GRADUATE HANDBOOK for DRAMA THERAPY STUDENTS

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CURRICULUM OUTLINE  
Kansas Board of Regents

I. Identify the new degree: (option under Master of Arts in Theatre)  
Master of Arts in Theatre with concentration in drama therapy

II. Provide courses required for each student in the major:

<table>
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<th>Course Name &amp; Number</th>
<th>Credit Hours</th>
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<td>Core Courses</td>
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<tr>
<td>THTRE 870 Greek and Roman Theatre or another 800 level dramatic literature course</td>
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<td>THTRE 865 Ethics in Drama Therapy</td>
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<td>THTRE 862 Workshop in Playwriting</td>
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<td>THTRE 770 Creative Arts Therapies</td>
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<td>THTRE 664 Creative Drama</td>
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<td>THTRE 665 Drama Therapy with Special Populations</td>
<td>3</td>
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<tr>
<td>One other theatre course at 600 level or above</td>
<td>3</td>
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<td>Electives</td>
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<td>At least two electives in psychology or family studies, as required by the North American Drama Therapy Association (areas include, Developmental Psychology, Abnormal Psychology or Psychopathology, Group Dynamics, Theories of Personality, and/or Research Methods).*</td>
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<tr>
<td>Research</td>
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<td>A Research Methods course is suggested as an elective</td>
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<td>Creative Project</td>
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<td>THTRE 880 (can be taken for 3 hours credit or can be done for no credit)</td>
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Total ___30___

At least 15 credit hours or 50% of course work needs to be at the 800 level.
IMPORTANT INFORMATION FOR ALL GRADUATE STUDENTS

No matter what your emphasis, all MA students need to identify a Graduate Committee and file a Program of Study with the K-State Graduate School. This should be completed by the end of the second semester of a Student’s first year of study (Spring semester, if starting in the Fall or Fall semester, if starting in the Spring).

**Identifying a Graduate Committee**

The Major Professor is the faculty member with whom you will develop your specific Program of Study and who will work with you most closely on your Creative Project. If you are in the Drama Therapy Concentration Sally Bailey will be your Major Professor. She will help you identify at least 2 other graduate faculty members to ask to be members of your Graduate Committee. The Graduate Committee serves as an advisory committee to the student for the Creative Project and will adjudicate the Final Oral Examination.

**Filing the Program of Study**

By the end of your second semester of school you should have chosen all of the courses you will be taking for your program of study in conjunction with your Major Professor, filled out the Program of Study form, and had it signed by all members of your Graduate Committee (and the Head of the School of Music, Theatre and Dance). Then give it to the Director of Graduate Study and she will file it electronically with the Graduate School office.

The Program of Study (and all Graduate Forms) can be downloaded from the K-State website at http://www.k-state.edu/grad/gscurrent/guideforms/masters.htm in either Word or pdf format. You can save the Word version to your computer and type directly on it.

Mark “Non-Thesis/Report” from the 3 choices at the top of the form to indicate that you will be doing a Creative Project as your Masters project, unless you are doing a research study. If you are doing research that needs to be approved by the Institutional Review Board, you will need to mark “Thesis” and answer the appropriate questions on the second page.

List all the courses you anticipate you will be taking during your 2 years of school, with the number, name, number of credit hours, and semester in which the course was/will be offered. At the bottom is a line to put the total number of credit hours earned in your degree. The number needs to equal at least 30 hours (However, drama therapy students sometimes end up taking more than 30 hours in order to complete all the courses required by the North American Drama Therapy Association).

On the second page is a place for the Student, Graduate Committee members, and the Head of the Department to sign (right column). Those individuals’ names also need to be typed and their department listed by initial on the left column.

Also on the second page is a checklist for students doing Master’s Theses which require Research Approval. You will check “NO” in all of the boxes if you are not doing a research study.

The Graduate School will check your Program of Study form and if they find that you are missing any requirements to your curriculum, they will contact you.
**Changing your Program of Study or Graduate Committee members**

If you need to change the courses you put on your program of study for any reason, you must fill out the Program/Committee Change Form. This form must be signed by you, all members of your Graduate Committee, and the Director of the School of Music, Theatre and Dance.

If you need to change any members of the committee for any reason, you must fill out the Program/Committee Change Form and get all appropriate signatures.

After all the signatures are collected, this form must be sent in pdf form electronically to the K-State Graduate School at 103 Fairchild Hall. *Always keep a copy of any forms you submit!*

**Final Examination**

The Graduate Theatre Program has an Oral Examination which happens after the student finishes his/her Creative Project. The Oral Exam focuses mainly on the Creative Project, but other questions about the Student’s studies at K-State might also be asked at this time. A Written Examination is not done in this department. Oral Exams are typically an hour in length.

**At least 2 weeks prior to the date of the Oral Exam,** the Student must submit an *Approval to Schedule Final Examination Form* with the K-State Graduate School Office in 103 Fairchild Hall. You will need to speak with all the members of your committee and schedule a day and time when you and they are available to meet. You must also find a room for the meeting. Check with the Office to see if 009, 311, or 301 are free and sign up on the schedule there. This information is also needed on the form as are signatures and emails of all the committee members and the Director of the School.

You will receive an email from the Graduate School titled “Final Defense Letter” which will confirm that your Oral is scheduled and will list any deficiencies or financial requirements you need to take care of in order to graduate and the deadlines by which they must be completed in order for you to graduate this semester. Your Major Professor will be sent a Final Exam Ballot by email which he/she will bring to the Oral Exam.

**Preparing for the Oral Exam:** A completed copy of your Creative Project Paper or Research Paper should be delivered in hard copy to the Major Professor and all committee members at least two weeks prior to the Oral Exam.

Come to the Oral prepared to talk about your project and your experience with it.

**Specifics about the Oral Exam:** Typically at an Oral Exam, the Student is asked to give a short presentation about his/her Creative Project or Research Project, detailing the process, the product, and what was learned. Then the Graduate Committee members ask specific questions about the project and about the course of study.

At the conclusion of the Oral Exam, the Student will be asked to step out of the room and the Graduate Committee will deliberate and decide if the Student has passed. If so, they will sign on the “Passed” side (left side) of the Student’s Final Examination Ballot. A Student must be passed by two out of three or a majority of professors (if there are more than three on the committee) on the Graduate Committee in order to pass the Final Exam.
The Final Examination Ballot must be returned to the Graduate School office in 103 Fairchild Hall in order to notify the Graduate School that the Student is eligible to graduate. The best way to do this is to scan the document and email it to the Graduate School. If you take the form over to the Graduate School office – **be sure to keep a copy!**

**Other Requirements:** Students are required to fill out an online Diploma Information form to verify how you want your name on your diploma, must register for commencement, and submit an exit survey for feedback on the quality of graduate education received at K-State.

