Ph.D. Theatre for Youth and Community Application Process ................................................. 4
Program of Study: Ph.D. Theatre for Youth and Community ................................................... 6
  Ph.D. Goals and Outcomes ........................................................................................................... 6
  Degree Requirements .................................................................................................................. 6
  Coursework: ................................................................................................................................. 7
  Interactive Program of Study (iPOS): ......................................................................................... 7
Grading and Progress toward Degree: ....................................................................................... 8
Advisement Meetings (every semester): .................................................................................... 8
Satisfactory Academic Progress .................................................................................................. 8
Dismissal Criteria .......................................................................................................................... 10
Academic Integrity ....................................................................................................................... 11
Graduate Courses in Theatre for Youth and Community and Theatre Education .............. 11
Examinations and Evaluations: .................................................................................................. 12
  Diagnostic Exam/Qualifying Exam ......................................................................................... 12
  Comprehensive Exam ............................................................................................................... 12
Student’s Dissertation Committee ............................................................................................... 13
  Roles and Responsibilities of the Committee Members .......................................................... 13
THE DISSERTATION ...................................................................................................................... 14
  The Prospectus ........................................................................................................................... 14
  The Dissertation ........................................................................................................................ 14
Theatre for Youth and Community Faculty ................................................................................ 15
Child Drama Collection, Hayden Library ................................................................................... 18
Special Opportunities for Research and Teaching (RA/TAships) ............................................ 22
  Area Schools & Libraries .......................................................................................................... 23
  College Teaching Opportunities ............................................................................................... 24
Fingerprint Clearance Cards ....................................................................................................... 24
Scholarships and Fellowships .................................................................................................... 24
Internet Listserve ........................................................................................................................ 25
Conference Attendance ............................................................................................................. 25
Monthly Area Meetings, Graduate Student Salons and GPSAA .............................................. 26
Semester Evaluations (See: APPENDIX F: End of the Semester Reviews) ............................. 26
Guest Artists/Scholars .................................................................................................................. 27
School of Film, Dance and Theatre Productions ...................................................................... 27
Local Theatre ............................................................................................................................... 27
APPENDIX A: SUGGESTED TIMELINE FOR DOCTORAL DEGREE COMPLETION ...... 29
APPENDIX B: DIAGNOSTIC AND COMPREHENSIVE EXAM GUIDELINES ............ 30
  Study Strategies ....................................................................................................................... 31
APPENDIX C: EXEMPLARY DISSERTATION SCHEDULES ...................................................... 33
APPENDIX D: List of Past Ph.D. Dissertations (chronologically): ............................................. 35
APPENDIX E: STUDENT ENRICHMENT GRANT APPLICATION .................................. 38
APPENDIX F: OTHER SOURCES OF FUNDING .................................................................... 40
APPENDIX G: Committees ......................................................................................................... 43
APPENDIX H: Professional Development/Portfolio Guidelines .................................................. 45
APPENDIX I: Transforming Resumes into Curriculum Vita ....................................................... 47
APPENDIX J: End of the Semester Reviews .............................................................................. 51
APPENDIX K: Asking for Recommendations ............................................................................. 54
APPENDIX L: Brief Timeline of Theatre for Youth and Community at ASU ........................... 55
APPENDIX M: ARIZONA: Bits and Bobs .................................................................................. 56
Theatre for Youth and Community Program Overview

MISSION
The Arizona State University Theatre for Youth and Community 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 and Community (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 and Community. 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 Ph.D. in 1995. We cultivate our forty-plus-year tradition of Theatre for Youth and Community 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, Applied Theatre, and Intergenerational Performance.

The Theatre for Youth and Community 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 and three PhDs every two years.
Ph.D. Theatre for Youth and Community Application Process

Full instructions for applying to the program appear in Appendix A and can also be found at http://theatrefilm.asu.edu/degrees/grad/Ph.D./theatre_for_youth.php

Application deadline: *January 15 odd years only for all application materials.* The application process involves materials required by both the Graduate College and the School of Film, Dance and Theatre. In addition, we will need to conduct a Zoom or in-person interview after all application materials have been received.

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 to the Graduate College include:

- Graduate Application Form
- Application Fee
- Official Transcripts from each college or university from which all degrees were earned
- Official Test Scores for the Graduate Record Examination (GRE) and, if applicable, the Test of English as a Foreign Language (TOEFL) or an approved equivalent

**Send the above materials to:**

**If sending by U.S. Postal Service:**
Arizona State University  
Graduate Admission Services  
PO Box 870112  
Tempe, AZ 85287-0112

**If sending by FedEx, DHL or UPS:**
Arizona State University  
1151 S. Forest Avenue, #SSV112  
Tempe, AZ 85287-0112

School of Film, Dance and Theatre 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 Ph.D. degree. These materials should be sent directly to the School of Film, Dance and Theatre:

- **Statement of Purpose.** In this statement, applicants should cogently explain their research and educational philosophies and future career goals. After reading these statements the Ph.D. faculty should understand not only applicants’ current passions, but also why the ASU Theatre for Youth and Community program and its faculty would be an appropriate fit to meet their educational, philosophical and scholarly goals.
- **Current Curriculum Vitae**
- **Sample of Scholarly Writing**
- **Three Letters of Recommendation** from scholars familiar with your work in artistry, scholarship, education, and activism.
Send the above materials to:
Graduate Secretary
Arizona State University
School of Theatre & Film
PO Box 872002
Tempe AZ 85287-2002

(480) 965-5337 -- phone
(480) 965-5351 -- fax
http://theatrefilm@asu.edu

Interview:
While an in-person interview is not required, we strongly advise prospective students to visit the ASU campus to meet with students and faculty. A Ph.D. program is a significant investment of time and money and a program’s context matters. We do require a virtual (Zoom or Skype) interview. To set up either a virtual or campus interview contact:

Dr. Stephani Etheridge Woodson
Arizona State University
School of Film, Dance and Theatre
PO Box 872002
Tempe, AZ 85287-2002
swoodson@asu.edu
Program of Study: Ph.D. Theatre for Youth and Community

Ph.D. Goals and Outcomes

All TYA Ph.D. students are expected to demonstrate advanced literacy in the following areas.

