, once 50% of the coursework has been completed. (Courses for which a student earned a grade below B cannot be included in the Program of Study.) The Program of Study must be approved by the Graduate College by the fourth semester of matriculation.

1. You must print out your electronic submission and have it signed by your program advisor and then
2. Turn the hard copy into the graduate secretary.
3. Then you submit the iPOS through your MyASU account; for more information, including links to a tutorial, visit http://graduate.asu.edu/progress/steps/filing_your_plan_of_study.

Exams
We require a comprehensive exam including both written and oral components. Normally taken in December after successful completion of 3 semesters of course work, with orals occurring before school begins again in January. The Exam must be completed successfully before work on the Applied Project will be approved. (see Appendix A for further information)

Internship
Each student undertakes a formal internship with a professional theatre, arts organization, or educational institution. These internships are for 3-6 credit hours and generally occur in the 2nd or 3rd year of study. (1 credit hour = 45 contact hours) The internship placement is worked out with the help of the student’s advisor. Care is taken to design an internship placement and experience that addresses the student’s emerging skills, interests, and career goals. Organizations with which students have participated in internships include:

Cornerstone Theatre (Los Angeles)           Dallas Children’s Theatre
Denver Center Theatre                        Theatre Communications Group (NYC)
Nashville Children’s Theatre                 The Coterie Theatre (Kansas City)
Graffiti Theatre (Cork, Ireland)              Idaho Theatre for Youth (Boise, ID)
Seba Dalkai School (Navajo Reservation)       The Rose Theater (Omaha)
Stage One: The Louisville Children’s Theatre Childsplay, Inc. (Tempe)
Metro Theatre Company (St. Louis)             The Kennedy Center (DC)
Northwest Children’s Theatre (Portland, OR)  Children’s Theatre Company
                                             (Minneapolis)

Procedures
- Secure an internship with a company or firm or cultural institution.
- Print and review all internship materials: Internship Application, Internship ASU Affiliation Agreement, and Internship Statement of Compliance
  http://theatrefilm.asu.edu/students/grad/internships/forms.php
- Student meets with supervising faculty member to discuss internship requirements and complete the Internship Application, and Internship Statement of Compliance. Forms can be typed or neatly handwritten in ink.
- Must have Affiliation Agreement form completed and signed by internship site.
- Student must bring all materials to the Director of the School of Film, Dance and Theatre for signature and recommendation.
  - Turn all completed internship materials to
    - The Director of Film, Dance and Theatre
    - Location: Dixie Gammage Hall (GHALL), Room 232
- Students will receive an email from the School of Film, Dance and Theatre regarding the status of your application approval
- Then you may register for internship hours.

All students must file appropriate administrative paperwork with the graduate secretary prior to the formal acceptance of an internship. Each student documents the internship experience through a diary of activities, a daily journal, and an internship portfolio. This documentation is supplemented with evaluations from internship supervisors.

**MFA Goals/Outcomes**

All MFA students are expected to demonstrate advanced knowledge and performance in:

**SKILL**
- Aesthetic development and craft mastery
- Curriculum design appropriate to age, ability, and cultural contexts
- Facilitation skills appropriate to age, ability, and cultural contexts
- Community-based theatre and community cultural development skills
- Ethical considerations in practice
- Professional conduct and collaborative practices

**KNOWLEDGE DOMAINS**
- Aesthetics
- Contemporary and emerging creative practice
- Contemporary professional theatre for young audiences
- Community Cultural Development
- Creativity
- Curriculum and Teaching Methodologies
- Devising
- Education, Enrichment and Recreation programs
- Entrepreneurship, enterprise, and artistic sustainability
- Ethical considerations
- History and theory of education
- History and theory of theatre
- History and theory of theatre for youth
- Leadership
- Operating structures and principles of arts and community organizations
- Playwrights and plays for young audiences
- Playwriting
- Research and research methods
Satisfactory Academic Progress
All graduate students are expected to make systematic and positive progress toward completion of their degree. This progress includes satisfying the conditions listed below, and achieving the benchmarks and requirements set by the MFA TFY degree program as administered and evaluated by the TFY faculty.

Ongoing monitoring/assessment of student progress is accomplished through:
  - Class work (which is not equal to grades, but includes grades)
  - Semester Faculty Reviews
  - Comprehensive exams
  - Off-campus professional activities
  - Internship
  - Applied project
  - Applied project defense
  - Teaching Assistant/Research Assistant Assignments/Evaluations
  - One-on-one mentoring meetings

The child drama faculty meets at the end of every semester with students to evaluate academic and professional progress in the program. Students are expected to maintain high standards in the quality of their work and progress in a timely fashion according to an approved program of study designed to meet their individualized training goals.

The pedagogical framework for the School of Film, Dance and Theatre as well as the theatre for youth program draws on the Marzano and Kendall New Taxonomy (2007) outlined below.

The Three Systems and Knowledge

<table>
<thead>
<tr>
<th>Self-System</th>
<th>Metacognitive System</th>
<th>Cognitive System</th>
<th>Knowledge Utilization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beliefs About the Importance of Knowledge</td>
<td>Monitoring the Execution of Knowledge</td>
<td>Knowledge Retrieval</td>
<td>Decision Making</td>
</tr>
<tr>
<td>Beliefs about Efficacy</td>
<td>Monitoring Clarity</td>
<td>Comprehension</td>
<td>Problem Solving</td>
</tr>
<tr>
<td>Emotions Associated with Knowledge</td>
<td>Monitoring Accuracy</td>
<td>Analysis</td>
<td>Experimental Inquiry</td>
</tr>
<tr>
<td>Specifying Learning Goals</td>
<td></td>
<td>Matching</td>
<td>Investigation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Classifying</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Error Analysis</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Generalizing</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Specifying</td>
<td></td>
</tr>
</tbody>
</table>

Knowledge Domain

| Information | Mental Procedures | Physical Procedures |
Faculty use this structure to frame student evaluations. Although no formula for an overall evaluation exists, poor or substandard performance in any single area will be a matter for substantial concern, and probation or dismissal are possible outcomes. Students who are not progressing satisfactorily generally will be placed on probation and given a written memo outlining remediation expectations. If a student fails to 1) comply with remediation protocols, 2) satisfy the requirements of their degree program in general, and/or 3) the Graduate Education benchmarks outlined below, the student may be dismissed from the program based on the academic unit’s recommendation to the office for Graduate Education. The Vice Provost for Graduate Education makes the final determination.

1. Maintain a minimum of 3.00 GPA on both the iPOS and Graduate GPAs. If either GPA falls below 3.00, the student must develop, with their advisor, an academic performance improvement plan that includes the conditions and timeframes for making satisfactory academic progress in their degree program.
   a. The iPOS GPA is calculated from all courses that appear on the student’s approved iPOS.
   b. The Graduate GPA is calculated from all courses numbered 500 or higher that appear on the transcript, with the exception of courses counted toward an undergraduate degree at ASU (unless shared with a master’s degree in an approved bachelor’s/master’s degree program); and courses identified as deficiencies in the original letter of admission. The student is considered to be on academic probation until the conditions specified in the academic performance improvement plan are met and both GPAs are above 3.00.

2. Satisfy all requirements of the graduate degree program.

3. Satisfy the maximum time limit for graduation from the student’s graduate degree program (six years for master’s, ten years for doctoral).

4. Doctoral students must comply with the five year time limit for graduation after passing the comprehensive examinations.

5. Successfully pass comprehensive exams, qualifying exams, foreign language exams, and the oral defense of the proposal/prospectus for the thesis or dissertation. The most current pdf version of the ASU Graduate Policies and Procedures can be found at: https://graduate.asu.edu/sites/default/files/cdpm/asu-graduate-policies-and-procedures_0.pdf

6. Successfully complete the culminating experience and the oral defense of the culminating experience.

7. Graduate students must stay continuously enrolled in their degree program. Failing to do so without a Graduate Education approved Request to Maintain Continuous Enrollment is considered to be lack of academic progress and may lead to automatic dismissal of the student from the degree program. Persistent “W” and “I” grades during multiple semesters on a plan of study or transcript may reflect lack of academic progress.

Recommendations for probation or dismissal may also be made at times other than the annual evaluation. If a student is placed on probation, the written notification will describe the conditions for necessary for ending the probationary period, including time limits and requirements. Students have 10 working days to appeal this recommendation in writing to the SOFDT Graduate Curriculum Committee.
Lack of satisfactory academic progress. Lack of satisfactory academic progress includes performance in coursework, research, creative practices, and the development of relevant professional competencies (e.g., research skills, teaching, directing). These dimensions include:

1. Failure to complete required coursework in a timely manner according to program requirements,
2. Failure to maintain a 3.5 GPA,
3. Poor performance in research/creative activities,
4. Poor performance in professional activities (e.g., teaching or research assistantship, performance/artist residencies),
5. Poor performance in collaborative processes and/or professional conduct
6. Failure to complete program milestones in a timely fashion.