**Department Exit Interview:** The Director of Graduate Studies in Theatre will also email you an evaluation document for you to assess if we – the faculty – did a good job of helping you achieve the Student Learning Outcomes of our graduate program. (See SLOs on next page).
STUDENT LEARNING OUTCOMES: M.A. in Theatre with concentration in Drama Therapy

The discipline of drama therapy in higher education encompasses interdisciplinary study of theatre, psychology, and drama therapy: theatre as an artistic form and as a social and cultural institution; psychology as the study of human attitudes, emotions, and behavior; drama therapy as the method for changing attitudes, emotions, and behavior through theatrical processes and products. Needed for this collaboration are theatrical knowledge and skills acquired through study and practice in classroom, studio, and public performance; knowledge of basic psychology in the areas of developmental psychology, abnormal psychology, personality theory, and group dynamics; knowledge and skills in applying drama processes and products to bring about therapeutic change in clients; the development of attitudes of ethics and professionalism in the application of drama therapy.

A Graduate of the Master of Arts Program in Theatre with concentration in drama therapy should have these basic competencies:

**KNOWLEDGE**

1. Knowledge of the theories and current approaches used in drama therapy.

2. Knowledge of how the disciplines of drama and psychology interact and support each other interdisciplinarily in the discipline of drama therapy.

3. Knowledge of the negative impact of stigma on non-dominant individuals and groups in our culture.

4. Knowledge of research sources and methods.

5. Knowledge of the NADT Code of Ethical Principles and how to apply ethics to practice.

**SKILLS**

1. Competency in drama therapy as demonstrated by the ability to use the techniques and methods of drama processes and products to effect change in attitudes, emotions, and behaviors safely and ethically with individuals and groups.

2. Competency in drama therapy as demonstrated in a final Master’s Project, Report, or Thesis.

3. The ability to think critically and analytically, and the capacity to demonstrate this ability in speech.

4. The ability to think critically and analytically, and the capacity to demonstrate this ability in writing.

**ATTITUDES**

1. The development of professional discipline.

2. The development of an awareness of the harmful effects of stigma and a personal process through which stigma can be addressed personally and professionally.

3. The development of an ability to think and practice ethically.
4. The development of a collaborative attitude.

5. The development of sensitivity to and appreciation of the diversity of ways in which individuals from different cultural and socioeconomic backgrounds express themselves artistically and socially.

**STUDENT DEFICIENCIES AND PLANNING PROGRAM OF STUDY**

**Student Deficiencies:** When you arrive at K-State your Major Professor will look over your undergraduate coursework and evaluate your background to determine if you have any deficiencies relating to specific areas of theater or psychology which must be made up.

It is most helpful to have had a Fundamentals of Directing Course as drama therapists often are required to direct plays created by their clients. If you have never taken directing, it may be useful for you to take THTRE 565: Fundamentals of Directing. If you need to take this course, you may also need to take THTRE 261: Fundamentals of Acting if you have never had an acting course with script analysis.

**Planning a Program of Study:** If you wish to become a Registered Drama Therapist, you will need to complete all the drama therapy, psychology courses, and internship hours that are required by the North American Drama Therapy Association. Your Major Professor will look over your undergraduate coursework and discuss your specific interests with you to determine which psychology/family studies and human services courses you will need to take in addition to your drama therapy coursework. If you have not taken many psychology courses at the undergraduate level, you may find that you need as many as 12-15 hours of psychology (6 hours are required for the MA).
Alternative Training in Drama Therapy

The North American Drama Therapy Association (NADTA) is the credentialing organization for professional drama therapists in the United States and Canada. NADTA has created an Alternative Training Program with guidelines for students who wish to be prepared to become a Register Drama Therapist (RDT), the professional credential for drama therapists. This Program requires an MA in theater, psychology, or a field related to drama therapy; a minimum of 24 graduate hours in drama therapy coursework; a minimum of 15 hours of psychology coursework; and 800 hours of internship (with at least two different populations) which must be completed under the supervision of an NADTA approved Board Certified Trainer (BCT).

The Alternative Training student and the BCT create a learning contract on which all coursework and internship hours are documented. The contract is to be updated at least once a year until it is complete. Upon completion, the learning contract becomes an “official transcript” to be used when applying for the RDT in addition to your K-State transcript (which confirms that you received your MA). The BCT also writes a letter of recommendation for the student to be used when applying for Registry.

Sally Bailey, the director of the drama therapy program at K-State, is a Registered Drama Therapist and Board Certified Trainer for NADTA. Students in the K-State MA program in theatre with concentration in drama therapy may chose to be an Alternative Training Student under her mentorship. Because she is also your faculty advisor, your supervision and contract will considered to be part of your academic program, not separate from it. If you choose to become an AT student, you and she will develop a plan of study that will fulfill the requirements of the NADTA learning contract. Most K-State graduate students who have chosen to become AT students have finished all of their AT requirements during the 2 ½ years that they completed their MA degree at K-State. Most students need to take more than the 30 hours required for the MA degree in order to complete NADTA’s requirements.

For more information on the NADTA Alternative Training Program in Drama Therapy and to download an Alternative Training Handbook, see the NADTA website at www.nadt.org

You may choose to do the MA in theatre with concentration in drama therapy and not be an Alternative Training student with the NADTA.
COMPARISON CHART: NADTA Requirements to K-STATE MA Requirement

NADTA
Drama Therapy Courses (24 credits):
- Principles of Drama Therapy
- Creative Drama
- Creative Arts Therapies
- Drama Therapy with Special Populations
- Psychodrama or Sociodrama
- Drama Therapy Electives (6-9 hours)

K-STATE MA in Theatre/DT Concentration Courses (30 credits):
- THTRE 760: Principles of Drama Therapy
- THTRE 664: Creative Drama
- THTRE 770: Creative Arts Therapies
- THTRE 665: DT with Special Populations
- THTRE 865: Ethics and Professionalism in DT
- Another theatre elective at the graduate level
- THTRE 862: Workshop in Playwriting
- THTRE 870: Greek and Roman Theatre
- THTRE 880: Creative Project

Psychology Courses (12 credits):
- Developmental Psychology
- Abnormal Psychology
- Theories of Personality
- Group Dynamics or Advanced Counseling Techniques
- Research Methods

Electives in psychology, educational psychology, or family studies and human services at the 500-800 level, as needed.

Internship:
- 800 clock hours of internship
- With at least 2 different populations

(Students can work on and finish their internship hours while they are at K-State, but it is not a required part of the degree. You may take internship for credit or for no credit.)
CREATIVE PROJECTS IN DRAMA THERAPY

As a drama therapy student, there are 4 types of Creative Projects you could choose to work on:

1. Create and run a drama therapy group with a specific population.
2. Develop a psycho-educational training program for professionals around a drama therapy/creative arts therapy theme/intervention.
3. Write and/or direct a non-fiction play project or a self-revelatory play/autodrama.
4. Write a play for and/or direct a therapeutic theatre company (for example, Barrier-Free Theatre).