1. Theatre History and Literature
   - Issues in historiography
   - Knowledge of traditional historical narratives
   - Familiarity with a wide range of dramatic literature
   - Familiarity with the historical arc of theatre for young audiences in diverse contexts
   - History of childhood

2. Dramatic and Performance Theory
   - Traditional histories of dramatic theory
   - Contemporary theoretical lenses
   - Discourses of contemporary performance and cultural studies
   - Discourses of contemporary childhood studies

3. Research Methodologies appropriate to a variety of critical inquiries, including:
   - Critical analyses of texts and performances
   - Performance ethnography
   - Qualitative Inquiry
   - Critical case study

4. Children’s educational history and relevant contemporary theories and metrics

5. Professional skills in research presentation (oral and written) for competitive entry into the academic market.

Degree Requirements

The timeframe for completion of the 60 resident credit hours required for the degree is four years. A suggested timeline for degree completion appears in Appendix B of this document. Fluency sufficient for graduate work in a second language or 6 total hours of approved research methods coursework is a degree requirement, and ideally will be linked to a practicum experience and/or substantial research project within the student’s area of inquiry. If you have fluency in another language but wish to work in academia, we HIGHLY RECOMMEND you take as many research courses as possible. While production work is not integral to this program, it is expected that candidates will have prior experience in theatre and/or performance. Work that resituates the traditional boundaries between theory and practice is strongly supported.

The course of study is designed to provide substantive historical and theoretical grounding in the field, while allowing flexibility in the choice of specialized seminar and practical experiences. The first year of study immerses students in the theoretical and practical groundwork of performance research in general, and modalities of performance with, by and for children in particular. In the second/third years, students build on research interests identified in the first year through specialized coursework and practical experience.

Research and teaching assistantships are available to assist with faculty projects and undergraduate instruction in the department’s theatre history, literature and criticism area. We do not accept Ph.D. students without providing a 50% time assistantship.
Coursework:

Core Required Classes:
The 700 Advanced Research Methods (3)
The 505 Dramatic Theory and Criticism (3)
The 520 Theatre History (3)
THP 511 Methods of Teaching Drama (3) or THE 581 Methods of Teaching Theatre (3)
THP 514 Community Based Drama (3)
The 524 Adv. Studies Theatre for Young Audiences (3)
THP 598 College Teaching: Methods Course (Revolving topics) (3)
The 591 Pro Seminar (3)
THP 611 Research in Drama Education (3)
The 691/791 Rotating Topics Seminar (3)
The 691/791 Rotating Topics Seminar (3)
The 792 Research/THE 799 Dissertation (24)

Research Requirement (6):
Successful completion of a Language Exam (as approved by your graduate Committee) or successful completion of two 3-hour, approved graduate-level research methodology classes from outside the SoFDT. If you wish to be competitive for Colleges of Education as well as Theatre schools we that you take more than more than 6 hours of research in educational methods and include at least one statistics course.

Elective Hours:
Doctoral students select elective classes (in consultation with their advisors) to prepare for exams, to satisfy the research requirement, and to acquire the literacy necessary for their chosen research area. Such courses are selected from within SoFDT offerings as well as from units throughout the university.

Exams:
Each doctoral student must complete all phases of the comprehensive exams before being advanced to candidacy and commencing the dissertation. (More detailed explanation follows)

Dissertation:
The dissertation must constitute an original contribution to the knowledge and understandings of the field. See Appendix E for a complete list of past ASU TFY Dissertations.

Interactive Program of Study (iPOS):
In conjunction with the head of their Ph.D. concentration, 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. You must print out your electronic submission and have it signed by your program advisor and then turn said hard copy into the graduate secretary. 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.

**Grading and Progress toward Degree:**
Students are expected to proceed through the program in timely fashion. A grade of Incomplete or a grade below B jeopardizes student progress in the program, and will be taken into consideration as part of the student’s overall evaluation (see below). Courses for which students have earned a grade below B cannot be included in the student’s Program of Study. The Ph.D. committee will evaluate the student’s progress through classes and other degree requirements each semester, and make appropriate recommendations regarding continuation in the program. Unsatisfactory progress may result in termination, cancellation of financial support, or transfer to probationary status. The following guidelines and requirements do not supersede those established by the Graduate Office nor School/Institute by-laws, as applicable.

**Advisement Meetings (every semester):**
At the end of every semester, students meet with their advisors to review their recent and ongoing progress in coursework and teaching/research assistantships. To assist in this, we have developed a **Ph.D. Mentoring Worksheet** (see Appendix J), which will help you to self-assess areas of progress and needs for future improvement. They serve as the “agenda” for each end-of-semester advisement meeting, but students and advisors are free to call such a meeting at any time, and encouraged to update their worksheets regularly.

**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 Ph.D. 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
- Research
- Dissertation defense
- Teaching Assistant/Research Assistant Assignments/Evaluations
- One-on-one mentoring meetings

The Theatre for Youth and Community 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. 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. Successfully acquire a fingerprint clearance card
2. 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.
3. Satisfy all requirements of the graduate degree program.
4. Satisfy the maximum time limit for graduation from the student’s graduate degree program (six years for master’s, ten years for doctoral).
5. **Doctoral students must comply with the five-year time limit for graduation after passing the comprehensive examinations.**
6. 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](https://graduate.asu.edu/sites/default/files/cdpm/asu-graduate-policies-and-procedures_0.pdf)
7. Successfully complete the culminating experience and the oral defense of the culminating experience.
8. 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 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.

**Professionalism Rubric**
Graduate students in Theatre for Youth and Community 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.

<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, inappropriate emotions.</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>
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.

**Graduate Courses in Theatre for Youth and Community and Theatre Education**
Students in Theatre for Youth and Community create a program of study comprised of course work and individualized projects. Course work typically includes specific Theatre for Youth and Community courses, courses selected from the wider theatre discipline (such as playwriting, directing, arts management, etc.), and courses from throughout the university (child development, education, visual ethnography, children’s literature, arts policy, non profit management, etc.).