**Dismissal Criteria**

Some categories of possible causes for probation or dismissal are:

1. Deception or falsification of statements in the admissions application,
2. Unauthorized periods of absence from the graduate program,
3. Seriously compromising the relations of the School with the public,
4. Breaches of ethical judgment or professional responsibility,
5. Breaches of academic or scientific honesty (e.g., plagiarism, falsification of research data),
6. Serious instances of personality or character traits or behaviors inappropriate for the professional roles for which the student is attempting to prepare him/herself,
7. Misuse of departmental or university facilities/funds,
8. Failure to pass the speak test in English after three years,
9. Field experience failures such that sponsoring organization or school suspends or dismisses the intern/student teacher/resident artist due to egregious and/or repeated violations of professional responsibilities, violations of a professional code of conduct, district/organization policy, or state or federal law.

**Academic Integrity**

The highest standards of academic integrity and compliance with the university’s Student Code of Conduct are expected of all graduate students in academic coursework and research activities. The failure of any graduate student to uphold these standards will result in serious consequences including suspension or expulsion from the university and/or other sanctions as specified in the academic integrity policies of the School of Film, Dance and Theatre, the Herberger Institute, as well as the university.

Violations of academic integrity include, but are not limited to: cheating, fabrication of data, tampering, plagiarism, or aiding and/or facilitating such activities. At the graduate level, it is expected that students are familiar with these issues and that each student assumes personal responsibility in their work. Failure in academic integrity at the graduate level warrants immediate dismissal from the program.
Graduate Student Responsibilities
Graduate students are responsible for familiarizing themselves with all university and
graduate policies and procedures. Each student should also communicate directly with his/her
academic unit to be clear on its expectations for degree completion. Information is provided to
students via MyASU. Students should frequently check their MyASU account for the most
up-to-date information regarding their status, holds, items to attend to and other important
information. It is very important that students check with their thesis/dissertation advisor well
in advance of data collection to ensure compliance with university regulations regarding the
collection of research data.

Teacher Certification
MFA students have the option of pursuing a course of study that culminates in Arizona state
Teacher Certification. As of this writing, the Teachers College is currently revising their
teacher education curriculum, so specific requirements are in a state of flux.

If an MFA TFY student wishes to obtain teacher certification while concurrently pursuing the
graduate Theatre degree, he/she should speak with Professor Mary McAvoy at the beginning
of the first semester of study to review application procedures for the Teachers College and to
outline a program of study.

(To clarify a common misconception, teacher certification is not required to teach theatre at
the university level. Certification provides more access to public school outreach programs
from a university, and lends credibility to a university professor instructing theatre education
coursework.)

Theatre for Youth Faculty
MFA students typically work with and take classes from a large number of Theatre faculty
and faculty in the School of Film, Dance and Theatre and from throughout the university.
Core course work, advising, and mentoring in the area are conducted by seven theatre faculty
members with a specific research and/or teaching emphasis in Theatre for Youth, applied
theatre, community-based work and community cultural development.

Stephani Etheridge Woodson is an Associate Professor of Theatre at Arizona State
University where she serves as Director of the Theatre for Youth MFA and Ph.D. programs.
and Director of Graduate Studies. Dr. Woodson took her B.F.A and M.A. degrees from the
University of Texas at Austin and her Ph.D. from Arizona State University. Etheridge
Woodson specializes in community-based theatre and community cultural development
within a youth development model. She directs the iCreate and Asphalt Arts residency
programs with The Kax Herberger Center for Arts, Design and Young People, an endowed
center focusing on interdisciplinary research and program development devoted to children
and the arts. Her book Theatre for Youth Third Space was published Fall 2015 from Intellect
Press and awarded the AATE Distinguished Book Award. Her research and creative interests
focus on the social construction of childhood through performance, ethics and deliberative
democracy, the group creation/performance of original work, and arts in wellness. She teaches
courses in ethics, community cultural development, childhood studies and theory and
criticism.
Erika Hughes is an assistant professor in the School of Theatre and Film, where she teaches in the Theatre for Youth program. Her research interests include the theatre of the Holocaust, German drama and dance, and European political theatre for young audiences. She received her Ph.D. from the University of Wisconsin in 2009. She has held fellowships at the United States Holocaust Memorial Museum, the Freie Universität Berlin, the Hebrew University of Jerusalem, the Technische Universität Berlin, and the Universität Bonn. Her articles and reviews have been published in *Youth Theatre Journal*, *The Journal of European Studies*, *The Brecht Yearbook*, and *Theatre Journal*, as well as a number of edited volumes. As a director, her work has been seen on stages in the United States, Germany, and Israel.

Kristin Hunt is an assistant professor of theatre in the School of Film, Dance and Theatre. She earned her MA and PhD in theatre research at the University of Wisconsin-Madison. Her research is interdisciplinary and includes the adaptation of ancient and classical performance modes in contemporary contexts, performance as activism, food in/as performance, and performance-based pedagogy. Her pedagogical practice focuses on applied theatre, theatre in education, theatre for social justice, and experimental performance. Her co-authored book, *Drama and Education: Performance Methodologies for Teaching and Learning*, was published in 2015. Her articles have appeared in *Theatre Topics* and *Restoration and Eighteenth Century Theatre Research*. Her current scholarly and artistic practice explores mimesis in cuisine, and includes the adaptation of classical works into culinary events. Her translations and adaptations of Georg Buchner’s *Woyzeck* and August Strindberg’s *Miss Julie*, originally produced in Madison, WI and Chicago, IL, were featured at the 2015 Prague Quadrennial of Performance Design and Space’s Makers session focused on food and performance. She is also a director.

Katherine Krzys, Curator of the Child Drama Collection, is an integral part of the Child Drama Program in the School of Theatre and Film. She began her archival career as a Research Assistant in 1985, while she was a student in the ASU MFA in Theatre, with Specialization in Theatre for Youth, program. The position became full-time with continuing appointment in 1994.

Krzys’ artistic career in theatre for youth began in the early 1970s as a professional stage director, storyteller, puppeteer and stage manager, and as a college professor and elementary school district theatre specialist in Arizona and California. She was the first paid employee of AATE, managing its national office from 1990-1994. Her thesis, a biography of Sara Spencer, appears in the book *Spotlight on the Child* and her indexes to *Children’s Theatre Review* and *Drama/Theatre Teacher* have been published in AATE journals. She is the recipient of the 1998 Alliance Award for her long-term and sustained service to AATE and the 2007 Lin Wright Special Recognition Award for her work in documenting the history of theatre for youth. She recently was awarded both the Campton Bell Lifetime Achievement Award and the Children’s Theatre Foundation Medal.

Mary McAvoy is an assistant professor of Theatre (Theatre Education and Theatre for Youth) at Arizona State University. She received her PhD from University of Wisconsin-Madison and taught in Charlotte-Mecklenburg Schools in her home state of North Carolina for several
years as a certified K-12 theatre arts educator. Her research and focuses on performance and education with, by, and for young people and histories of theatre and drama in educational contexts. Her articles have appeared in Youth Theatre Journal, The Journal of American Drama and Theatre, and Incite/Insight. Her coauthored book, *Drama Methods for Teaching and Learning*, is forthcoming from Routledge Press. She is the 2012 American Alliance for Theatre and Education’s Winifred Ward Scholar and the 2014 Distinguished Dissertation Award recipient. She has also received research awards from the American Society for Theatre Research, the American Theatre and Drama Society, and the Mellon Foundation.

**Michael Rohd** is founding artistic director of Sojourn Theatre, and Institute Professor in the Herberger Institute. He is author of the widely translated book *Theatre for Community, Conflict, and Dialogue*. His work focuses on social practice, civic practice and capacity-building projects through collaboratively designed arts-based event, engagement and participation strategies. He leads the Center for Performance and Civic Practice, where current initiatives include the *Civic Practice Lab* at Chicago’s Lookingglass Theater (supported by Doris Duke Charitable Foundation); *The Catalyst Initiative* (supported by The Andrew Mellon Foundation); and *Local Landscapes* (collaborators include Americans for the Arts). He is currently the Doris Duke artist-in-residence at Chicago’s Lookingglass Theater Company.

**Pamela Sterling** is an Associate Professor of Theatre at Arizona State University. She earned her B.F.A. from the Professional Actor Training Program and her M.F.A. in Child Drama from the University of Washington. She has served as Artistic Director for The Coterie in Kansas City, Mo., the Honolulu Theatre for Youth and the Idaho Theatre for Youth. Among her honors are awards for Best Director from the *St. Louis Dispatch* for her direction of *To Kill a Mockingbird*; the Po'okela Award for theatre excellence in Honolulu; and awards for Best Director and Production for her work with *Romeo and Juliet, Spoon River Anthology, Tofa Samoa, and Paniolo Spurs*. She earned ariZoni Awards for Excellence in Theatre Production for *Anne of Green Gables* and *Alicia in Wonder Tierra*. Sterling is also a 1981 Winifred Ward Scholar. She is a member of the national board of TYA USA and is finishing her fourth year as the Chair of AATE's Distinguished Play Award selection committee. An accomplished playwright, her published plays include; *Friday's Child, The Secret Garden, and The Adventures of Nate the Great*, published by Dramatic Publishing Company. Her play, *The Ugly Duckling*, is published by New Plays, Inc. She won the Kansas City Best of Theatre award in the Best New Play category for *The Adventures of Nate the Great*. Her play, *The Secret Garden*, won the American Alliance for Theatre Education's Distinguished Play award. *Friday's Child, The Ugly Duckling and Scrapbooks* also won AATE's award for Excellence in the Unpublished Play Reading Project. Her adaptation of Laura Ingalls Wilder's *Little House on the Prairie* has been produced by professional theaters across the country, including Oregon Children's Theatre and The Coterie Theatre. Professor Sterling has served as mentor, dramaturge and lead discussion facilitator for the Michigan Young Playwright's Festival since 2009. Currently she is working on an adaptation of the children's novel *Blue Willow* by Doris Gates, to be directed by J.Daniel Herring for California State University-Fresno’s School of Theatre 2015-16 season. She is also working on a solo play about Louisa May Alcott.
Prior directing assignments for the School of Film, Dance and Theatre Mainstage include *Our Town*, *The Ashgirl*, *Black Butterfly*, *Jaguar Girl*, *Piñata Woman and Other Super Hero Girls Like Me*, and *Untold Stories/Unsung Heroes*. She has also directed several workshop productions of scripts by the MFA Dramatic Writing students.