For each of the above, you will need to:

1. Identify your Graduate Committee.
2. Choose a population to work with.
3. Research and write a Literature Review on:
   a. the population.
   b. the methods/interventions that have been used in the past with this and other populations (similar and different).
4. Create an Intervention Plan based on the Literature Review and interviews with the specific members of the population you’ll be working with, fine tune the focus of your project by identifying needs to be addressed, goals/objectives of the project, and time frame in which it will be implemented.
5. Do the Project
   a. While doing the project, keep a list of lesson plans, a journal (process notes) of the sessions, and notes from supervision sessions.
6. Evaluation
   Using your records, write up your project
   ■ What happened
   ■ What was effective
   ■ What was not effective
   ■ What changes you would make if you did it again
   ■ What you learned about this group, the intervention, and drama therapy in general
   ■ What skills you feel you need to develop next in your growth as a drama therapist
7. Submit full written project to committee at least two weeks before oral examination.
8. At your Oral Examination your committee will interview you about your project and what you learned.

For a Research Project, there are additional steps that must be added to the process:

1. Identify your Graduate Committee
2. Choose a population to work with
3. Research and write a Literature Review on:
   a. the population
   b. the methods/interventions that have been used in the past with this and other populations (similar and different)
4. Identify or develop the measures/tests you will use for your research.
5. Get Institutional Review Board approval (IRB) which will involve:
   a. completing an IRB approval form
   b. completing IRB online educational modules
6. Create an Intervention Plan (Methods) based on the Literature Review and interviews with the specific members of the population you’ll be working with, fine tune the focus of your project by identifying needs to be addressed, goals/objectives of the project, and time frame in which it will be implemented.
7. After IRB approval, do the Research, gathering the data.
a. While doing the project, keep a list of lesson plans, a journal (process notes) of the sessions, and notes from supervision sessions.

8. **Analyze/Evaluate the data** you collected.

9. Write a **Discussion** of how the methods/intervention was completed and the results of your data.
   - What happened?
   - What did you discover?
   - What was effective
   - What was not effective
   - What changes you would make if you did it again
   - What you learned about this group, the intervention, and drama therapy in general
   - What skills you feel you need to develop next in your growth as a drama therapist

10. **Submit full written project** to committee at least two weeks before oral examination.

11. At your **Oral Examination** your committee will interview you about your project and what you learned.

For a **Synthesis/Research Paper**:

1. **Identify a population, intervention(s) and/or theory/set of theories** you wish to explore. You must be able to connect drama therapy with other disciplines (theatre, other arts, psychology, sociology, anthropology, literature, neuroscience, archeology, etc.) since Drama Therapy is by its nature an interdisciplinary field.

2. **Review relevant literature** in the interdisciplinary fields.

3. Identify unique applications, insights, new areas of study, new interventions, and new theory to explore and the connections among them and **explore the connections**.

4. **Conclusion**: what did you discover by doing this exploration?
Descriptions of Creative Projects and Reports at Kansas State University completed in fulfillment of the MA in Theatre with concentration in drama therapy:

**Our Journey: How Creative Arts Transform the Lives of Military Youth** by Patricia Theriault (2012)
Pat used the SOMK-IT model to create and direct a play with high school aged youth from Fort Riley.

**Using Drama with Children on the Autism Spectrum for Interpersonal Connection: An Integrated Summer Camp Experience** by Lisa Erbe (2012)
Lisa led drama and art groups for the Flinthills Summer Fun Camp, a camp that integrates campers with and without autism spectrum disorders.

**Using Interactive Theatre with Individuals who have Dementia: Trickster Mythology and The Odyssey** by Katherine Lawrence (2012)
Katherine led drama groups for adults with dementia in two different retirement communities in the Manhattan area, using Trickster tales and characters to capture their attention.

**Barrier-Free Theatre: Prometheus Through Time** written and directed by Monica Phinney
Monica directed the Barrier-Free Theatre for the 2011-2012 season.

**A Year with the Arts in Medicine: The Story of Playback Theatre in a Medical Hospital** by Lisi Maurer (2011)
Lisi documented her work in a Playback Theatre troupe done over the course of a year under the supervision of Paula Patterson, RDT/BCT at Shands Hospital in Gainesville, Florida.

**Different Planets in a United Universe: Asperger’s Syndrome, Adolescents, and Drama Therapy Inside the Therapeutic Classroom** by Jamie McCall (2011)
Jamie created, filmed, and edited an original video project with students from the Therapeutic Classroom in Lawrence, KS.

**Play Me Your Troubles: A Creative Analysis of Bullying Prevention and Conflict Resolution Through Drama** by Leah Okraszewski (2011)
Leah taught a beginning high school acting class at Manhattan High School, incorporating conflict resolution techniques as she taught improvisation and playwriting skills. The students developed an original play about bullying which was performed at an assembly.

**From Script to Stage: A Travel Through Time** by Megan Johnson (2011)
Megan developed an original play through improvisation with elementary aged students at the Manhattan Arts Center in an after school class which was performed at the end of the eight weeks of the class.

**Barrier-Free Theatre: Camp Bear Claw** written and directed by Michelle Davenport
Michelle directed the Barrier-Free Theatre for the 2010-2011 season.

**Aesop’s Fables: A Reflective Review of a Creative Project** by Anna Beck (2010)
Anna wrote a play based on 3 of Aesop’s fables to teach Emotional Intelligence to elementary school students and directed the Growing Tree Theatre Company which toured to about six schools in the Manhattan area in fall 2009.
Drama Therapy as a Psycho-educational Tool for Promoting Healthy Relationships by Christina Cherry (2010)
Christina conducted a research study to determine if drama therapy techniques can teach conflict resolution skills that will prevent college-aged women from involving themselves in abusive relationships. (She proved that it did!)

Barrier-Free Theatre: Candyland: The Musical written and directed by Estelle Hatcher
Estelle directed the Barrier-Free Theatre for the 2009-2010 season.

Creative Arts Therapy Techniques Used in Groups with College-Aged Survivors of Sexual Assault and Rape by Kelly Eilert (2009)
Kelly created and co-led a support group for the Women’s Center with another graduate student and then co-led a Trauma Group at the Counseling Center with one of the university psychologists, using a variety of creative arts tools.

MS: My Secret written and directed by Sarah Price (2009)
Sarah wrote a non-fiction play about living with Multiple Sclerosis which was performed at the KSU Student Union Little Theatre during MS Awareness Week (also KSU’s Disability Awareness Week) in March.