Arizona State University is one of the largest universities in the United States and has vast choice with regard to course work. Each student works closely with their faculty and program advisor to chart a course of study that makes the most sense to the individual’s long term career plans.
Examinations and Evaluations:

Diagnostic Exam/Qualifying Exam
*Toward the end of the student’s first year of matriculation in the program he/she will be evaluated through the following means:

1. The Ph.D. committee will review the student’s first-semester grades and progress in second-semester classes, as well as in teaching and research assistant assignments.
2. The student will be given a diagnostic examination designed to assess his/her knowledge of, and ability to use, basic theoretical concepts and scholarly skills. (See Appendix C.) The examination will be given to all first-year Ph.D. students in the last full week of classes in the spring semester. It will consist of a six-hour, two-question written essay examination. Questions will be drawn from the coursework completed to that point. The examination will be evaluated by members of the Ph.D. committee.
3. After reviewing the student’s overall progress and the results of the diagnostic examination, the Ph.D. committee will determine whether the student should a) continue in the program, b) continue with warnings about deficiencies that need to be addressed, or c) be terminated.
4. The Ph.D. committee will meet with each student individually to present the committee’s decision regarding the student’s continuation in the program. These meetings typically occur on Reading Day.
5. If successful with these exams, within the next two weeks the student will submit a list of 50 plays, covering a variety of historical periods and places, to the Ph.D. committee for approval. This list will form the basis for the first phase of the next round of comprehensive exams (see next section as well as Appendix C).

Comprehensive Exam
*Prior to the fifth semester of the student’s matriculation in the program (typically August of the 3rd year), he/she will undergo a multi-part evaluation consisting of the following:

1. The Ph.D. committee will evaluate the student’s progress to date in coursework and in TA/RA responsibilities, to determine whether the student is ready to proceed to the comprehensive examinations.
2. The student will be given a written comprehensive examination (see Appendix C for guidelines). This examination will be held over two days during the week before fall semester classes begin. It will consist of two parts: on the first day the student will write two essays on general topics. These questions will be based on the list of 50 plays previously submitted by the student to the Ph.D. committee, and will be composed and evaluated by members of that committee. On the second day, the student will write two essays on topics from his/her area of concentration (TFY or TPOA). These questions will be composed and evaluated by members of the Ph.D. committee.
3. Upon completion of the written comprehensive examination, the student will be given a take-home assignment, designed by the Ph.D. faculty in the student’s concentration. The
student will have two weeks in which to write a 15-20 page essay on the topic. The essay will then be evaluated by Ph.D. faculty in the student’s concentration.

4. After faculty review of the on-site and take-home examinations, the student will be invited to an oral examination given by members of the Ph.D. committee that will range over both components of the comprehensive exam, as well as other topics as appropriate.

5. As a result of these evaluations, the student will be advised as to whether s/he has passed or failed the comprehensive examination process. Failure to pass the comprehensive examination will result in termination from the program. According to university policy, a student who fails a comprehensive examination may, under extraordinary circumstances, be allowed to retake the examination. For more information on all Graduate College Doctoral Degree Program Requirements and Policies, please visit the Graduate College Website at http://graduate.asu.edu/faculty_staff/policies/doctoral_degree_requirements .

Student’s Dissertation Committee
The student, after consultation with the Director of Graduate Studies and the head of the appropriate Ph.D. program, will choose a Dissertation Supervisor (from the list of faculty approved by the Graduate School to supervise doctoral dissertations), and at least two other faculty to serve on the committee as additional readers. If the proposed dissertation is substantially based in a discipline other than theatre (e.g., Education, Anthropology, Communications, etc.), we require at least one reader from that discipline. The student will bring the list of Supervisor and committee members to the Director of Graduate Studies for final approval. The selection of a committee will typically occur after the student successfully completes the evaluation process in the fifths semester of doctoral matriculation.

Roles and Responsibilities of the Committee Members
Note: the student is responsible for coordinating prospectus and dissertation 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 Division of Graduate Studies 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 chapter drafts
• Mentors subsequent drafts
• Gives approval for committee review of prospectus and dissertation
• Arbitrates contradictory comments from other committee members before and after defense
• Facilitates defense meetings

Committee Members (Readers)
• Provide guidance to student during the prospectus and dissertation writing process on important sources and approaches relative to the Committee Member’s area of expertise, as appropriate in the development of the student’s project.
• Provide detailed written commentary, in timely fashion, about the first draft of the prospectus and dissertation they receive
• Are available to student and Supervisor to answer questions about that commentary
• Read the revised, final draft of prospectus and dissertation and provide additional commentary on this final draft
• Attend prospectus and dissertation defenses
• If necessary, read final version incorporating changes recommended in last round.

THE DISSERTATION
The dissertation must constitute an original contribution to the knowledge and understandings of the field. This section outlines the steps students should take to complete it in a timely fashion. For examples of dissertation schedules for spring and fall graduations, see Appendix D.

The Prospectus
After successful completion of the comprehensive examinations and evaluation, the student will draw up a dissertation prospectus in consultation with his/her Dissertation Supervisor. This is a substantive document that a) outlines the state of current research in the field about the student’s topic and the need for further research on that topic; b) describes the research the student expects to complete on that topic, including a provisional chapter outline; and c) discusses the project’s importance as an original contribution to the field of theatre and performance studies. A comprehensive bibliography must accompany the prospectus. When the Supervisor deems that the prospectus is in good order, it will be distributed to the other members of the student’s Dissertation Committee and a date for an oral prospectus defense will be chosen. Upon successful defense of the prospectus, the student will be advanced to candidacy. Attention must be paid to Graduate College deadlines for advancement to candidacy in a given semester.