Professor Sterling focuses on new work development, professional theatre for young audiences, directing, acting and professional development, touring theatre, and theatre for social change.

**ASU Theatre Facilities**

The Herberger Institute has a number of excellent facilities. Located primarily in the northwest corner of campus, the college facilities comprise the university's "arts district," and they are immediately adjacent to downtown Tempe.

Concert Halls and Theatres include:
- Grady Gammage Auditorium (1800 seats)
- Paul V. Galvin Playhouse (500 seats)
- Lyceum Theatre (160 seats)

Most of the School of Film, Dance and Theatre classes are held in the Nelson Fine Arts Center, which received the 1989 American Institute of Architect's Honor Award. Designed by Antoine Predock, the structure's architectural innovations house the Department's state-of-the-art studios. These studios were designed and equipped to allow students and faculty to study, experiment, and rehearse under stage conditions. They include:
- The Rehearsal Hall (FAC 133)
- The Barbara S. Wills Child Drama Studio (FAC131)
- Directing Studio/Lighting Lab (FAC 132)
- Acting Studio (FAC 233)
- Movement Studio (FAC 231)
- Design Studio (FAC 222)
- Make-up Room (FAC B26)

Technical shops for scenery (FAC 21) and costumes (FAC23) are used as classroom laboratories and for related courses in technical theatre. The Galvin Playhouse Green Room is also used for seminars and production meetings.

**Child Drama Collection, Hayden Library**

The Child Drama Collection is the largest repository in the world of manuscript materials and publications documenting the international history of theatre for youth. It is located in the Department of Archives and Special Collections, Hayden Library, at Arizona State University (ASU).

**HISTORY OF THE CHILD DRAMA COLLECTION**
This award-winning Collection began in 1979 with the gift of teaching and biographical materials from Rita Criste of Northwestern University. That same year, the Children's Theatre Association of America (CTAA) designated ASU as the site for its archive.

Both collections were welcomed by the Head of Special Collections, Marilyn Wurzburger, and by the Chair of the Department of Theatre, Dr. Lin Wright. They jointly recommended using these gifts to spearhead the development of a Child Drama Collection in response to the academic needs of ASU Theatre for Youth students and faculty and the research needs of professional artists and educators throughout the world. ASU Libraries approved the establishment of this new collection in 1980, with the purpose of creating a unique and growing repository that contains representative materials from and about individuals, theatre companies, organizations and special programs that have received awards from the national theatre for youth association.

In 1985, Katherine Krzys became Curator of the Child Drama Collection. Archival materials for the Secondary School Theatre Association and the American Alliance for Theatre & Education (AATE) were donated in the late 1980s, enabling researchers to document the continuous history of the national theatre for youth association, from its beginnings as CTC, the predecessor of CTAA, to AATE, formed in 1987.

The collection continued to grow exponentially. In the 1990’s the focus was expanded to encompass materials about international theatre for youth, as exemplified by the papers of Gerald Tyler, founder of ASSITEJ, and Cork, Ireland’s Graffiti Theatre.

In 1994 the Children's Theatre Foundation of America awarded the Medallion of Honor to the Child Drama Collection for its significant achievement in the field.

**COLLECTION CONTENTS**

The Child Drama Collection contains materials that document the international history of professional theatre for young audiences (adults performing for children), youth theatre (children performing for children) and theatre education (pre-school through university) from the 17th century through the present day.

The collection contains over 2,500 linear feet of archival papers and records, over 4,000 books and periodicals and over 500 audio-visual media. Archival materials include: video and audio tapes; oral histories; pre-print materials; production materials; posters; awards; typescripts; musical scores; set and costume renderings; teaching aids; study guides; correspondence; curricula and lesson plans; photographs and slides; scrapbooks; theses and dissertations; and business records. Many of these items are unique, the only ones in existence.

**Following is a sampling of archival collections:**
Ephemera: Information about American university theatre for youth programs, playwriting, symposia, puppetry, liaison arts associations, regional and state theatre organizations, theatre for social change, censorship and research projects.

International: Archives, books, and periodicals that describe theatres for young audiences, festivals, plays and educators from England, Europe, the Soviet Union, Canada, Australia and the Pacific Rim.

National organizations: AATE and its predecessors (CTC, CTAA, AATY, SSTA, AATSE), TYA/USA (formerly known as ASSITEJ/USA) and Children's Theatre Foundation of America.

Periodicals: Full runs of all CTC/CTAA/AATE and TYA/USA publications, Australian and British educational theatre and arts education journals, and other American arts education journals.

Playscripts: Everything ever published by New Plays, Inc. and Anchorage Press and the majority of theatre for young audiences playscripts published by Dramatic Publishing, Samuel French and Baker's Plays. These are housed either in the Child Drama Collection or in the Hayden Library curriculum stacks.

Playwrights: Sandra Fenichel Asher, Flora Atkin, Ric Averill, Cherie Bennett with Jeff Gottesfeld, Laurie Brooks, Max Bush, Moses Goldberg, Aurand Harris, V. Glasgow Koste, Brian Kral, Joanna Halpert Kraus, Paul Morse, Rosemary Musil, Joseph Robinette, David Saar, Pam Sterling, James Still, Mary Hall Surface, Lowell Swortzell, Y York and Suzan Zeder--75 per cent of the recipients of the Charlotte B. Chorpenning Cup, presented to nationally known writers of outstanding plays for children who have a body of work for young audiences.

Professional theatre companies: Childsplay, Inc. (Tempe, AZ), The Coterie Theatre (Kansas City, MO), Creative Arts Team (New York, NY), Dallas Children's Theater (Dallas, TX), Graffiti Theatre (Cork, Ireland), Honolulu Theatre for Youth (Honolulu, HI), Metro Theater Company (St. Louis, MO), Nashville Children's Theatre (Nashville, TN), Seattle Children's Theatre (Seattle, WA), and Seem-To-Be Players (Lawrence, KS).


University professors and authors: Roger L. Bedard, Don Doyle, Barbara Salisbury Wills, Lin Wright (Arizona State University); Rita Criste (Northwestern University); Jed Davis (University of Kansas); Kenneth Graham (University of Minnesota); Jeanne Hall (California State University, Hayward); Coleman Jennings (The University of Texas at Austin); Judith Kase-Cooper (University of South Florida); Cecily O’Neill (UK and Ohio universities), Laura Gardner Salazar (Grand Valley State College); Geraldine Brain Siks (University of Washington); and Nellie McCaslin, Lowell Swortzell and Nancy Swortzell (New York University).
Youth theatres: Cain Park Theatre (Cleveland, OH), Children’s Theatre Association (Isabel Burger Collection, Baltimore, MD), Children’s Theatre of Evanston (IL), Harwich Junior Theatre (MA), and Stageworks (formerly Mesa Youtheatre, AZ)

Irene Corey Collection - Irene Corey, award-winning theatrical set, costume and make-up designer, believed in the unification of all theatrical design elements. She was the Artistic Director for the Everyman Players and is the designer of Barney, the Purple Dinosaur, and his television friends. Her collection includes: over 700 costume, set and make-up renderings, research notes, production and working slides, reference files, and costumes for The Book of Job and The Tempest.

Everyman Players - This internationally touring theatre company began with a production of The Book of Job in 1957 and continued performing until 1980. In the 1960s Everyman added Reynard the Fox and other plays for young audiences to its repertoire. This collection includes: promptbooks; production and publicity photographs; touring notebooks; business and management records; newspaper articles and reviews; scrapbooks; and presentation books.

Jonathan Levy Collection - Dr. Jonathan Levy, university professor, theatre for youth historian and playwright, donated his library of over 600 books (dating from the 17th-20th century) and his personal papers. His books document: the history of theatre for youth; the status of children in society; and drama in education. His manuscripts document his playwriting and theatre for youth academic and research careers through typescripts for his plays and books; research materials; International Baccalaureate Theatre Curriculum materials; playwriting curricula; and his work with Project Zero at Harvard University.

Joe E. Marks Collection - Joe E. Marks, comic, and stage and screen actor played Pappy Yokum in Broadway's Lil Abner and Smee in Mary Martin's Peter Pan. He was also a member of a children's vaudeville troupe, the Gus Edwards Troupe. His collection includes: joke books; personal correspondence; programs; typescripts of routines; playscripts; photographs of vaudevillians, actors, productions and family (some autographed); and props.