Embodying Treatment: Using Drama Therapy to Enrich Addiction Treatment by Renee Saltzman (2009)
Renee interned at the Restoration Center, an outpatient clinic for recovering addicts, and created a drama therapy component to complement the state mandated lesson plans which are offered via video and talk therapy.

Drama Therapy and Intergenerational Connection by Pilar D’Asto (2009)
Pilar taught storytelling to a group of older adults at Meadowlark Hills Retirement Community and guided them in creating an original story about their life growing up in Kansas. These stories were taken into elementary school classrooms to be performed during the spring semester and a storytelling evening was performed at Meadowlark for other residents.

International Communication in English through Drama by Yuka Matsunami (2009)
Yuka worked with an English as a Second Language class weekly, supplementing their English lessons with storytelling and role play to encourage more conversational English use.

Alba Emoting and Drama Therapy: An Exploration by Brant Wadsworth (2008)
Brant worked on his certification as a Level 4 Trainer in Alba Emoting by going to Chile in Summer 2007 to train with Susana Bloch, teaching a one credit Level 1 Alba course Fall 2007 to a small group with supervision from Hyrum Conrad, co-taught a 3 credit course in Level 1 Alba Winter Intersession 2008, and taught a one credit Level 2 Alba course Spring 2008. This was followed up with a paper describing how Alba Emoting could be used in Drama Therapy.

Eun-Kyoo created a twelve session drama therapy group for Korean women who had married American service men and were living in Junction City. Issues addressed included emotional expression, social connection, and culture shock.
Barrier-Free Theatre: *I Know You!* written and directed by Hailey Gillespie (2008)
Hailey directed the Barrier-Free Theatre Company for one season and wrote an original one-act play for the group. This is an acting troupe of adults with developmental and physical disabilities which is run through the Manhattan Parks and Recreation program.

Let’s Play: Creative Activities Support Advocacy written by Lisa Moreno (2007)
Lisa created an activity manual for Court Appointed Special Advocates working for CASA in the Manhattan, Kansas area to help them interact with their assigned child. She also presented a 2 hour workshop based on the manual to train CASAs in how to use it and incorporate more play into their interactions with their child.

Sarah directed the Barrier-Free Theatre Company for one semester and wrote an original one-act play for the group. This is an acting troupe of adults with developmental and physical disabilities which is run through the Manhattan Parks and Recreation program.

Kareen spent the fall semester attending weekly Thursday night in-mate meetings and twice monthly Saturday mother-daughter Girl Scout meetings at the Topeka Women’s Prison, incorporating creative arts into their interactions together to strengthen the ability of the mothers and daughter to relate positively together. Activities included were music, games, and mask-making.

Creative Drama with Pre-Schoolers at Risk by Christie Dobson (2006).
Christie led a drama group with pre-schoolers at the Ballard Center, a private school for children from lower socio-economic backgrounds and wrote about what she learned about play with young children.

Jemmie directed and designed a production based on folk tales. The script was improvisationally developed by the acting troupe and then toured to local elementary schools.

*If Truth Be Told* written and directed by Martha Crouse (2006).
Martha wrote a non-fiction play based on interviews with young gay men who had come out to their friends, but not their family. This project was taken on as part of the “Family Ties” project by Flinthills PFLAG (Parents and Friends of Lesbians and Gays). She directed the play which was produced at the Manhattan Arts Center and the Little Theatre in the K-State Union, followed by a talk-back discussion of the issues.

Shannon wrote a non-fiction play based on interviews with women who had had abortions with a focus on the personal, not political aspects of their experiences. She directed the play which was performed in the Purple Masque Theatre with additional support from the Women’s Studies Program.

*The Dress* written and directed by Alissa Duncan (2004).
Alissa wrote a non-fiction play based on interviews with women who have eating disorders to serve as a psychoeducational piece for adolescent and college-aged women. She directed a production of the play and presented it in conjunction with an educational program by SNAC, the student eating-disorder group at K-State.

Tamarind directed the Barrier-Free Theatre for one season. This is an acting troupe of adults with developmental and physical disabilities which is run through the Manhattan Parks and Recreation program. She developed an original one act play with the group through improvisation, scripted the play, and directed the play. The group chose a haunted house theme and developed a play about several groups of creatures (Zombie, Ghosts, and Vampires) who were haunting a hotel, its staff and guests.


Angela worked with a class of adolescent drama students at Manhattan High School to create social action plays through improvisation and writing exercises. She facilitated the students in directing/rehearsing their scripts which were presented for the student body and families.

*A Message from the West* written and directed by Masako Iguchi (2003).

Masako wrote a non-fiction play based on interviews with Japanese, Japanese-American, and Japanese-Brazilian women at K-State. The play explored culture shock in coming to America and realizations each one of the women came to in regard to their own self-identify. She directed a production of the play, which was used by several university classes as a multi-cultural awareness piece.

The Growing Tree Theatre Company presents *The Miracle Worker* by William Gibson directed by Stacey Pierce (2003).

Stacey directed, designed, and produced a 30 minute cutting from *The Miracle Worker* which she toured to eleven elementary schools. Teachers were provided a study guide before the production and a discussion group about the play and disabilities was held with audiences after the performance.

Barrier-Free Theatre: *The Cowgirl Princess* written and directed by Nadya Trytan (2002).

Nadya directed the Barrier-Free Theatre for one season. This is an acting troupe of adults with developmental and physical disabilities which is run through the Manhattan Parks and Recreation program. She developed an original one act play with the group through improvisation, scripted the play, directed the play, and designed the sets and props. The group chose a western theme and developed a play about conflict resolution in which the orneriest cow girl in Kansas learns how to talk out conflicts instead of fighting.


Jennifer expanded “The Yellow Bandana,” a one act play she had written in Workshop in Playwriting the year before, to a full length script. This play was a modernized adaptation of Robert Louis Stevenson’s short story “The Yellow Paint” and dealt with female gang violence. In the course of her re-writes Jennifer had a reading of the play in our Playwright’s Stage in order to hear her work and a listen to audience criticism. She also did a lit review of the issues that females in gangs face: what motivates them to join gangs and what keeps them there, and developed an 8 session lesson plan to use in conjunction with the play to help adolescent girls at risk.

*Frocked!* Written, directed, and performed by Rev. Jayne Thompson (2002).