The Dissertation
The dissertation process consists of a number of steps (see Appendix D for a recommended timeline for completion of these steps):
• The student will consult frequently with the Dissertation Supervisor in the early stages of researching and writing the dissertation. Together, they will establish a series of deadlines by which the student will turn in drafts and the Supervisor will return them with comments. Initially, the student will turn each chapter or section into the Supervisor only.
• When the Supervisor is satisfied with the entire draft, the student will then distribute it to the other readers. Readers must be given sufficient time for a careful review.
• After the readers have read and commented upon the draft, the student will revise the draft.
• Where the readers have made contradictory comments or where other problems emerge, the student will consult with the Supervisor, and the Supervisor will seek a resolution.
• The student will then submit the fully revised draft to the Supervisor and other readers for final approval.
• The student will then take the draft to the Graduate College for format approval and permission to schedule a two-hour oral defense of the dissertation, which by University policy is open to the public.
• After the oral defense, the student will make any additional revisions suggested by the committee.
• The Supervisor and/or committee will review the draft again if necessary.
• The student will then bring the draft to the ASU Bookstore for binding, and supply a copy of the completed dissertation to the School of Film, Dance and Theatre (it is not necessary that it be professionally bound).

**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.

**Theatre for Youth and Community Faculty**

Ph.D. 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 and Community and community cultural development.

**Stephani Etheridge Woodson** is a Professor of Theatre at Arizona State University where she serves as Director of the Theatre for Youth and Community MFA and Ph.D. programs and Director of Design and Arts Corps for the Herberger Institute. Dr. Etheridge 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.

**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 and Community, program. The position became full-time with continuing appointment in 1994.

Krzys’ artistic career in Theatre for Youth and Community 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 of the 2007 Lin Wright Special Recognition Award for her work in documenting the history of Theatre for Youth and Community. She also recently was awarded the Campton Bell Lifetime Achievement Award AND the Children’s Theatre Foundation Medallion.

**Mary McAvoy** is an assistant professor of Theatre (Theatre Education and Theatre for Youth and Community) 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.

**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 American (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 and Community 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 Britisher 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
**Special Opportunities for Research and Teaching (RA/TAships)**

Students in the Ph.D. program can avail themselves of a number of unique resources across ASU and within the Herberger Institute. Check the ASU website for more information.

**Graduate Certificates**
allow students to deepen their experiences within relevant fields of inquiry and professional practice:

- Scholarly Publishing
- Gender Studies, African Studies, and Socio-Economic Justice
- Socially Engaged Practice in Design and the Arts
- Non-Profit Leadership
- Latin American Studies

**ASU’s Library holdings**
are extensive, and include the following Special Collections:

- Labriola National American Indian Data Center
- Chicana/o Research Center
- Child Drama Collection
- Benedict Visual Literacy Collection

**Ongoing Initiatives**

**Performance in the Borderlands**
This initiative affords students the opportunities to work with established and emerging artists in the arts of producing and presenting performance.

**The Cross-Cultural Dance Resources Initiative**
supports the performing and scholarly communities interested in dance as an expression of culture. Chris Miller archives and manages this resource.

**The Kax Herberger Center for Arts, Design and Young People**
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 and Community graduate students a myriad of opportunities working with young people from throughout the state.

Some of the diverse ARTSWORK projects incorporating Theatre for Youth and Community 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.
• 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.
• The Arizona Arts Education Resource Center (http://artswork.asu.edu), an internet-based resource center for arts educators.
• 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, and include primarily Native American, Hispanic, and White youth.

Hemispheric Institute for Performance and Politics
An important and quite unique aspect of Doctoral work at SoFDT comes from the School’s affiliation with the Hemispheric Institute for Performance and Politics, administered through New York University’s Department of Performance Studies, Tisch School of the Arts and Graduate School of Arts and Sciences.

The Hemispheric Institute for Performance and Politics is a consortium of institutions, artists, scholars, and activists dedicated to exploring the relationship between expressive behavior (broadly construed as performance) and social and political life in the Americas. The performance activities included within the scope of the consortia’s focus range from theatre and dance to ritual and religious practice and political events.

Affiliate institutions in the United States include New York University, Harvard University, Yale University, Northwestern University, the University of Chicago, Brown University, Trinity College, University of Pittsburgh, and Dartmouth College. Latin American institutions include the Universidade de Sao Paulo, Universidade Federal da Bahia, Universidad Nacional Autónoma de México; Colegio de Michoacan, and the Pontifica Universidad Católica de Perú.

Affiliation provides the following benefits:

• Collaborative course development and concurrent delivery with electronic exchange across affiliate institutions.
• Collaborative research and artistic projects.
• Student and faculty publication through a peer-reviewed e-journal and print series published in association with the Institute.
• Student and faculty training and professional development through workshop series, international conferences and workshops, and research collaboration.
• Research funding to students and faculty granted through Rockefeller Foundations funds available to affiliate members.
• Opportunity to host the Institute’s Intercambio (an academic and arts festival that focuses on the Americas) here at ASU with partial funds provided by the consortia.
• Access to the digital archive project on Performance in the Americas. This project seeks to develop the first comprehensive digital archive on the subject.

College Teaching Opportunities
Teaching opportunities for Ph.D. TYA 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: THP 101 Introduction to Acting, THP 311 Improvisation with Youth, THP 312 Puppetry and Children.

Before graduate students can instruct a course independently for ASU’s School of Theatre and Film, 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
PhD 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 Theatre and Film.

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 and Community graduate studies.

**The Lin Wright Theatre for Youth Scholarship:**  An annual award to support excellence in Theatre for Youth and Community 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 and Community faculty and all students currently enrolled and in residence in the graduate Theatre for Youth and Community 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 and Community 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 Area Meetings, 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 Theatre for Youth and Community 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)
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 and Community field as well as scholars engaged in the latest theatre research.

Visitors to ASU have included:


Noted Theatre Artists:

School of Film, Dance and Theatre Productions
The ASU School of Film, Dance and Theatre offers a Mainstage "subscription series" season of 4 - 6 productions. Each season offers at least one Mainstage production of a play for young audiences. Each season the School adopts an elementary to school to host at special matinee of this play, and Theatre for Youth and Community graduate students work with the teachers and students from the school to facilitate pre-show and post-show workshops. There is also a vital Student Production Board that sponsors several small-scale workshop productions. New works by student playwrights are the focus of the Ten Minute Play Marathon offered every fall semester, and the New Play Marathon in the spring, which features staged readings or workshops of full length plays.