ACCESSIBILITY
Books, periodicals and manuscript collections are listed on the ASU Libraries on-line catalogue at http://lib.asu.edu The CDC website, which includes the Table of Contents for the Child Drama Collection is located at http://www.asu.edu/lib/speccoll/drama Electronic finding aids for manuscript collection are located on the Arizona Archives Online website at www.azarchivesonline.org

EXPANDING THE COLLECTION
The Child Drama Collection actively solicits appropriate additions. We are especially interested in playscripts and books written about the theatre for youth movement (settlement house theatre, Federal Theatre Project, auditorium theatre, classroom drama) prior to 1935, theatre production materials prior to 1950, Junior League drama materials and European,
Canadian, Australian and Asian theatre for youth textbooks, playscripts and production materials.

**DUPLICATION OF MATERIALS**
Photocopies of Child Drama Collection resources are provided consistent with the Department's photo-duplication policy and within copyright and donor restriction policies. The Department of Archives and Special Collections reserves the right to restrict or limit the copying of its materials based upon the fragility or format of the materials.

**LOCATION AND HOURS**
Access to materials in the Child Drama Collection is via the Luhrs Reading Room on the 4th floor of Hayden Library at ASU. Hours are 11:00 a.m. to 7:00 p.m. on Monday, 8:00 to 7:00 a.m. on Tuesday and Wednesday, 8:00 a.m. to 5:00 p.m. on Thursday and Friday and 1:00 p.m. to 5:00 p.m. on Saturday. Summer and intercession hours are more limited.

**FURTHER INFORMATION**

For further information contact:
Katherine Krzys, Curator
Internet: kathy.krzys@asu.edu
FAX: 480/965-1043

**Local Theatre for Youth**
Tempe is home to Childsplay, Inc., one of the nation's foremost professional theatres for young audiences. Childsplay offers an extensive season of Mainstage and touring productions. Other professional TYA companies in the Valley include Phoenix Theatre's Cookie Company, the Great Arizona Puppet Theatre; and the Essential Theatre. Semi-professional youth theatre companies include Mesa Youth Theatre; Valley Youth Theatre, and East Valley Youth Theatre and Greasepaint Youth Theatre.

Finally, the cities of Phoenix and Tucson share the work of the Arizona Theatre Company, which is one of the top regional theatre companies in the country. Arizona Theatre Company also offers student discounts for its productions. An hour-and-a-half away, Tucson is also home to the nationally renowned Borderlands Theatre Company.

For additional information about the Herberger Institute for Design and the Arts, the School of Film, Dance and Theatre and its graduate programs, visit our websites at: http://herbergerinstitute.asu.edu and http://theatrefilm.asu.edu

ASU School of Film, Dance and Theatre
Herberger Institute for Design and the Arts
PO Box 872002
Tempe, AZ 85287-2002
480.965.5337
Special Opportunities for Research and Teaching (RA/TAships)

ASU Child Drama Collection
The Child Drama Collection is the largest accumulation of manuscript materials and books documenting the history and current practice of theatre for youth in the United States. It is located in Special Collections, Hayden Library, at Arizona State University (ASU).

The Kax Herberger Center for Arts, Design and Youth
With a mission to unite ASU artists and scholars with community leaders in research and program development focused on children and the arts, this endowed center offers Theatre for Youth graduate students a myriad of opportunities working with young people from throughout the state.

Some of the diverse projects incorporating Theatre for Youth graduate students during the last five years have included:

- iCreate: A collaboration between ArtsWork and the Center for Cancer and Blood Disorders at Phoenix Children’s Hospital. Young people create digital stories through computer technology, including digital music, images and photography. (to qualify for the paid residency, graduate students from any discipline must take THP 514 successfully and then apprentice at the site itself)
- Asphalt Arts: The partnership between ArtsWork and the Tumbleweed Center for Youth Development integrates performing arts into the programs and resources available for homeless youth at the center. ASU artists in residence work with young people on a variety of projects including gallery shows and performances, collaborative video storytelling, a center-wide haunted house, and an original play, developed and performed by Tumbleweed clients as part of the 2009-11 Phoenix Fringe Festivals. (to qualify for the paid residency, graduate students from any discipline must take THP 514 successfully and then apprentice at the site itself)
- Arts Education Research Symposium for faculty and graduate students in Visual Arts, Dance, Music and Theatre.

Area Schools & Libraries
The ASU TFY program has established contacts and working relationships with several elementary and secondary schools in the Phoenix metro area and the state of Arizona. Participation in these schools can be used as short-term laboratories with young people for THP 511, THP 513 and THP 514, or for extended research sites. Populations at these sites are diverse.

College Teaching Opportunities
Teaching opportunities for MFA TFY students within the School include the instruction of both lower- and upper-division level courses for both undergraduate majors and non-majors. Within the TFY area these include assistantships to instruct or assist in: THP 101 Introduction to Acting, THP 311 Creative Drama with Youth, THP 212 Puppetry.
Before graduate students can instruct a course independently for ASU’s School of Film, Dance and Theatre, they must enroll in and successfully complete THP 598 Special Topics: College Teaching (THP 598 ST: CT) at least one semester before the teaching assistantship (TA) can begin. THP 598 ST: CT provides an opportunity to co-teach with a senior mentor in a particular course, and to prepare the graduate student for teaching the course independently.

Since each graduate student brings his/her own unique background and experiences, in some cases the THP 598 ST: CT requirement can be waived before teaching a course independently (example: a former high school theatre teacher with several years of successful teaching and directing experience could be eligible to instruct THP 481 Secondary School Play Production).

**Fingerprint Clearance Cards**
Within the first few weeks of the school year it is expected that all new students will obtain an AZ fingerprint clearance card, for clearance to work in the schools and with youth. There are also other capacities in which students will be working with youth that often will require additional screenings (which have included: background checks, drug testing, and TB testing).

**Scholarships and Fellowships**
MFA students in the TFY concentration are eligible to compete for departmental awards granted to meritorious graduate students (watch the department listserv for deadline information). These are typically granted to second- and third-year students.

Students are also encouraged to apply for Herberger Institute Student Enrichment Grants (http://herbergercollege.asu.edu/students/current/scholarships_grant.php), which are linked to Graduate College Travel Grants http://graduate.asu.edu/travelgrants.html, and Graduate and Professional Student Association Research and Travel Grants http://www.asu.edu/gpsa/funding/ to support their research and the presentation of it at national and international conferences. The Graduate College also sponsors a number of fellowship programs to fund dissertation research, writing, and professional development http://graduate.asu.edu/gcfellowships.html.

Finally, the Graduate College website lists a number of locally and nationally competitive fellowships and awards for graduate students; see http://graduate.asu.edu/financialsupport.html

Allocations and decisions about the distribution of funds are made by a faculty committee and the Director of the School of Film, Dance and Theatre.

*Some scholarships of particular interest to TFY graduate students include:*

**The Rita Criste Fellowship:** Monies from this fellowship are used to partially support graduate travel for presentation conferences of professional organizations. Your application for Travel Grants from other sources in the University are RARELY FUNDED without support from the School and the Program. Consider this grant seed
funding. This grant is COMPETITIVE and demands that you complete your application 1 week in advance of your Graduate or HIDA deadlines.

The Katherine K. Herberger Institute of the Arts Graduate Fellowship: An annual award based on artistic or academic excellence; renewable, if qualified.

Barbara Salisbury Wills Memorial Theatre Scholarship: An annual award to support excellence in Theatre for Youth graduate studies.

The Lin Wright Theatre for Youth Scholarship: An annual award to support excellence in Theatre for Youth graduate studies.

The Theatre Educator Award: Recipients receive a modest cash award; targeted for those pursuing teacher certification at the undergraduate or graduate level.

Internet Listserv
The department maintains an internet listserv (TFYGRAD@asu.edu) that links Theatre for Youth faculty and all students currently enrolled and in residence in the graduate Theatre for Youth Program (both MFA and Ph.D. students), and recent alumni. Anyone officially enrolled in the listserv can post messages for these faculty and students. The listserv is used to communicate about such things as internship and job opportunities, upcoming conferences, and area meetings.

Conference Attendance
The Theatre for Youth program promotes and supports active participation in professional organizations. Graduate students have made presentations at the following conferences among others:

• American Society for Theatre Research
• American Alliance for Theatre and Education
• International Drama Education Association
• Pedagogy and Theatre of the Oppressed
• Association for Theatre in Higher Education
• Pedagogy and Theatre of the Oppressed
• National Association for Multicultural Education
• Encuentros of the Hemispheric Institute for Performance and Politics
• International Theatre for Young Audiences Research Network (ITYARN)
• American Educational Research Association
• International Congress of Qualitative Inquiry

Students are strongly encouraged to present at national and international conferences, provided their work is previewed by faculty and peers in area meetings or one-on-one. Students are likewise required to have their proposals for presentations vetted by a faculty mentor. Both are a condition of financial support for conference travel.
Monthly Graduate Student Salons and GPSAA
Graduate students are expected to take full advantage of all the enrichment opportunities described above, as well as in monthly salons in which the SoFDT faculty and invited guests will meet with students to share insights into their work and into other professional development areas essential to students’ ongoing success (such as developing a c.v., strategies for job hunting and interviewing, pedagogical design, etc.). Such opportunities are viewed as an important component of the overall academic program, designed to prepare our students to be among the most highly sought after in the country. The School features an active graduate student organization, the Graduate and Professional Student Artists Association (GPSAA), which has been key to organizing these salons and servings as a voice for graduate student development in the School.