Pastor Thompson wrote and performed a one woman, autobiographical play about her adventures as a tree-climbing tomboy who grew up to be one of the first woman pastors in the Lutheran church.
“My Tea Tree/Arts” by Hee-sun Cheon (2000).
Hee-sun researched the emotional needs of international students who come to study in the U.S. to support the need for a series of creative arts therapy sessions geared toward helping this population cope with their transition as students at KSU. She approached the International Students’ Center and negotiated their support for providing funding, a space, and help publicizing her project to international students. She then planned and led a six session group which addressed the cultural disconnect and home-sickness that the students were feeling as well as letting them share their home cultures with each other. She wrote up her lit review, her sessions, and wrote an analysis of what worked, what didn’t work, and what she had learned from the project. (The title of the project comes from a children’s story that is known in Asia about a Tea Tree which helps a lonely little boy.)

MASTER’S REPORTS

Flames of Uncertainty: Defending Drama Therapy in the Face of Naysayers by Malerie Tabern (2011)
This paper that addresses the questions people typically have about the uses and value of drama therapy through the metaphor of fire.

“Male Attitudes Toward Sexual Violence on the Kansas State University Campus” by Patrick Bihlmaier (2004).
Patrick created a questionnaire for men on campus to evaluate their attitudes toward sexual violence for use by the KSU Campus Campaign for NonViolence in a needs assessment to be used in solicitation of funds for grants to create educational nonviolence programs for men. After getting IRB approval for the questionnaire, Patrick collected data from 100 men on sports teams, in fraternities, and in the dorms on campus and collated the data for the Campaign committee. Some of the data collection sessions were done as groups and drama therapy methods, such as spectrograms and role playing were used to elicit further comments and encourage discussion. He wrote a report on his results.

Linda wrote a report which explored how transitional space is defined and used in theatre, psychology, therapy, and drama therapy, focusing on the area of overlap between these different disciplines.

“Practical Uses of Enchantment: The Use of Fairy Tales in Drama Therapy” by April Brown (2002).
April wrote a lit review of the psychological significance of fairy tales (Bettleheim, von Franz, et al) and the use of fairy tales in therapy. She then wrote three one act plays that were modern adaptations of fairy tales, aimed at different age groups: “Red,” based on little Red Riding Hood, for elementary school students; “Life at Harrison Middle School,” based on Cinderella, for middle school students; and “Turning Corners,” based on “The Rani’s Revenge,” for high school students. She was able to do a reading of “Life at Harrison Middle School” at Manhattan High School and get input from the students on the play. She also wrote a personal therapeutic fairy tale, “The Unworthy Princess,” to give herself the experience of using the form of fairy tales to create a therapeutic metaphor. The written project begins with the lit review, followed by a section in which she explores what she learned from the research and creative aspects of the project and ends with the three plays, one narrative, and a sample lesson plan using “The Unworthy Princess” for a drama therapy group for young children.
“Journeying the Tunnel: Embracing the Liminality of the Adoption Ritual Through Narradrama” by Annastasia Park (2002).
Annastasia did a lit review of the issues involved in adoption and compared the experience of finding one’s identity as an adoptee to that of the liminality phase of a rite of passage. She then did a lit review of dramatic literature and discussed various plays that involve adoption (e.g., *Oedipus Rex, As You Like It, The American Dream*) as expressions of that rite of passage in dramatic form. She wrote about how narrative therapy and Pam Dunne’s Narradrama approach to drama therapy could be used to help adoptees find their identity. She wrote a one person, autobiographical play about her struggle to find her biological family and her identity as an adoptee. Finally, she wrote about how the experience of researching about adoption and writing the different aspects of her report impacted her.
WHERE ARE THEY TODAY?  

ALTERNATIVE TRAINING DRAMA THERAPY STUDENTS who got their MA degree at K-State (This is not a complete list – it is only students who gave permission for their information to be shared)

**Hee-sun Cheon, Ph.D., RDT** (2001) *Seattle, WA*

Previous Jobs: **In-home Family Therapist** for *Mid Iowa Family Therapy*, Des Moines, IA  
**Residential Therapist** for *Lutheran Social Services* at Beloit Campus as a, Ames, IA  
**General Counselor** for *Korean American Women in Need*, Chicago, IL  
**Professor and Director of the drama therapy program at Antioch University**

Current Job: **Assistant Professor and Director of Internships** in the Marriage and Family Therapy program at *Seattle Pacific University*

**Christina Cherry, MA, RDT** (2010) *Kansas City, MO*

Previous Job: **Activity Therapist** for *Topeka Women’s Correctional Facility*.

Current Job: **Activity Director** for *Retirement Community* in Kansas City.

**Pilar D’Asto, MA** (2009) *Lawrence, KS*

Previous Job: **Activity Director** for *Pioneer Ridge Retirement Community*, Lawrence, KS.

Current Job: **Case Manager** for *Elizabeth Layton Mental Health Center*, Ottawa, KS.

**Martha Crouse, MA, RDT** (2007) *Denver, Colorado*

First Job: **Teacher** for 2 years for *Teach for America* and worked at *Rachel B. Noel Middle School*, 6-8 Special Education teacher for English Language Learning students, Denver, CO.

Part-time: **Art from Ashes**, poetry therapy co-leader and Drama Therapy curriculum developer.

Current Job: **5th-7th grade Special Education teacher and 6th grade Exploratory Arts teacher** at the *Kunsmiller Creative Arts Academy*, Denver, CO.

**Michelle Davenport, MA, RDT** (2011) *Indianapolis, IN*

First Job: **Lifelong Learning Curriculum Developer and Trainer** at *Stonebelt* (services for individuals with intellectual disabilities).
Christie Dobson, MA, RDT (2006) Lawrence, Kansas

First Job: Youth Theatre Artistic Director for Lawrence Arts Center’s City Youth Theatre and Outreach Coordinator for GaDuGi SafeCenter.


Previous Job: I worked as the drama therapist for several years at Bouman GGZ, a hospital for psychiatric addictions.

Currently: I work as a drama therapist in a private addictions clinic and have started my own private practice, where I treat individual patients and do trainings for companies and for employees who need to know how to deal with addicted co-workers.

Shannon Garretson, MA, RDT (2007) Salina, Kansas

Previous Jobs: Day Services Coordinator for Community Living Opportunities, a program for people with intellectual disabilities in Lenexa, KS. I managed a staff of 5 paras (we call them “teachers”). I created a schedule of activities for my group of 17 people with severe developmental disabilities (CLO specializes in taking in clients who because their disabilities and behaviors are severe so a lot of day programs do not take them). I take a creative arts approach to every activity. The activities included in our program include arts and crafts, music and dance, poetry, storytelling, storydrama, drama, puppetry, recreation/exercise and community outings. Also if people are wondering about salaries – I work in KC, KS and my salary started at $30,000 a year (which works out to be about $14 an hour).

Targeted Case Manager for OCCK, Inc., working with people with intellectual disabilities and developing an arts based child care center.

Hailey Gillespie, MA (2008) Lawrence, KS

Worked as a para-educator in the Lawrence Public School system with students on the autism spectrum.