Local Theatre
The Tempe/Phoenix area is home to several excellent professional, semi-professional and community theatre organizations. Most of these organizations have student-discounted tickets or offer opportunities to usher in exchange for free admission. Major touring shows, both mainstream and alternative, perform at Grady Gammage Auditorium at ASU, and at the nearby Scottsdale Center for Performing Arts.
In addition to large venues such as the Herberger Theatre in downtown Phoenix, the Valley area supports many small, semi-professional companies for adult audiences that offer exciting and innovative productions as well as a thriving alternative scene (Theatre in My Basement; Nearly Naked Theatre; and iTheatre, to name a few). There are also several ethnically specific companies such as the Arizona Jewish Theatre Company, Black Theatre Troupe, Teatro Bravo, and DeColores Writers/Actors Workshop.

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.
APPENDIX A: SUGGESTED TIMELINE FOR DOCTORAL DEGREE COMPLETION

The following timeline is based on a completion time of 4 academic years. Students may complete it in as few as 3 or as many as 7 (the maximum, which we don’t recommend, as it compromises both the quality of the project and your career trajectory). Several forms are mentioned here; they are not the only ones you will need in the course of your study here. A listing of all forms required by the Graduate College can be found at http://graduate.asu.edu/forms/index.html.

Semester 1: 9-12 hours of core and electives
Semester 2: 9-12 hours of core and electives
End of Semester 2: Diagnostic exams

Summer 1: Readings for Comprehensive Exams (50 plays, theory and history, per Exam Guidelines)

Semester 3: 9-12 hours of core and electives
File iPOS (Interactive Program of Study) after 50% of courses have been taken. For a tutorial, visit http://graduate.asu.edu/sites/default/files/POS_student_manual.pdf. Access to the iPOS for filing is through the student’s MyASU account.

Semester 4: 9-12 hours of core and electives
* Submit 1 page research focus statement

Summer 2: Study for Comprehensive exams

Beginning of Semester 5: Comprehensive exams
* File Report of Doctoral Comprehensive Exams
* Take Foreign Language Exam if required
* Select dissertation committee, submit Committee Approval Form if necessary (for special requests)

Semester 5: Final Course work, polish Dissertation prospectus
* Defend Prospectus December or January
* File Results of Doctoral Dissertation Proposal/Prospectus Form (note: both iPos and Report of Doctoral Comprehensive Exams must already be on file, and the Foreign Language Exam taken, if necessary)
* Student advances to candidacy with successful defense and submission of all reports

Semesters 6 – 7: Research and write dissertation (see specific schedules attached)

Semester 8: Defend dissertation
Submit Doctoral Defense Schedule Form, Format Approval Sheet and Survey of Earned Doctorates Form
APPENDIX B: DIAGNOSTIC AND COMPREHENSIVE EXAM GUIDELINES

Diagnostic Exam (End of Second Semester)

*Purpose:* To assess the student’s ability to describe and utilize important historical and theoretical concepts from their first year of coursework, applying them to given instances of theatre and performance.

*Description:* Six-hour take home exam, consisting of two questions of three hours each, individualized to the student based on program of study.

*Dates:* Students will be sent their exam questions by 9 a.m. on Friday morning. They will be due by 5 p.m. the following Monday.

*Preparing for the exam:* The exam will encompass material introduced in core coursework during the first academic year. Specifically, you will be expected to:

- Identify key theoretical approaches to theatre history (MA), dramatic literature, and performance (all).
- Describe the tenets of these approaches, demonstrating understanding of
  - Their contribution to the history of critical inquiry
  - The names of the key figures involved
  - Dates or periods of their emergence
- Ground this discussion with concrete examples from theatre or performative culture

*Study Strategies:*

- Review course readings and notes
- Hold study sessions with your peers to compare notes
- Write practice essays on key concepts
- Supplement your understanding with research in critical dictionaries, readers, etc.

*Evaluation:*

6. The examinations will be evaluated by members of the Ph.D. committee.
7. After reviewing the student’s overall progress and the results of this examination, the Ph.D. committee will determine whether the student should a) continue in the program, b) continue with warnings about deficiencies that need to be addressed, or c) be terminated.
8. The Ph.D. committee will meet with each student individually to present the committee’s decision regarding the student’s continuation in the program. **These meetings will be held on Reading Day.** Within one month, all passing doctoral students will submit a list of 50 plays covering the major periods in world theatre history, in preparation for the second exam (see below).

Comprehensive Exam (Fifth Semester)

*Purpose:* To assess student’s understanding of and ability to interrogate key historical and theoretical movements, based on independent and individualized research in general topics and in the area of specialization.
Part One: Timed exam

**Description:** This examination will be held on two consecutive days in the August following the second year of coursework. Dates are determined during spring semester evaluations. It will consist of two parts:

**Day One.** On the first day the student will write two, 3-hour essays on general topics. These questions will be composed and evaluated by members of the Ph.D. committee, based on two reading lists:

A. List of 50 plays covering major periods in world theatre history, composed by the student and submitted for prior approval to the advisor after passing the Diagnostic Exam. You are expected to know the following about each play:
   - Plot synopsis
   - Key themes, theoretical questions raised by play as drama or as cultural expression in its time and place
   - Importance to theatre history
   - Historical staging conventions
   - Issues involved in re-staging for today, if applicable

B. Readings in key theoretical concepts:
   - Structuralism/semiotics
   - Poststructuralism/deconstruction
   - Materialist theories (Marxism, neo-marxism, cultural studies)
   - Theories of gender and sexuality (feminisms, queer theory)
   - Critical race theories
   - Postcolonial theories

**Day Two.** On the second day, the student will write two, 3-hour essays on topics from his/her area of concentration (TFY or TPOA). These questions will be composed and evaluated by members of the Ph.D. committee.

**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 in the fall to clarify understanding.
- Write practice essays linking playtexts to cultural and theatrical contexts, and to contemporary critical theories, generally and within area of specialization.