Semester Evaluations (See: APPENDIX F: End of the Semester Reviews)
At the end of each semester, students will meet with their committees for an end-of-the-semester review. (Area child drama faculty will serve as the de facto committee for first year students.) As students make committee selections (generally by the end of the first year), committee membership will change. Topics covered include: academic progress, artistic/pedagogic progress, significant achievements and/or challenges, special projects, personal goals reports and/or updates. This meeting serves both as a means of assessment and goal planning, and as an opportunity for students to talk with their entire committee. Students must complete a written self-evaluation and distribute it to their committees at least 24 hours prior to the meeting date. Self-evaluations should note academic progress, aesthetic growth, special project evaluations, skill achievements, and goals updates. Self-evaluations should also include areas for future growth, challenges and exploration. The faculty panel will determine whether or not the student is making satisfactory academic progress toward their degree completion. In cases where students are determined to be “not making satisfactory academic progress” formal remediation or recommendations for dismissal will be made according to the policies and procedures in this handbook. (see: Satisfactory Academic Progress)

Applied Projects & Theses
The Applied Project is a culmination of the student’s specific interests and work throughout the graduate school tenure. Projects bring together the student’s research and individual focus into a practical application through formal presentation. Applied projects are as individual as the students who create them. Some examples of past applied projects include:

- Community Cultural Development programs in high school classrooms
- Drama-based pedagogy curriculum for classic picture books
- Creative Aging programming and memory plays
- Handbook on Theatre Programs for Autism Spectrum Disorder Children & Youth
- Business plan for new youth theatre
- Reflection of Me: devised theatre piece exploring girlhood and hair, particularly for girls of color.
- After-school drama program for girls ages 12-14 blending the concepts of a book club and a drama club.
• Community Engagement and Storytelling projects with the Phoenix Library System
• The creation and delivery of 6 theatre for the very young pieces at the Phoenix Children’s Museum
• Creating and facilitating a New Play Festival with local high school students
• Theatre@work, a teen employment theatre project
• Direction of mainstage productions
• Devising with residents of Tumbleweed, a drop in center for homeless teens.
• Direction, translation and adaptation of a workshop production of a play for young audiences by Garcia Lorca
• Creation, performance and tour of an original play based on the works of Edgar Allen Poe.
• Several improvisation-based pieces collaboratively devised with students who ranged in age from 7 to 21.
• A solo performance piece on gender identity, for young girls.
• Preparatory Research for the Development of an African-American Cultural Center in South Phoenix
• "Snowbirds: A Theatre in Education Residency"
• “Development of a Coding System for the Analysis of Designated Participation with Participatory Theatre Playscripts"
• “An Analysis of Adolescent Humor Perceptions to Theatre: A Pilot Study"
• “Theatre Lesson Plan Exchange: A Website Designed for Theatre Educators”

**Guest Artists/Scholars**
The School of Film, Dance and Theatre program actively promotes interaction between graduate students and professionals working in the Theatre for Youth field as well as scholars engaged in the latest theatre research.

**Visitors to ASU have included:**


**Noted Theatre Artists:**
Guillermo Gomez-Peña, Sherry Moraga, Edward Albee, Luis Valdez, Scott Copeland: Artistic Director Nashville Children’s Theatre, J. Daniel Herring: Artistic Director Stage One, Ben Cameron: Director Theatre Communications Group, Orlin Corey: former Publisher Anchorage Press, Y York, Playwright (Witch of Blackbird Pond, The Afternoon of the Elves), Barry Kornhauser: Playwright (This is Not A Pipe Dream), Laurie Brooks: Playwright (The Wrestling Season, Selkie), Carol North: Artistic Director of Metro Theatre Company, Linda Hartzel: Artistic Director of Seattle Children’s Theatre, José Cruz Gonzáles: Playwright (Salt and Pepper), Suzan Zeder: Playwright (Mother Hicks, Taste of Sunrise), David Saar:
APPENDIX A: MFA Comprehensive Exam
Theatre for Youth MFA students are expected to have a general literacy all aspects of drama and theatre by, with and for young people, with advanced literacy in their chosen emphasis. Comprehensive exams generally are administered at the end of a student’s third semester and consist of a one-day written (three hours in the morning, three hours in the afternoon) and an hour-long oral exam. English as a second language students can petition to extend their allotted time for the written portion and all reasonable accommodations will be provided for students officially registered with Disability Student Resources. Written exams are usually administered on the weekend following the end of Fall term in early December, and oral exams are generally scheduled just before the start of spring classes in early January. Students must be enrolled during the semester in which the exam is taken.

All Theatre for Youth faculty read and assess the student’s written portion as well as serving as the committee for the oral. Other faculty may be consulted to assess student achievement as needed/determined by the area director.

The comprehensive examination tests the fundamental knowledge and preparation of the student over the entire field of child drama and demonstrates the student’s ability to synthesize knowledge, to engage in critical interpretation, to think creatively and comprehensively over the field, to express himself or herself clearly and forcibly in writing, and to pursue original, independent inquiry. The exam, therefore, is not limited to courses the student has taken.

All MFA students are expected to demonstrate advanced knowledge and performance in:
• Historiography of theatre for young audience and the history of education
• Playwrights and plays for young audiences
• National and international professional theatre for young audiences
• Operating structures and principals of non-profit theatres
• Education programs within theatres, including enrichment programs, and pedagogy
• Curriculum design appropriate to age, ability and cultural contexts
• Facilitation skills appropriate to age, ability and cultural contexts
• Research in educational drama and how it informs classroom practice
• Classroom drama as a medium for aesthetic development
• Theatre for Social Change
• Community-based theatre and community cultural development skills
• Ethical considerations in theatre for young audiences
• Professional conduct and collaborative practices
• Aesthetic Inquiry & Craft development

Questions for the written portion of the exam are composed by the student’s committee with some portion specifically tailored to individuals. The purpose of the oral portion of the comprehensive examination is to determine the student’s capacity to think and speak critically in the field of child drama and theatre. The answers to the written portion of the examination will serve as the preliminary starting point for questions during the oral portion, and students will be given time to make statements responding to their written portion (the questions and/or answers to the questions).
Six Weeks prior to the written portion date, students will submit a list of all the courses they have taken at ASU (a copy of your iPOS is acceptable); a 250-350 word statement of professional goals, research/aesthetic goals, and dream jobs; and three sample questions the student feels bridges the multiple subject areas of the field of TFY as a whole.

The student’s responses (both written and oral) will be evaluated for the adequacy and relevance of the materials presented and the composition and organization of the responses. The written and the oral exam will be considered as a whole for the evaluation of the exam. The student can earn: 1) Pass, 2) provisionally pass, or 3) fail. A grade of “provisional pass” includes specific remediation strategies and performance standards to bring a provisional pass to a pass. In the event a student fails to bring a provisional pass to a pass, then the comprehensive exam will earn a fail. Failure on the comprehensive exam constitutes unsuccessful academic progress and the SOFDT will submit a recommendation to the office for Graduate Education requesting dismissal of the student from the degree program. Students failing a comprehensive exam will not be given a re-examination. Students choosing to appeal the results of their comprehensive examinations must follow the grade appeals process outlined by SoFDT and HIDA.

Study Strategies

- Use the summer between the first and second academic years to read plays, critical theories, and to review area-specific material.
- Create a notebook capturing key information and ideas about each.
- Hold study sessions with peers to clarify understandings.
- Write practice essays linking plays to cultural and theatrical contexts, and to contemporary aesthetic and educational theories.
APPENDIX B: Applied Project & MA Thesis Guidelines

Overview
A six-hour MFA Applied Project, THP 693, overseen by an SoFDT faculty chair, is required of all MFA and MA candidates. Projects can be based on historical research, creative activities, curriculum development, or they can consist of field work in some form, including teaching projects. All projects culminate in a written final report and an oral examination based on the student's research/activities. The program faculty/community advisory committee (~3/5 members) will be solely responsible for judging the quality of the report and oral presentation, and determining if the student satisfactorily passes. MFA documents should adhere to Graduate college format guidelines but do not have to go through format approval. MA Thesis must undergo format approval as overseen by the Graduate College.

Choosing a Chair & Committee
Some of the most important people in the academic/professional life of a graduate student are the members of his/her culminating project committee. The committee chair is usually the director of the student's research/creative activities and has a vested interest in seeing that the student does well and finishes promptly, but all members must be satisfied that the student has done a thorough and responsible job. The student-committee relationship should be one of mutual intellectual respect and stimulation, warmth, support, and understanding. Faculty often learn as much from good graduate students as students learn from faculty, and faculty reputations rest in part on the quality of their graduate students.