Current: Education Director for the Lawrence Community Theatre and working privately with people on the autism spectrum. Also GaDuGi outreach anti-bullying workshop leader through Boys and Girls Club, Lawrence Housing Authority (Full Circle Program) and Wednesday SEATs.

Jemmie Godwin, MA (2007) Oregon

Masako Iguchi, MA, RDT (2005) Tokyo, Japan

1. **Child Life Specialist** for the **Pediatric and pediatric surgeons inpatient unit** at Juntendo University Hospital in Japan working with physically ill children and their family.
2. **Counselor** at the **Shinagawa Educational Counseling Center** in Japan working with children aged 6 to 18 who have difficulties going to school, troubled at school, get bullied, etc.
3. **Part-time teacher** at the **Tokyo YMCA** college of human cares, Occupational Therapy department, teaching "human relationships" using drama therapy and creative arts.
4. **Part-time teacher** at the **Sun Village International Medical Welfare Vocational School**, teaching "drama therapy experiential course" to help the students develop their ability of interpersonal and intrapersonal intelligence.

Kareen King, MA, RDT (2006) Osage City, Kansas

Previous Job: **Ulyssesean Program Director/Activity Supervisor** at **Brookside Retirement Community**, Overbrook, KS. **Adjunct Theatre Instructor**, Allen Community College

Current Jobs: I am working as an **Activity Consultant** for Brookside Retirement Community and Wellsville Retirement Community. Also **Keynote Speaker and performer** through *The Golden Experience - Enriching Lives in Long-Term Care,* bringing stories and songs of older adults to life. [www.kareenking.com](http://www.kareenking.com). **Adjunct Theatre Instructor**, Allen Community College

Katherine Lawrence, MA (2012) Topeka, KS

First Job: **Activity Assistant** at Retirement Community in Kansas City

Current Job: **Activity Director** at **Topeka Women’s Prison** in Topeka, KS

Jamie McCall, MA (2011) Lawrence, KS

Current Jobs: **Writer/Counselor** for **Lovewell Institute** and **Para-educator** for **Lawrence Public Schools**

Leah Okraszewski, MA (2011) Madison, WI

First Job: **Float Teacher** for the **Infant and Toddler classrooms at Kid's Express Learning Center.**


Previous Job: **Special Education Teacher's Aide** at **Harrison School District Two**, Colorado Springs, CO. I assisted the lead teacher with implementing lesson plans in an integrated preschool classroom. Incorporate dramatic play into curriculum to teach social skills and problem-solving skills.
Current Job: **School-Based Clinician III** for **Aspenpointe Counseling And Health Services**, Colorado Springs, CO. We use a curriculum called The Incredible Years, which includes a parent program and an early childhood program (called Dinosaur School!). Provide case management and therapeutic services for individuals and families in community-based and school environments. Focus on prevention and intervention groups.

**Sarah Ratliff, MA, RDT** (2007) *New York, NY*

Previous Jobs: **Recreation Leader** at **Menorah Home and Hospital**, Manhattan Beach, Brooklyn, NY. Club Director of the **Provo Clubhouse for the Boys and Girls Clubs** of Utah County.

**Nadya Trytan, MA, RDT/BCT** (2002) *St. Paul, MN*

First job: **Program Therapist** for **Family Centered Youth Services** -- a therapeutic school for elementary age children, Shoreview, MN.

Current employment: **Private Practice** at **Center for Creativity & Health** in St Paul, MN. I primarily provide group therapy, but I am available for individual therapy as well and as a **Program Therapist** for **United Hospital** (St Paul) on the adult & adolescent psychiatric units. (Inpatient & outpatient.)

Just FYI -- in many ways it's easier to be an unlicensed practitioner in MN. There are provisions in the state law for unlicensed practitioners to practice legally, and we don't have to deal with the insurance companies - who require people to go through alot of red-tape to get payment.

**Brant Wadsworth, MA, RDT** (2008) *Rexburg, ID*

First Job and Current Job: **Adjunct Faculty** in the **Theatre Dept. at BYU-Idaho** in Rexburg, ID (currently working on Ph.D. in Expressive Arts Therapies at Lesley University).

Past Job: **Expressive Therapist** and then **Clinician** for **KidsPeace** in Orefield, PA.
Alternative Training Students who already had MA degrees and got their training in the June Intensive Courses.

**Ethyllyn Milagros Anguluan, MFA, MSW, RDT**  *Los Angeles, CA*

First Job: As a *social worker* and used my drama therapy background to handle group sessions.

Current Job: I have been promoted to *program director* of the *adult day health care center* where I work with seniors.

Drama therapy has been the key to the wonderful chapters of my life that are now unfolding. Work with seniors has turned into the intergenerational program that now connects elders with their young counterparts during dramatic story sharing and transforming in universities and community festivals in Los Angeles.

**Whitney Davis, LCSW, RDT**  *Chicago, IL*

First Job: *Therapist* for *Aunt Martha's Youth Service Center*, a group home for adolescent males who are wards of the state and/or court.

Current Jobs: Recently transitioned to *Aunt Martha's Children's Reception Center* (CRC) working as a *drama therapist* for abused, neglected and abandoned children and adolescents. Also, *drama therapist* for *Insight Illinois* leading Expressive Therapy groups on Friday evenings and 6-week *Saturday* series. Out-patient treatment for individuals with eating disorders.

**Jim DeBastiani, MA, RDT**  *Georgetown, Delaware*

I have retired as a *teacher* in the public school system at a *K-8 Arts Magnet School*. As a teacher I had no official title as a drama therapist, but I consulted with and helped create programs for our school counselor. Drama therapy was useful within my classroom. Half of my students wanted to be stars, the other half seem to be rejected from the cool kids and we often role play their issues. Because of my drama therapy studies, my relationships with my students were unique in our school. I still have parents of students who have left our school ask me to talk to their child.

**Mary Fahner, MA, RDT, LPC**  *Pinckney, Michigan*

Previously: I retired several years ago after working as a *counselor* at *Stevenson Middle School* in Westland, MI. I directed our annual play for several years, but I didn't use drama therapy much in this position. I did use it more when I worked as a *counselor* at the *alternative high school* in this district for three years. I taught a drama class and found I could incorporate drama therapy techniques into that curriculum.

**Priscilla Haynes LPC, RDT, CART**  *Vernon, Texas*

Previous Job: I worked at a *North Texas State Mental Hospital* as a *Drama Therapy Intern*. I continued my pursuit of licensure as a Licensed Professional Counselor.