Part Two: Take-Home Exam

Upon completion of the written comprehensive examination, s/he will be given a topic to research, assigned by the Ph.D. faculty in the student’s concentration, and based on the student’s input about possible dissertation research topics. Ideally, this will serve as good preliminary research for the dissertation prospectus.
The student will have two weeks in which to write a 15-20 page essay on the topic. The essay will then be evaluated by Ph.D. faculty in the student’s concentration, based on
- Successful address of question asked
- Thoroughness of research, including key texts in the topic area
- Clarity of writing
- Proper form (MLA)

If the student successfully completes the take-home portion of the examination, he/she will be invited to a two-hour oral examination given by members of the Ph.D. committee that will range over both the on-campus examinations and the take-home essay, as well as other topics if appropriate.

Scheduling of the Comprehensive exams occurs during the Spring semester for the next fall.

As a result of these evaluations, the student will be advised as to whether s/he has passed or failed the comprehensive examination process as a whole. Failure to pass the comprehensive examination will likely result in termination from the program. According to university policy, a student who fails a comprehensive examination may, under extraordinary circumstances, be allowed to retake the examination.
APPENDIX C: EXEMPLARY DISSERTATION SCHEDULES

Because of the number of steps in this process, students must be conscientious in meeting each of the deadlines, which are updated every semester by the Graduate College. The schedules below are recommended in order to meet these deadlines; students not following such a schedule jeopardize their ability to complete their degree in a given semester.

Spring Graduation

Before Winter Break: the Supervisor of the committee will have reviewed each chapter or section of the first draft and made recommendations for rewriting.

By January 15: the student has made the appropriate corrections and changes in each chapter or section and then submitted a second draft of the entire dissertation for the Supervisor’s review.

By February 15: the Supervisor will return the second draft to the student and the student will make any additional revisions recommended by the Supervisor.

March 1: the third draft, incorporating the revisions recommended by the Supervisor, is distributed to the other readers on the committee. Student submits final version to the Graduate College for format approval and permission to schedule a defense.

First Day after Spring Break: the committee readers return the dissertation with suggestions to the student. The student reviews the suggestions with the Supervisor where necessary, and completes the revisions suggested by the committee. The date, time and location of the defense is arranged.

March 31: the student applies for graduation.

April 1: if requested by the Supervisor, the student submits the fourth draft to the Supervisor and committee for final review.

By third Friday in April: student’s two-hour, public oral defense is held. Outcomes of the defense are: Pass; Pass with Minor Revisions; Pass with Major Revisions; Fail. The student’s graduation date is dependent upon the successful completion of any required revisions: revisions must be completed by the deadline for submitting the dissertation to the Graduate College for that Dean’s approval (see below), in order to graduate in the same semester. Otherwise, students apply for graduation in the following semester. The student’s Program of Study indicates the last semester in which the student may graduate; if the student exceeds the graduation date limit as designated in his/her Program of Study, the student must petition to the Graduate College for an extension.

By fourth Wednesday in April: revisions made and submitted to Graduate College for final format approval.

By fourth Friday in April (or first in May, depending on year): student has submitted the dissertation to the Graduate College for the Graduate Dean’s signature.

By first or second Friday in May (depending on year): the student has brought the appropriate number of copies of the dissertation to the ASU Bookstore for binding.
Fall Graduation

Before the end of the prior spring semester: the Supervisor of the committee will have reviewed each chapter or section of the first draft and made recommendations for rewriting over the summer.

By August 15: the student has made the appropriate corrections and changes in each chapter or section and then submitted a second draft of the entire dissertation for the Supervisor’s review.

By September 15: the Supervisor will return the second draft to the student and the student will make any additional revisions recommended by the Supervisor.

October 1: the third draft, incorporating the revisions recommended by the Supervisor, is distributed to the other readers on the committee. Student submits final version to the Graduate College for format approval and permission to schedule a defense.

October 15: Student applies for graduation.

Nov. 1: the committee readers return the dissertation with suggestions to the student. The student reviews the suggestions with the Supervisor where necessary, and completes the revisions suggested by the committee. The date, time and location of the defense is arranged.

Nov. 15: If requested by the Supervisor, the student submits the fourth draft to the Supervisor and committee for final review before the defense date.

By the Tuesday before Thanksgiving: student’s two-hour, public oral defense is held. Outcomes of the defense are: Pass; Pass with Minor Revisions; Pass with Major Revisions; Fail. The student’s graduation date is dependent upon the successful completion of any required revisions: revisions must be completed by the deadline for submitting the dissertation to the Graduate College for that Dean’s approval (see below), in order to graduate in the same semester. Otherwise, students apply for graduation in the following semester. The student’s Program of Study indicates the last semester in which the student may graduate; if the student exceeds the graduation date limit as designated in his/her Program of Study, the student must petition to the Graduate College for an extension.

By first Wednesday in December: revisions submitted to Graduate College for final format approval.

By first Friday in December: student has submitted the dissertation to the Graduate College for the Graduate Dean’s signature.

By second Friday in December: the student has brought the appropriate number of copies of the dissertation to the ASU Bookstore for binding.
APPENDIX D: List of Past PH.D. Dissertations (chronologically):

Schoenfelder, Joseph. “Mobilizing Hope: An Applied Drama Approach Toward Building Protective Factors in Behavioral Health.” 2018

Trent, Tiffany. “Spaces Speak: Radical Welcome in Youth Performance Spaces on Chicago’s Southside.” 2018

Waldron, Andrew. “Identity Spectrums, Analytic Adolescents, and 'Gays in Space!'; A Qualitative Investigation of Youth Queer Narrative Reception.” 2018


Schildkret, Elizabeth “Translanguaging in the Borderlands: Language Function in Theatre for Young Audiences Written in Spanish and English in the United States.” Diss. Arizona State University, 2017


Mystories about Culture, Conflict, and Identity,”, 2008.

APPENDIX E: STUDENT ENRICHMENT GRANT APPLICATION

Updated deadlines are available on the SoDFT website. Internal deadline are different than HIDA deadlines. (http://herbergerinstitute.asu.edu/admissions/undergrad/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 good 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. USE ALL RELEVANT FORMS—but you will not be considered eligible for funding (including seed funding in the form of Rita Christie scholarships) if you do not apply through the 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.

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. You may only send one application for funding so prioritize your opportunities.