For all Applied Projects & Thesis Projects, the student’s chair MUST be drawn from SOFDT faculty (this includes dual appointments and Kathy Kryzs) but at least one member of the panel MUST be specifically a TFY faculty member. Think carefully about what special knowledge or expertise each member of your committee can contribute to the successful completion of the best possible final project. In addition to their research knowledge, methodological skills, and expert scholarship/creative practice, the ideal committee members also bring the ability to emotionally support you, challenge and extend you, help guide you through the system, and provide stringent editorial input. Aim for this mix of skills whenever possible.

Development of Projects
The student will—in consultation with TFY Faculty and the Project Chair—determine the most appropriate form for all Final Projects. This project’s goal is to be a culminating academic experience applying the critical and creative skills and knowledge acquired during the MA and MFA TYA programs.

Once students decide on a general outline for the Applied Project, he or she will create a project proposal. Six to twelve pages in length this document should consist of the following sections (depending on relevancy):
1. Executive summary of Project
2. Contextual Information: Topic parameters, specifics on scope and sequence of project; overview of pertinent information
3. Project participant information: Projects that include field work should include specifics on the site and relevant information on demographics, SES, organizational structure and specific site contact information
4. A general outline for the project
5. Timeline (be as specific as possible)
6. Evaluation plan/Desired Outcomes (How will you know if you are successful? Is it about the aesthetics, the numbers of kids involved? Etc.)
7. Preliminary Budget

Human and Animal Subjects/Participants
Theses or dissertations that make use of research involving human or animal subjects must include a statement indicating that the research has been approved by the appropriate university body. Research involving human subjects conducted under the auspices of Arizona State University is reviewed by the University Human Subjects Institutional Review Board (IRB) in compliance with federal regulations. Documents containing any data collection from human subjects require that applications be submitted to the ASU Office of Research Integrity and Assurance for approval before data collection or recruitment of subjects is initiated at researchintegrity.asu.edu/humans.

Research involving the use of animals conducted under the auspices of Arizona State University is reviewed by the Institutional Animal Care and Use Committee (IACUC) in compliance with federal regulations. Documents containing any data collection from animal research require that applications be submitted to ASU Office of Research Integrity and Assurance for approval at researchintegrity.asu.edu/animals.

It is very important that students check with their thesis/dissertation advisor well in advance of data collection to ensure compliance with university regulations regarding the collection of research data.

Once this document has been vetted by the Chair of the Project Committee and the Chair feels comfortable that the student’s work is ready for a full committee review, the CHAIR will forward the document to committee members, along with a memo requesting a read-through date, along with questions and concerns. Once the committee has responded then the student may schedule a defense date. In order to complete this sequence in a timely manner the Committee should be provided the prospectus no later than two weeks in advance of the desired meeting time. At the prospectus defense, the committee will approve or disapprove the project proposal, suggest changes or require additional information. The prospectus defense should be held one semester prior to the start of the project.

Roles and Responsibilities of the Committee Members
Note: the student is responsible for coordinating prospectus and defense meeting times and places, for providing all materials requested/approved by the Supervisor to be distributed to Committee members, and for communicating with Committee members about review timeframes in order to meet all graduate college and graduation deadlines.

Supervisor (Chair) of the committee:
• Meets frequently with student to develop plan of work and overall approaches to the project
• Provides initial review and guidance for prospectus and final write up drafts
• Mentors student’s day to day activities as needed
• **Gives approval for committee review of prospectus and project defense.** The chair works closely on drafts until he/she is satisfied that the candidate has completed a reviewable copy that can pass the defense process.
• Arbitrates contradictory comments from other committee members before and after defense
• Facilitates defense meeting on the student’s behalf

**Committee Members**

• Provide guidance to student during the prospectus and project process on important sources and approaches relative to the Committee Member’s area of expertise, as appropriate in the development and implementation of the student’s project.
• Attend relevant student one-on-one meetings, comment and evaluate project prospectus and final documentation
• Attend relevant culminating field experiences (in so much as is possible).
• Attend prospectus and project defenses

**Project Documentation and Report/Thesis**

The format for final project written report will depend on what kind of project students undertake. However, all students will maintain field notes or a process journal throughout project implementation. Using this data, students will create a summative overview of the process and their experience and learning. Your committee, and the SoFDTH expect to see evidence of careful attention to style and format in the document that you present as part of your culminating experience.

In general, the following additional information should be included:

1. Introduction to project, project goals and contextual/theoretical information situating project within the field of TFY and theatre in general
2. Summative overview of the process that includes specific learning moments and personal reflection on learning objectives
3. Next steps, conclusions drawn and information gained—this section actively contributes to original knowledge within the field.
4. Works Cited & Bibliography of relevant material
5. Appendix material should include:
   a. Full and detailed journal (edited for public consumption and to protect privacy)
   b. All lesson plans, unit plans, session designs, director’s book, cue calls or original scripts
   c. Human Subjects Review Submissions and Certification, if relevant
   d. All ephemera created (which could include, pictures, DVDs, handbills, lighting plots, et cetera
   e. Full and Detailed Final Budget
Students will compile the documentation and provide electronic copies for the committee (which does not have to include Appendix Material) no later than two weeks prior to the Project Defense AND ONLY AFTER RECEIVING WRITTEN APPROVAL FROM THEIR CHAIR TO PROCEED. Applied Project Material does not need to go through format approval at the Graduate College but IS archived in Special Collections. Nevertheless, with the exception of Appendix material, Students MUST ADHERE TO ASU FORMAT GUIDELINES. Students are responsible for turning in their revised material to the Child Drama Collection prior to their graduation. You may not graduate until you have deposited a final copy of the Document with Special Collections.

MA theses are required to undergo format approval in order to meet a certain standard as a recognizable product of ASU. Your committee, the SOFDT and the Graduate College expect to see evidence of careful attention to style and format in the document that you present as part of your culminating experience. Format review is a university requirement. It exists to ensure your document adheres to specific requirements (such as title page, margins, etc.) as it is archived in the library and online. You can find further information at the Graduate School website. MA Thesis defenses follow the same rules and procedures as Applied Project Documents albeit the time frame is expanded. You must receive Chair approval to submit your draft to committee. This must occur in a timely fashion, as ASU Graduate college deadlines changes with unsettling regularity, it is the STUDENT’S responsibility to be aware of all necessary deadlines. You will not graduate if you do not maintain strict control over your production schedule.
APPENDIX C: Professional Development/Portfolio Guidelines

Format
A portfolio documents the student's work through the use of multiple sources of evidence collected over time. The portfolio can be used as a measure of student progress, to increase opportunities for personal reflection, to highlight additional areas for growth and to support employment efforts. (please note that the School offers a course in developing a digital portfolio)

Portfolios should display evidence of academic and artistic growth, organizational competence, and interpersonal capabilities. Evidence should be displayed in a manner that is creative but thoughtfully and neatly organized. For instance, photographs should be mounted and labeled instead of loosely stored in an envelope or folder. Important or key information in documents could be highlighted in yellow. Physical evidence should be presented in a 3-ring notebook with the student’s name clearly labeled on the front as well as on the spine. Quality, not quantity, is the goal. Material that might be found in a portfolio includes:

Possible Contents
- Introductory or Cover Letter
  personal goals update
- Table of Contents
- Resume or Vita
  skills checklist
- Official/Unofficial Transcripts
- Awards, Honors
  certificates
  letters of thanks
  news stories
- Letters of Recommendation
- Academic Work
  philosophy of teaching/education
  sample papers and reports
  sample lesson plans
  bibliographies
- Production Work
  sample director's pages/notes from script programs
  photographs [preferred], slides, and videos critiques
  study guides for theatre for youth
- GA/TA Work
  course syllabus
  teaching philosophy
  student evaluations of your teaching
  sample student products from your course
- Miscellaneous
progress reports from faculty
documentation of conference presentations
publications
grant applications
Professionalism Rubric
Students in theatre for youth are expected to adhere to the highest standards of professionalism by the end of their tenure at ASU. Students judged to perform unsatisfactorily will be placed on academic probation unless their behavior warrants immediate dismissal. See Dismissal Criteria.

<table>
<thead>
<tr>
<th>Showing Professionalism</th>
<th>LEVELS OF PERFORMANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELEMENT</td>
<td>UNSATISFACTORY</td>
</tr>
<tr>
<td>Relationships with others in ASU classrooms, schools and the profession (university instructors, school leaders, colleagues, etc.)</td>
<td>Exhibits negative, divisive or self-serving behaviors in relationships with colleagues. Addresses concerns inappropriately (person, issues, format), or uses disrespectful language when addressing issues of concern.</td>
</tr>
<tr>
<td>Fulfilling Professional Responsibilities</td>
<td>Violates the rules, policies or procedures established by the school, the district, the university and/or the law.</td>
</tr>
</tbody>
</table>
APPENDIX D: ENRICHMENT GRANT APPLICATION INSTRUCTIONS AND DEADLINES

Updated deadlines are available on the SoDFT website. Internal deadline are different than HIDA deadlines. 
(https://herbergercollege.asu.edu/students/current/scholarships/grant.php)

The Herberger Institute for Design and the Arts offers competitive grants for travel to conferences related to your research and creative activities. Called the "Student Enrichment Grants," they offer "support to undergraduate and graduate students attending international, national and regional conferences where they have been competitively selected to perform, exhibit, present a paper, or give a workshop; support for undergraduate and graduate students invited to perform or exhibit at prestigious regional, national, or international venues."