Next Job: I now work as an *Associate Psychologist* at a *correctional facility for adolescent males* between the ages of 14 and 18. I also continued to learn and have been certified as an Anger Resolution Therapist. The journey has been fun and I have met many talented and creative people.
My training and registration as a drama therapist continues to inform the work that I do. I use drama therapy techniques in all of my groups, but I have some specialized groups and hope to start a play-back troupe. Our kids have so many stories to tell. My specialty though is mask-making which I use in individual therapy.

Karen Knappenberger, LMSW, RDT  Topeka, Kansas

First Job: Outreach Coordinator for the Alzheimer’s Association.

Previous Job: GeroPsych Program Director, Heritage Program for Senior Adults at Wamego City Hospital and part-time Therapist, Florence Crittenton Services, Topeka.

I directly attribute the RDT to my position at Florence Crittenton. It set me apart from the other applicants. They were also very supportive of building creative arts into the staff training and program milieu.

Current Job: Clinician at Midland Care Connection PACE Program, a not-for-profit, community based organization providing options to families with challenging health care needs.

Jennifer Maki, MA, RDT, Dubuque, Iowa

Previous Job: Special Education Teacher for a special education school for emotional disturbed children.

Current Job: Drama Therapist for same school.

Azizi Marshall, MFA, RDT/BCT Chicago, Illinois

Current Job: Drama Teacher at High School

Previous Jobs: Counselor for Wellness House/Family Matters Program
Adjunctive Therapy Coordinator / Expressive Therapist, Riveredge Hospital (inpatient psychiatric), Forest Park, IL
Education Coordinator, Alchemy Theatre, Elmhurst, IL
Therapeutic Recreation Specialist, The Youth Campus (adolescent residential), Park Ridge, IL
Recreation Therapist, School of Expressive Arts and Learning (therapeutic day school), Lombard, IL

Deb Mier, MFA, MSW, RDT/BCT – Chicago, Illinois

Previous settings/jobs:
Program Director - Non-profit child and family bereavement program (constantly using my DT skills to develop and implement activities to facilitate healthy expression of grief)

Bereavement Coordinator in a children's hospital: Did much of the same stuff as above, but also used my background to create meaningful rituals for staff after the death of a child they were working with.

Current Job: As a social worker in a Therapeutic Day School with Children 1st-12th grade (all with emotional/behavioral needs/dx) I function as a social worker, case manager and carry an active case load of 16 students that I see weekly for individual appointments (important to note that these sessions are mandated). I also do approximately 2 groups weekly and last year began the schools 1st Animal Assisted Therapy short-term group. I utilize my DT skills in both individual and group work.
Valerie Miller, MSW, RDT – Michigan

Program Support Facilitator for Kalamazoo Regional Educational Service Agency under the division of Education for the Arts. In practice I collaborate with educators at alternative education sites to design and implement artist residencies and other experiences with the arts. The sites are non-traditional high schools, and they include the juvenile home school, a school for students with emotional/behavioral impairments, a school for students with special needs, and schools that serve students who have failed in traditional school settings.

Akeyo Onoe, MS, RDT Tokyo, Japan

Currently: Ritsuneikan University Graduate School of Science for Human Services in Kyoto as a professor, for half time and also do the same kind of work for other half at DT Education and Research Center in Japan.

Freelance Jobs include a drama therapist at elementary schools, recreation groups for people with developmental disabilities and their families, and some culture centers or University continuing education centers, a lecturer at all different meetings and seminars all around Japan, a university teacher/lecturer to teach DT and its techniques to improve their communication skills, a trainer at companies to improve their communication skills and the ability to solve some conflicts at work.

Tim Reagan, MA, RDT – Washington, DC

Current Job: Director, Middle School Drama, Sidwell Friends School, and working on Ph.D. in Expressive Therapies at Lesley University.

Linda Sheehan, MA, RDT, LCSW Chicago, Illinois

Recently retired from Lake Villa School district 41, Lake Villa, Illinois as a school social worker, using drama therapy with elementary school aged children.

Yehudit Silverman, MA, RDT, ADTR Montreal, Canada

Current Job: Associate Professor and Practicum Coordinator, Creative Arts Therapies Dept., Concordia University, Montreal.

Patti Woolsey, MA Washington, DC

Current Job: President and Founder of ArtStream, a not-for-profit organization with the mission to create artistic opportunities for individuals in communities traditionally underserved by the arts. For more: http://www.art-stream.org/

Juliette Zaiser, M.Ed., RDT Connecticut

Current Job: kindergarten teacher in English school in Georgia (the country).

Previous Job: English/Special Education teacher for a high school program for residential students (dual diagnosis: addiction, mandated, self-referred, school/parent referred, court referred, etc.) and they particularly want me to use drama. The employer was a private psychological, mental and behavioral health corporation.
DRAMA THERAPY READING LIST
Drama and Creative Arts Therapy Books
Books with a * will be used as texts


**THEATRE BOOKS**


Books on the Brain and Psychology


Style Sheet for Graduate Papers

There are many styles used for academic writing. Common styles used are APA (American Psychological Association) and MLA (Modern Language Association). The exact form of references and citations (i.e., order, abbreviations, and punctuation) and rules for format depends on the style you are using.

Style manuals are available at the bookstore and online.
  For APA: http://apastyle.apa.org/
  For MLA: http://www.english.uiuc.edu/cws/w workshop/writer_resources/citation_styles/mla/mla.htm
  For MLA citing of online resources: http://www.thewritesource.com/mla.htm
  For Chicago: http://www.chicagomanualofstyle.org/home.html
  For other links: http://www.bedfordstmartins.com/online/citex.html

Another good writing resource is The Elements of Style by Strunk and White.

You can format papers in a specific style by using RefWorks through the K-State library. Go to the K-State homepage – click on Library (listed on the left side). This takes you to the Library page. Under Reference Tools, click on “RefWorks – cite your sources.” Any K-Stater can create a RefWorks account.

Additional research help is available through the K-State Library. Our Performing Arts Librarian is Thomas Bell and he loves to help! His email is thosbell@ksu.edu. Each fall he offers SPCH 810, a one credit research course for new graduate students, which introduces you to the power of Hale Library and your computer as your partners in research!

Also available through the library is a program called “Assignment Planner” at http://ksulib.org/ac/. The “Assignment Planner” connects you to many research resources and can coach you through organizing your time over the course of a semester in order to have a research paper prepared in a thorough way on time.

Whatever style you choose, you should stick with – don’t mix and match style within a paper.

This style sheet is based on APA format and offers some general guidelines.

Papers should be typed, double spaced, on one side of the paper, and stapled on the top left side.

**Title page?** No title page is necessary.

Please put title of paper and name of student (author) centered at the top of the first page. For instance:

The Three Weird Sisters of MacBeth: A Study in Feminism
  by Philemina Phonebone

**Running head** – An abbreviated title print printed at the top of the pages of the paper to identify the paper for the reader. The head should be a maximum of 50 characters and contain the author’s name and enough of the title for recognition. For instance:

Phonebone: The Three Weird Sisters
Pagination – Please make sure that all pages are numbered on the top right corner.