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. You'll need to do that paperwork and arrange for your advisor's signature separately from the Student Enrichment Grant process.
APPENDIX F: OTHER SOURCES OF FUNDING

NOTE: Please check fellowship websites for updated deadlines and requirements. Also this list is NOT comprehensive and may not cover your area of specialization – please check the following website - http://graduate.asu.edu/financial/thesis.html for more information as well as conducting your own research on available fellowships.

Field Research Awards including International Research
Social Science Research Council (SSRC) International Dissertation Field Research Fellowship (IDRF) program supports full-time graduate students in the humanities and social sciences who are enrolled in doctoral programs in the United States, regardless of citizenship, conducting dissertation research outside the United States. www.ssrc.org/programs/idrf Fellowship funds are provided by the Andrew W. Mellon Foundation (www.mellon.org). The program is administered by the Social Science Research Council (www.ssrc.org) in partnership with the American Council of Learned Societies (www.acls.org).

ASTR Dissertation Research Fellowships. This total award amount of $3000 (may be split among two or three awarded). It is intended to assist Ph.D. candidates with the expenses of travel to national and international collections to conduct research projects connected with their dissertations. Deadline: March 2014. http://www.astr.org/?Research_Fellow

Fulbright Hayes Dissertation Award. This program provides grants to colleges and universities to fund individual doctoral students who conduct research in other countries, in modern foreign languages and area studies for periods of six to 12 months. Projects deepen research knowledge on and help the nation develop capability in areas of the world not generally included in U.S. curricula. Projects focusing on Western Europe are not supported. Application is THROUGH the University. http://www.ed.gov/news/press-releases/education-department-awards-41-million-grants-16-fulbright-hays-group-projects-a

ASU Fulbright Application Deadline: Second Monday in September
Students interested in conducting research outside the United States are invited to seek Fulbright funding. Fulbright Grants provide full travel and living expenses for six to nine months abroad. They are available to over 100 countries. Although foreign language requirements vary, command of the language of the host country is often required. U.S. citizenship is also a prerequisite. You may apply during any year you are in graduate school; however, you may receive only one grant as a student. ASU’s Fulbright application deadline is the second Monday in September. (Ignore all other dates posted in national Fulbright announcements.) Since certain steps have to be taken months before the deadline, interested ASU students should contact the ASU Fulbright Program Advisor during the spring or very early summer, even if they are newly accepted students and not yet in attendance at ASU. Contact: Janet Burke at janet.burke@asu.edu

Wenner-Gren Foundation Dissertation Fieldwork Grants are available for individuals enrolled for a doctoral degree to aid doctoral dissertation or thesis research in all branches of anthropology. Grants are made to seed innovative approaches and ideas, to cover specific expenses or phases of a project, and/or to encourage aid from other funding agencies. Deadline: The May 1 deadline is for those applicants requesting funding starting in January.
through June of the following year. The **November 1** deadline is for applicants requesting funding starting in July through December of the following year.  
**Award:** up to $25,000  

**Dissertation Completion Grants**

**American Association of University Women (AAUW) Dissertation Fellowships** are available to women who will complete their dissertation writing between July 1, 2010, and June 30, 2011. To qualify, applicants must have completed all course work, passed all required preliminary examinations, and received approval for their research proposal or plan by **Nov. 15, 2009**. Open to applicants in all fields of study, except engineering. (For engineering, see the following.)  
**Award:** $20,000  
[www.aauw.org/fga/fellowships_grants/american.cfm](http://www.aauw.org/fga/fellowships_grants/american.cfm)

**Graduate College Dissertation Fellowships** are competitive university-wide (ASU) fellowships designed to support highly meritorious doctoral students who are in the final stages of post-candidacy doctoral work.  
**Award:** $17,000 for one year plus waiver of resident tuition and health insurance.  
Requirements: Must be advanced to doctoral candidacy. **Deadline: February 2.** Contact: Andrew Webber at Andrew.Webber@asu.edu  
[graduate.asu.edu/dissfellowship.html](http://graduate.asu.edu/dissfellowship.html)

**Graduate College Completion Fellowships (ASU)** reward academic excellence, aid completion of the doctoral or MFA degree, and allow the student to complete his/her dissertation/project. **Deadline October 30th.** Eligibility: Students must be advanced to candidacy. Cannot have teaching or research position. (IDEAL FOR FINAL SEMESTER OF WRITING). Contact: Pat Saldivar at psaldivar@asu.edu or 965-5906, Graduate College  
**Award:** $9,500 one-semester stipend  
[graduate.asu.edu/completion.html](http://graduate.asu.edu/completion.html)

**American Council of Learned Societies (ACLS) Andrew W. Mellon Foundation/ACLS Early Career Fellowships** assist graduate students in the humanities and related social sciences* in the last year of Ph.D. dissertation writing. Stipend: 25,000, plus funds for research costs of up to $3,000 and for university fees up to $5,000. Tenure: one year beginning summer 2010. Completed applications must be submitted through the ACLS Online Fellowship Application system no later than 9 p.m. Easter Standard Time, **November 11, 2009**. Notifications will be sent in late March 2010. Candidates must be ABD and be in the Humanities.  
[www.acls.org/ecfguide.htm](http://www.acls.org/ecfguide.htm)

**The Charlotte W. Newcombe Doctoral Dissertation Fellowships** support original and significant study of ethical or religious values in all areas of human endeavor. Applicants must be Ph.D. or ThD candidates enrolled in a U.S. doctoral program in the humanities and social sciences and have completed all doctoral requirements, including approval of the dissertation proposal, which should be completed by August 2007. Electronic
applications only. **Deadline: November 14 (applications open end of September).**

**Award:** $18,500+ for 12 months

[www.woodrow.org/newcombe](http://www.woodrow.org/newcombe)

**Ford Foundation Dissertation Diversity Fellowships** are designed to increase the diversity of the nation's college and university faculties by increasing their ethnic and racial diversity, to maximize the educational benefits of diversity, and to increase the number of professors who can and will use diversity as a resource for enriching the education of all students. Individuals may apply who are working to complete a dissertation leading to a Ph.D. or Sc.D. **Award:** $21,000 one-year stipend

[www7.nationalacademies.org/FORDfellowships/forddiss.html](http://www7.nationalacademies.org/FORDfellowships/forddiss.html)

**Harry Frank Guggenheim Foundation Dissertation Fellowships** are awarded for proposals from any of the natural and social sciences and the humanities that promise to increase understanding of the causes, manifestations, and control of violence, aggression, and dominance. Highest priority is given to research that can increase understanding and amelioration of urgent problems of violence, aggression, and dominance in the modern world. **Requirements:** Applicants may be citizens of any country. **Deadline:** **February 1st.**

**Award:** $15,000

[www.hfg.org](http://www.hfg.org)
APPENDIX G: Committees

YOUR DISSERTATION, THESIS and APPLIED PROJECT COMMITTEE
(Adapted from UCSB Graduate Division newsletter, 1996)

Some of the most important people in the academic 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 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.