Students who are successful in receiving these grants are automatically eligible for further support from the Graduate College, so it is imperative that you prepare a solid application. There are several grant cycles per year, so pay attention!

Here is what you need to know and do:

1. Apply through your program head FIRST (Stephani). USE ALL RELEVANT FORMS—but you will not be considered eligible for funding (including seed funding in the form of Rita Christe scholarships) if you do not apply through the Theatre for Youth program director.
2. Your Graduate Program head then forwards ranked applications to the Graduate Director after review by area faculty.
3. The Graduate Committee then meets to review and rank all graduate student applications across degree programs.
4. Ranked applications are then sent to the Unit Director for possible Unit funding opportunities.
5. The unit director then sends ranked applications to the Herberger Dean of Research for funding consideration.
6. The HIDA research council reviews applications and sends ranked applications to the Graduate College.

At multiple steps along this process, different pots of money are accessed and awards are cumulative.

Application Instructions

1. First, review the requirements for the Student Enrichment Grant by visiting the site (http://herbergercollege.asu.edu/students/current/scholarships/grant.php) There you will find eligibility requirements, instructions for proposing your project, and application forms. Please read it carefully before preparing your application.

2. There are five components to the application packet:

   A. A SoDFT application form in which you estimate your travel expenses.

   B. A one-page narrative describing your work and how it will benefit both you and
ASU.

C. A copy of the letter or email of invitation asking confirming your selection for the conference you intend to attend. **IF YOU DO NOT YET HAVE YOUR ACCEPTANCE, INDICATE WHEN YOU EXPECT TO GET IT, AND THEN MAKE A NOTE TO YOURSELF TO FORWARD IT** TO the Director of Graduate Studies.

D. ASU Travel Authorization Form (downloadable from the site) in which you provide your name, a brief description of the project, and a listing of estimated expenses. Note: This form does NOT require any departmental signatures PRIOR to submitting your application.

E. Graduate College Travel Grant form (downloadable from the site). **Note: this form DOES require an advisor’s signature.**

3. Although you may submit more than one application to the School of Theatre and Film, only one can be forwarded to the Institute, so IN CONSULTATION WITH YOUR ADVISOR, rank your preferences and provide a clear indication of those rankings in a cover note.

Finally, remember that the Graduate and Professional Student Association also funds graduate student travel, with a rolling deadline of the 15th of every month. You are more likely to get one of these if you have already secured partial support from the School of Film, Dance and Theatre and/or the Herberger Institute. GPSA requires both the Travel Authorization Form and the additional signature of your advisor. Learn more at [http://www.asu.edu/gpsa/funding.html](http://www.asu.edu/gpsa/funding.html). You'll need to do that paperwork and arrange for your advisor's signature separately from the Student Enrichment Grant process.
APPENDIX E: Transforming Resumes into Curriculum Vita

A resume is a one page highlights of your career that functions like a commercial spot for you.
A CV is an exhaustive list of everything cool you do and are.

Sections that belong on a resume that DO NOT belong on a CV include:
special skills, physical information about you and a “position desired” statement.

Most sections on a CV would not be appropriate for a resume. You should have both CV and Resume, unless you only want to work in academia in which case you need only a CV.

CV’s need the most recent experience listed first (resumes sometimes do this, but not always)

From my experience these are the appropriate sections for your CV in child drama (although what goes first and what goes last depends on your particular orientation and/or what job/scholarship you want.

Your name (big) and your contact information. Your website if you have one (FYI: if you have a facebook/google+/youtube page that is not set to private, make it private immediately, also make sure no one else has you tagged in ANY compromising photographs (you do want to work with kids, so you need to take extra care to keep your private life private)
Your education: Your graduate degree and expected date of graduation, if you know the name of your thesis project you may list it here, when you graduate you will want to list it--as appropriate. Your undergraduate degree, institution and year you graduated. If you wrote a senior thesis, you may list your title…if not, don’t. You do not need your GPA. E.g., University of Texas at Austin


Here is where things get tricky: if you are applying for academic positions you want publications, presentations and teachings in front of directing, designing facilitating… et cetera. In other words, how you define yourself also designs what you will list next (under the assumption that things listed first are more important than others). These are sections however that should be listed on your CV

Publications and Professional Presentations: this can be further divided into as appropriate:

juried print and online articles,
Peer reviewed book chapters:
“Children’s Culture and Mimesis: Representations, Rubrics, and Research” in International Handbook of Research on Arts Education, Liora

curated articles:

juried conference presentations and workshops (a la you have to submit and be accepted);

“Assessing the Training of Community Arts in Higher Education”

invited presentations (girls and boys club invites you to do a workshop or teacher training for example) eg;

Media Publications: DVDs or web installations

“Playing at Happiness,” Premiered April 2005 on the Gila River Indian Community, Thirty minute DVD; poetic and performative exploration of the meaning and pursuit of happiness on GRIC.

- Official Selection of the 2005 First Nations Film & Video Festival, Designated a Festival Highlight Film.

Dramaturgical presentations/publications (you facilitate a talk back or workshop, create a study guide etc. You will want to list these separately. EG

Digital Media and the Elementary Classroom, June 2005—Tennessee Arts Academy, Theatre Clinician, Nashville. I was invited to teach at a week long, intensive workshop and colloquium for outstanding elementary school teachers. I worked with 21 K-6 grade teachers as well as library specialists, and district administrators teaching them how to integrate multi-media and performance into their social contexts, community programming, and curriculum.

Through the Heart of an Artist: Creativity, Youth, and Social Contexts, April 2005—Keynote address to the Annual International Conference of the Intel Computer Clubhouse Network. The Clubhouse was founded in 1993 by The Computer Museum (now part of Boston's Museum of Science) in collaboration with the MIT Media Lab to serve as a model after-school program focused on providing youth the technological tools to express themselves, Scottsdale, AZ.

Three Day Drama Residency—Bureau of Indian Affairs Elementary/Middle School at Seba Dalkai on the Navajo Reservation, March 01.
Classroom Teaching: this will be further divided into age groups and kind: (if you have certification list it here)

University teaching: list the classes you sole taught along with a brief description of the course as well as what you were responsible for develop course syllabi, assignments, all grading et cetera; Teaching assistants (TAships) should be listed separately, along with your responsibilities (if you only graded list that responsible for all grading in a 350 ethics in film making practices course which included four tests and three papers...whatever. I suggest that you include FOR NOW, your 598 teaching internships on your vita as TAships.

Secondary teaching: list the classes taught and the time you spent, along with where. This includes workshops btw as well as traditional teaching gigs. If you classroom experience is extensive, you can write an overview of your accomplishments (grew theatre program from 3 classes to 6 and from 2 shows to 8..whatever)

Primary teaching: see above just with prk-5/6 grade

AND/OR Recreational Arts classes: eg you taught Saturday classes for childsplay (see note below though)

Community-based Arts Residencies and (Public Scholarship if appropriate): I list these by time and by residency. Just be sure you standardize your style. Please note that as a cb artist I list the highlighted classes as residencies not teaching (I ran them in a particular way, but nevertheless, if you are primarily a pedagogue then you should list these in classroom teaching —again its how you think of it and want to be known as.

Community-based projects for 2002

Museum-Based Drama: 6 week Saturday class for 5-7 year olds run in conjunction with the ASU Art Museum.

Site-Specific Drama: 6 week Saturday class for 8-12 year olds based on the unique architecture, gardens, and materials on ASU Main’s campus.

Friendship Village Storytelling Project: Supervised a six week storytelling-performance project for residents at the Friendship Village Retirement Facility.

How the Sun was Stolen Original performance and workshop conducted for 3 and 4 year olds in day care environments. May.

Pappas School Monster Extravaganza. Residency at the Tempe Campus of the Pappas School for Homeless Children focusing on ‘what happens when we are scared’. October.

Selected Theatre and Performance Work: divide this category up as appropriate: directing, acting, management, spoken word, music/played or sung as appropriate. You may want to leave out your role as an onion in 3rd grade.

Selected relevant work/internship experiences—as appropriate.

Professional service (vp for graduate student organization, et cetera)

Professional organization memberships
For more information and another perspective see:
http://creativeinfrastructure.org/2013/09/19/academic-cv-arts-and-humanities/
APPENDIX F: End of the Semester Reviews

All TFY students have a formal end of the semester review in which faculty evaluate students’ progress through their degree. In your first year, students meet with the full TFY faculty (and other relevant faculty as needed). Advanced students have an advisory committee constructed by the student as dictated by students’ individualized learning goals.

MFA Mentoring Worksheet

Name: ____________________________ Date of Meeting: ________________

Complete a narrative self-assessment of your work/learning to date in the following categories and email/or print out copies to all TFY Faculty 24 hours PRIOR to your meeting. Not all of these categories will be relevant for every individual. For each section you should be sure and note: Personal Goals, Questions, & Challenges as you Move Forward.