Font size – 12 point

Font style – Times New Roman or Courier (something easy to read)

Margins: 1 inch at the top, bottom, left, and right of every page. This is the default setting for most word processing programs.

Capitalize:
- Words beginning a sentence
- Proper names
- The first word after a colon that begins a complete sentence
- Major words in titles and headings

Italicize:
- Titles of book, plays, and periodicals

It is not necessary to italicize for emphasis unless meaning might otherwise be lost. Use syntax to provide emphasis.

Numbers:
All numbers below 10 are usually expressed in words: one, five, etc.
Zero is typically expressed in words
Any number beginning a sentence, title or text heading is expressed as a word.
All numbers 10 and above are expressed in figures: 10, 15, etc.
Exceptions: Numbers expressing time, dates, ages, sample, population size, exact sums of money can be done as figures.

Structuring your paper:
A strong paper is structured in the following way:
I. Introduction (short)
   With thesis statement (the main idea your paper will develop)
II. Body (long)
   Develop your idea point by point, providing specific details and arguments, citing authorities, and backing your ideas up with critical analysis and evaluation.
III. Conclusion (short)
   Restate thesis statement and summarize your conclusions.

Each paragraph in a paper should deal with one idea. Paragraphs are sometimes long and sometimes short, however, a paragraph should be at least three sentences. Do not write a paper that is one long paragraph.

Use the active voice – is it more direct and vigorous.

Put statements in a positive form whenever possible. Use “not” as a means of denial, not evasion or subterfuge.

Use definite, specific, concrete language. Elaborate by providing examples.
Omit needless words. Avoid flowery language. Concise writing is more effective. Unlike Charles Dickens, you are not being paid by the word.

**All papers should be SPELL-CHECKED!!** In this day of computers, there is no excuse for misspelled words.

**The wrong word spelled correctly is still the wrong word.** Proof read your paper yourself to check those pesky common homonyms like their-there-they’re or hear-here.

**Check your grammar** – Spell-check does not check your grammar and often does not let you know when your punctuation is wrong!

**Punctuation:**

**Period:** Use a period to end a sentence.

**Comma:**
- Between elements in a series of three or more:
  - the height, width, and depth
  - Bill, Bob, and Fred
- To set off a nonessential or nonrestrictive clause:
  - Switch A, which was on a panel, controlled the recording device.
- To separate two independent clauses joined by a conjunction:
  - Cedar shavings covered the floor, and paper was available for shredding and nest building.
- To set off the year in parenthetical reference citations:
  - (Patrick, 1993)

**Semicolon:**
- To separate two independent clauses that are not joined by a conjunction:
  - Cedar shavings covered the floor; paper was available for shredding and nest building.
- To separate elements in a series that already contain commas:
  - The color order was red, yellow, blue; blue, yellow, red; or yellow, red, blue.
  - (Davis & Hueter, 1994; Pettigrew; 1993)

**Colon:**
- Between a grammatically complete introductory clause (could stand alone as a sentence) and a final phrase or clause that illustrate, extends, or amplifies the preceding thought:
  - Philip Phonebone wrote of two urges: an urge toward union with others and an urge toward isolation.

**Dash:** Use to indicate the sudden interruption in the continuity of a sentence. Overuse of dashes weakens the flow of material.

**Parentheses:**
- To set off structurally independent elements:
  - The patterns were significant (see Figure 3).
- To set off reference citation in a text:
  - Dumas (1991) rejected the idea.
- To introduce an abbreviation:
  - The National Association of Schools of Theatre (NAST)
- To enclose a citation or page number of a direct quotation:
The author stated, “The effect disappeared within minutes” (Lopez, 1993, p. 311), but she did not say which effect.

**Brackets:**
To enclose parenthetical material that is already within parentheses:
(The results for the control group \[n=8\] are also presented in Figure 2.)

**Quotations:**
All material directly quoted from another author’s work or from one’s own previously published work and verbatim instructions should be reproduced word for word and surrounded by double quotation marks.

**Short quotes:** Incorporate a short quote (fewer than 40 words) into the text.
**40 or more words:** display in a freestanding block of typewritten lines, indented five spaces from the left margin, and omit the quotation marks.

Direct quotations must be accurate, following wording, spelling, and interior punctuation of original source, even if the source is not correct. (If source is incorrect and this may confuse your reader, insert the word \[sic\], italicized and bracketed, immediately after the error.)

Use single quotation marks within double quotation marks to set off material that in the original source was enclosed in double quotations.

**Omitting material from a quote:** use three ellipsis points (…) within a sentence to indicate that you have omitted material from the original source. Use four points to indicate any omission between sentences (you are then including the period at the end of the first sentence).

**Adding emphasis:** If you want to emphasize a word or words in a quotation, italicize the word or words and immediately after insert within brackets: [italics added].

**Footnotes:** Content footnotes supplement or amplify information in the text. They should not be complicated, irrelevant or nonessential information. They should only be used to strengthen your discussion. They should only convey one idea. In most cases try to integrate the information into the text if it is important.
Citations of sources within papers:

Whether paraphrasing or quoting an author directly, you must credit the source or you are plagiarizing.

When citing print sources, give the author’s last name, year of source, and page number of course in parentheses, separated by commas:
(Brook, 1962, p. 32)

Electronic sources often do not have page numbers. Use paragraph number in this case. Either use the paragraph symbol (backwards P with a slash) or the abbreviation: para.

If the information has been gained through an interview, letter, memo or email, cite the information as a personal communication with the date:
(S.D. Bailey, personal communication, 2007)

If the author’s name appears as part of the narrative, cite only the year of publication in parentheses:
Walker (2000) compared attendance figures…

Otherwise, put your citation at the end of the sentence:
A recent study of attendance figures showed more interest in Shakespearean productions in the 90’s than in the 50’s (Walker, 2003).

If a work has no date use: n.d.
If a work is very old, cite the year of the translation you used: Aristotle, trans. 1931

If citing a page, abbreviate to p. (Walker, 2003, p. 288)
If citing a chapter, abbreviate to chap. (Walker, 2003, chap. 9)

Reference Page:

All papers should have a reference at the end. This lists all sources you used in preparing for the paper. Only list the sources you actually used in the research.

References contain: Name of author, date of publication, title of publication, location of publisher and name of publisher.

If the work is an article from a periodical (i.e., journal) include the name of the periodical, volume, issue, and page numbers.

List references alphabetically by last name of author
Order several works by the same author in chronological order.

Appendices: Allow authors to provide reader with detailed information that would be distracting to read in the main body of the article.