In the best of all possible worlds, the student-committee relationship is 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 their reputations rest in part on the quality of their graduate students.

In the less-than-perfect real world, however, such relationships sometimes fall apart. Faculty and students alike are human, with the same variety of likes, dislikes, preferences, personality traits, blind spots, and tender egos as any other group of people. What follows are some suggestions for choosing your committee, for working well with it, and for seeking help if things go wrong.

Establishing Your Committee

1. Think carefully about what special knowledge or expertise each member of the committee can contribute to your successful completion of the best possible Final Project. In addition to their research knowledge, methodological skills, and expert scholarship, 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.

2. Do not confine yourself to those faculty members whose current research interests closely mirror your own; your choices are wider than you might think. Talk with other graduate students, with faculty members both inside and outside your own department, and to your graduate program adviser. Most departments have folklore about how particular faculty members interact with their graduate students. Do not choose a committee completely based on folklore; but do not ignore it, either.

3. If you already know who the chair should be because you have a good working relationship with a particular faculty member, talk with him/her about the makeup of the committee. S/he may already have established a network of faculty who work well together on committees. You do not have to accept all suggestions, but it is to your advantage to discuss your choices with the chair before you make them final.

4. It is the SoFDT tradition for students to approach and ask the other members of the committee to serve. This gives faculty members an opportunity to tell you if they will be on sabbatical, if they already have so many graduate students they cannot serve you well, or if there are any other possible problems they foresee.

Keeping the Committee Happy

1. Visit/Email the members of your committee periodically and report on your progress. This suggestion serves several functions. Frequent consultation serves to recharge your creative batteries and helps you finish your final projects more quickly. And since you will have to orally defend your dissertation/thesis/applied project report prior to final submission/approval, this assures that the faces around your oral examination table are
familiar and understanding; you will be less nervous and will perform better.

2. As a bare minimum of consultation, provide each member of the committee with his or her own physical copy (you may inquire if the committee is comfortable using electronic copies instead) of the next-to-last draft of your dissertation/thesis. No faculty members resent being asked to sign a dissertation or thesis that they have not seen until it is presented for the oral defense, or which is presented to them as a "finished product." If you choose your committee members wisely, every one of them can be of help to you with suggestions about style, organization, or approach.

3. You do not have to accept all suggestions about minor changes; but you should listen carefully to major objections. Consult, discuss, and redefine. Whether your future career is in academia, government, industrial research, or the private sector, you will be involved in collegial resolution of intellectual problems for the rest of your life. Start now!

Troubleshooting Problems
Most students maintain good relations with their committees, finish their research, and earn their degrees with no problems. Occasionally, however, differences of opinion regarding the research occur within a committee, or some personality conflicts may develop. If you find yourself in one of these situations, remember: By all means, try to stay on good terms with your committee chair and keep calm. Acceptable accommodations can be found to almost any problem and the SOFDT Director of Graduate Studies can help you as you seek to resolve these problems.

Final Thoughts on Committees
MA, MFA and Ph.D. candidates still have a great deal of responsibility, and hence, control over what goes on during this period of time--the role of the committee is important but limited. Most significantly, the conduct and presentation of the final project is the student's responsibility. Meeting the canons of the particular discipline governing dissertations/theses in the student's field is, again, the student's responsibility.

Faculty can provide encouragement, suggestions, and opportunities, but it is not up to the committee to see that you get a degree. You must take the initiative, partly as a way of proving that you are serious about graduate research, partly as an overture to opening a person-to-person relationship that can be intensely rewarding.

Each student-committee relationship is unique. Some very successful ones are quite formal and distant; others are close and vivacious. You may need to do a little soul searching before you name a committee to determine what you want the committee to do for and with you. As one veteran graduate advised some new enrollees, "Don't necessarily choose as your long-term mentor the professor with whom you have easiest rapport, who gives ready praise, or who promises the least hassle. Choose one who will push you to excel."

Other Student-Responsibility Issues Last but not least, it is the student's responsibility to:
Meet the MA thesis or Ph.D. dissertation formatting requirements (Applied Projects do not need to do this) as established by the ASU Graduate College and be aware of all applicable deadlines and APPLY for graduation in a timely manner.
APPENDIX H: 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
APPENDIX I: 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:

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” Imagining America, Public Engagement with a Diverse America in Los Angeles, CA, October, 2008.

Invited presentations (girls and boys club invites you to do a workshop or teacher training for example) eg:
Working with Youth in Foster Care, Spring 2008—Arizona Federal Family Court, Lecture/Workshop for 48 people

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 assistantships (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 J: End of the Semester Reviews

Ph.D. Mentoring Worksheet

Name: ___________________________ Date of Meeting: ___________________________

Fill in this worksheet and email/or print out copies to all TFY & Ph.D. Faculty PRIOR to your meeting.

<table>
<thead>
<tr>
<th>GOALS</th>
<th>Accomplishments</th>
<th>Obstacles</th>
<th>New Strategy (if needed)</th>
</tr>
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APPENDIX K: 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 choose 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
- Some faculty ask for a draft recommendation prepared for them, this allows you to control the language and discussion topics

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 L: Brief Timeline of Theatre for Youth and Community 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 Saldana 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 Saldana retires. Mary McAvoy joins the faculty.
2015  Kristin Hunt joins the faculty.
APPENDIX M: 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.