Course Work
Facilitating Creative Work
Teaching/Pedagogy
Studio Praxis/Directing
Service
Grants, conference presentations & Networking
Work/Life Balance
Employment
Other: (including internships, & research & writing)
APPENDIX G: Asking for Recommendations

Recommendations are the grease that lubricates the academic and educational job market. Your faculty write 30-70 recommendations a year. Certain protocols help the recommendations run a bit more smoothly (although each faculty has their own quirks).

IN GENERAL:

When asking for a recommendation provide the following:

- Ask if we feel comfortable writing a recommendation for you (if we do not think we can provide a solid recommendation we will chose NOT to write a lukewarm one).
- A job description
- A clear deadline
- A link or address to mail or email said recommendation
- A bulleted list of what you want discussed
- An updated CV

Also, most faculty let you know when they have completed the recommendation. IF they do not inform you and the deadline is nigh…send a gentle reminder.
APPENDIX H: Brief Timeline of Theatre for Youth at ASU

1960  Don Doyle receives MA from Northwestern, studied with Winifred Ward and Rita Criste.
1962  Don Doyle returns to ASU as a faculty member
1964  Arizona Board of Regents approves creation of the ASU College of Fine Arts
1974  Lin Wright chairs Child Drama MA with emphasis in Child Drama created
1977  Department of Theatre established as a separate in the College of Fine Arts
1978  Bill Akins becomes Theatre Department Chair
1979  Creation of Child Drama Collection
Sept 6, 1980  Arizona Board of Regents approves the MFA in Children’s Theatre
1981  Johnny Saldaña joins faculty
1983-1996  Lin Wright Chairs Theatre Department
1984  Don Doyle heads Child Drama program (BFA & MFA in Child Drama)
1988  Name change to MFA in Theatre with an emphasis in Theatre for Youth
1988  U.S. News Guide to America’s Best Colleges listed the Child Drama program as a “distinctive academic program”
1990  Roger Bedard and the AATE National Office come to ASU
1991  AZ Board of Regents authorizes a Ph.D. degree in Theatre with a concentration in Theatre for Youth
1991  Don Doyle retires
1993-1999  International Youth Arts Festival Host
1994  J. Robert Wills becomes Dean of Herberger College of Fine Arts
1994  Barbara Salisbury Wills joins faculty
1996  Lin Wright Retires
1996  ArtsWork created by Roger Bedard
1999  Pamela Sterling joins faculty
2000  Name change to The Katherine K. Herberger College of Fine Arts
2000  Stephani Etheridge Woodson joins faculty
2001  Theatre and Performance of the Americas Ph.D. created
2012  Roger Bedard retires. Erika Hughes joins the faculty
2014  Johnny Saldaña retires. Mary McAvoy joins the faculty
2015  Kristin Hunt joins the faculty
APPENDIX I: ARIZONA: Bits and Bobs

1. Arizona has 3,928 mountain peaks and summits—more mountains than any one of the other Mountain States (Colorado, Idaho, Montana, Nevada, New Mexico, Utah, and Wyoming).
2. All New England, plus the state of Pennsylvania would fit inside Arizona.
3. Arizona became the 48th state and last of the contiguous states on February 14, 1912.
4. Arizona’s disparate climate can yield both the highest temperature across the nation and the lowest temperature across the nation in the same day.
5. There are more wilderness areas in Arizona than in the entire Midwest. Arizona alone has 90 wilderness areas, while the Midwest has 50.
6. Arizona has 26 peaks that are more than 10,000 feet in elevation.
7. Arizona has the largest contiguous stand of Ponderosa pines in the world stretching from near Flagstaff along the Mogollon Rim to the White Mountains region.
8. Yuma, Arizona is the country’s highest producer of winter vegetables, especially lettuce.
9. Arizona is the 6th largest state in the nation, covering 113,909 square miles.
10. Out of all the states in the U.S., Arizona has the largest percentage of its land designated as Tribal lands.
11. The “Five C’s” of Arizona’s economy are: Cattle, Copper, Citrus, Cotton, and Climate.
12. More copper is mined in Arizona than all the other states combined, and the Morenci Mine is the largest copper producer in all of North America.
13. Covering 18,608 sq. miles, Coconino County is the second largest county by land area in the 48 contiguous United States.
14. The world’s largest solar telescope is located at Kitt Peak National Observatory in Sells, Arizona.
15. Bisbee, Arizona is known as the Queen of the Copper Mines because during its mining heyday it produced nearly 25 percent of the world’s copper and was the largest city in the Southwest between Saint Louis and San Francisco.
16. Arizona grows enough cotton each year to make more than one pair of jeans for every person in the United States.
17. Labor and civil rights activist, Cesar Chavez was born in Yuma.
18. In 1912, President William Howard Taft was ready to make Arizona a state on February 12, but it was Lincoln’s birthday. The next day, the 13th, was considered bad luck so they waited until the following day. That’s how Arizona became known as the “Valentine State.”
19. When England’s famous London Bridge was replaced in the 1960s, the original was purchased, dismantled, shipped stone by stone and reconstructed in Lake Havasu City, Arizona, where it still stands today.
20. Mount Lemmon, in the Santa Catalina Mountains, is the southernmost ski resort in the United States.
21. Rooster Cogburn Ostrich Ranch in Picacho, Arizona is the largest privately-owned ostrich ranch in the world outside South Africa.
22. If you cut down a protected species of cactus in Arizona, you could spend more than a year in prison.
23. The world’s largest to-scale collection of miniature airplane models is housed at the library at Embry-Riddle Aeronautical University in Prescott, Arizona.
24. The only place in the country where mail is delivered by mule is the village of Supai, located at the bottom of the Grand Canyon.
25. Located on Arizona’s western border, Parker Dam is the deepest dam in the world at 320 feet.
26. South Mountain Park/Preserve in Phoenix is the largest municipal park in the country.
27. Oraibi, a Hopi village located in Navajo County, Arizona, dates back to before A.D. 1200 and is reputed to be the oldest continuously inhabited community in America.
28. Built by Del Webb in 1960, Sun City, Arizona was the first 55-plus active adult retirement community in the country.
29. Petrified wood is the official state fossil. The Petrified Forest in northeastern Arizona contains America’s largest deposits of petrified wood. (There is a joke here about adult retirement communities, but you will have to go there yourself)
30. Many of the founders of San Francisco in 1776 were Spanish colonists from Tubac, Arizona.
31. Rainfall averages for Arizona range from less than three inches in the deserts to more than 30 inches per year in the mountains.
32. Rising to a height of 12,643 feet, Mount Humphreys north of Flagstaff is the state’s highest mountain.
33. Roadrunners are not just in cartoons. In Arizona, you’ll see them running up to 17-mph away from their enemies and cars.
34. The Saguaro cactus is the largest cactus found in the U.S. It can grow as high as a five-story building and is native to the Sonoran Desert, which stretches across southern Arizona.
35. Sandra Day O’Connor, the first woman appointed to the U.S. Supreme Court, grew up on a large family ranch near Duncan, Arizona. She lives here now and is active in work with democracy and youth.
36. The best-preserved meteor crater in the world is located near Winslow, Arizona.
37. The average state elevation is 4,000 feet.
38. The Navajo Nation spans 27,000 square miles across the states of Utah, Arizona and New Mexico, but its capital is seated in Window Rock, Arizona.
39. The amount of copper utilized to make the copper dome atop Arizona’s Capitol building is equivalent to the amount used in 4.8 million pennies
40. Near Yuma, the Colorado River’s elevation dips to 70 feet above sea level, making it the lowest point in the state.
41. The geographic center of Arizona is 55 miles southeast of Prescott near the community of Mayer.
42. You could pile four 1,300-foot skyscrapers on top of each other and they still would not reach the rim of the Grand Canyon.
43. The hottest temperature recorded in Arizona was 128 degrees at Lake Havasu City on June 29, 1994
44. The coldest temperature recorded in Arizona was 40 degrees below zero at Hawley Lake on January 7, 1971.
45. A saguaro cactus can store up to nine tons of water.
46. The state of Massachusetts could fit inside Maricopa County (9,922 sq. miles).
47. The westernmost battle of the Civil War was fought at Picacho Pass on April 15, 1862 near Picacho Peak in Pinal County. Because they did not know the war was over and that they had lost.
48. There are 11.2 million acres of National Forest in Arizona, and one-fourth of the state forested.
49. On June 6, 1936, the first barrel of tequila produced in the United States rolled off the production line in Nogales, Arizona.
50. The Sonoran Desert is the most biologically diverse desert in North America.
51. Bisbee is the Nation’s southernmost mile-high city.
52. The two largest man made lakes in the U.S. are Lake Mead and Lake Powell—both located in Arizona.
53. The longest remaining intact section of Route 66 can be found in Arizona and runs from Seligman to Topock, a total of 157 unbroken miles.
54. The 13 stripes on the Arizona flag represent the 13 original colonies of the United States.
55. Prescott, Arizona is home to the world’s oldest rodeo, and Payson, Arizona is home to the world’s oldest continuous rodeo—both of which date back to the 1880s.
56. Kartchner Caverns, near Benson, Arizona, is a massive limestone cave with 13,000 feet of passages, two rooms as long as football fields, and one of the world’s longest soda straw stalactites: measuring 21 feet 3 inches.