

# Department of Performance Studies

Northwestern University

Graduate Student Handbook  
2019-20



September 2019

# Contents

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<b>Faculty</b> .....	2
<b>Current Students</b> .....	4
<b>Graduate Program Guide</b>	
• Program Mission Statement and Requirements .....	5
• Graduate Student Milestones Deadlines.....	7
• Graduate Performance .....	9
• First Year Examination .....	11
• Selection of a Dissertation Adviser and Chairperson of the PhD Qualifying Examination Committee .....	13
• The Cognate Requirement .....	14
• The Language Examination .....	15
• The PhD Qualifying Examinations .....	16
• The Prospectus .....	18
• The Dissertation .....	20
• PhD Final Exam .....	21
• Professional Development.....	22
• Graduate Assistantships/Research Assistantships.....	23
• Annual Progress Report .....	24
• Grade Policy and Satisfactory Progress .....	25
• Grounds for Exclusion from the Program .....	26
• Title IX Policy .....	27
<b>Additional Information</b>	
• Registration .....	28
• Requesting for School of Communication PhD Research Travel Funding.....	30
• Reimbursements .....	31
• The Graduate Performance: Details .....	34
• Krause Studio Performances.....	36
• Krause Studio Performance Guidelines .....	38
• Use of Facilities and Equipment .....	39
• The Graduate Lounge .....	40
<b>Appendix</b>	
• Sample Major Works List.....	41

## Faculty

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### Core Performance Studies Faculty

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Ivy Wilson <i>American Studies, English</i>	University Hall 119	491-3496	i-wilson@northwestern.edu
Justin Zullo	5-130		justin.zullo@northwestern.edu
<b>Business Coordinator</b>			
Dina Marie Walters	Ryan 5-160	491-3171	dinac@northwestern.edu

## **Graduate Students 2019-20**

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### **First Year MA/PhD and PhD Students**

Gabriel Guzmán  
Nathan J. Lamp  
Madeleine LeCesne  
Malú Machuca Rose

### **Doctoral Students (Second Year, Third Year, and Dissertation Proposal Stage)**

José Rafael Álvarez  
Arnaldo Rodríguez Bagué  
Bobby Biedrzycki  
Rashayla Marie Brown  
Ali Faraj  
Ethan Fukuto  
Gregory Manuel  
Gervais Marsh  
Michell Miller  
Justin Moore  
Yaquelin Morales  
Cordelia Rizzo  
Danielle Ross  
Enzo Vásquez Toral  
Benjamin Zender

### **PhD Candidates**

Tarek Benchouia  
Ivan Bujan  
Misty De Berry  
Meiver De la Cruz  
Eddie Gamboa  
Roy Gómez Cruz  
Jonathan Magat  
Didier Morelli  
Chaunesti Webb  
Mlondoloji Zondi

### **Program Mission Statement and Requirements**

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The graduate program in performance studies designed to train students in the production of scholarly and performance-based knowledge in preparation for long-term work in academia and/or a host of research-based and arts associated career tracks. Students work with an acclaimed faculty with a diverse range of knowledge bases who collectively track and support the students through a series of milestones designed to foster the accumulation and synthesis of fundamental knowledge in the field of performance studies as well as each individual student's adjacent research areas; the ability to engage performance as a mode of research and communication; and the capacity to develop curriculum and teach in the performance studies classroom. The program culminates in the production of a dissertation, under the direction of a graduate advisor and committee unique to each student's interests, contributing original research to (and beyond) the field of performance studies.

#### **Requirements for the Degree of Master of Arts**

The MA year consists of 9 course units, including PERF\_ST 410 Studies in Performance and PERF\_ST 518 Problems in Research (both fall quarter). Additionally, students take at least 2 courses at the 400 or 500 levels in the Performance Studies Department. Additional courses are selected in consultation with the Director of Graduate Studies. Graduate level courses are generally at the 400 level or above, with the exception of 300 level courses which are specifically designated for graduate study. All students in their first year of graduate work in the department (whether at the MA or PhD level) are also required to present a Graduate Performance and sit for the First Year Examination.

Graduate performances will occur near the conclusion of winter quarter. The First Year Examination will occur near the middle of spring quarter. Following the presentation of graduate performances, the performance studies faculty will assess whether the student has successfully passed the milestone or ask the student to redo the performance, specifying the criteria and timeline for the redo. Upon completion of the First Year Exams the faculty will similarly assess the exams to make a determination of pass, revise, or fail, providing criteria and timeline for requested revisions.

Failure to ultimately pass the Graduate Performance or the First Year Examination is grounds for exclusion from the program. Students who fail to fulfill the requirements for the Master of Arts degree by the end of the spring quarter of their first year may not matriculate into the PhD program and may be excluded from the program. Incomplete grades or unfulfilled milestones beyond the Master's Degree

Completion form filing date may disqualify a student from receiving the MA degree.

An Application for Degree form must be filed on-line, accessed through Caesar, by April 24, 2020. A Master's Degree Completion form must be filed by May 15, 2020. Upon completion of all required coursework and the MA examination as stipulated above, doctoral students may apply for and receive the MA degree in Performance Studies. The MA degree is ONLY available to doctoral students as requirements are completed during the first year of coursework. It cannot be retroactively attained beyond the first-year timeline.

### **Requirements for the Doctor of Philosophy**

Students must complete a minimum of six full quarters of work beyond the MA degree. Required courses include PERF\_ST 410 Studies in Performance and PERF\_ST 518 Problems in Research (offered in the fall of the first year of coursework), PERF-ST 515 Performance and Pedagogy, and at least 4 additional courses at the 400 or 500 levels in the Performance Studies Department, including one in ethnographic research methods. Graduate level courses are generally at the 400 level or above, with the exception of 300 level courses that are specifically designated for graduate study. Additional courses are selected in consultation with the DGS or doctoral advisor. Doctoral students must pass both the graduate performance milestone and First Year Examination, unless they have already done so as MA students in the department. (See the previous regarding the process governing Graduate Performances and First Year Examinations.)

The PhD program requires doctoral students to successfully pass the PhD Qualifying Examination, complete the language requirement, and fulfill the cognate requirement. Upon completion of the other doctoral milestones, students must successfully propose, write, and defend a dissertation. Please see the following sections for the process governing these milestones.

## Graduate Student Milestones and Important Deadlines 2019-20

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### **Masters Students**

Graduate Performances	March 13-14, 2020
Graduate Performance Colloquia	March 16, 2020
MA Application for Degree form (on-line) due	April 24, 2020
Master's Degree Completion form (on-line) due	May 15, 2020
First Year Examination	May 8-11, 2020

### **First Year PhD Students**

Graduate Performances	March 13-14, 2020
Graduate Performance Colloquia	March 16, 2020
Selection of Dissertation Adviser & notify DGS	March 20, 2020
First Year Examination	May 8-11, 2020
Submit Major Works List to Advisor	May 22, 2020
Submit Major Works List to Com. & notify DGS	June 5, 2020

### **Second Year PhD Students**

Language Requirement completion deadline	May 7, 2020
Cognate Requirement completion deadline	May 7, 2020
PhD Qualifying Examinations	Take Home: May 7-15, 2020 Oral Exam: week of June 1, 2020
PhD Prospectuses due	October 19, 2019

### **PhD Candidates**

Submission of dissertation to committee	
<i>for December degree</i>	October 8, 2019
<i>for March degree</i>	January 14, 2020
<i>for June degree</i>	March 24, 2020
<i>for August degree</i>	June 24, 2020

PhD Application for degree forms due to The Graduate School (TGS)	
<i>for December degree</i>	October 25, 2019
<i>for March degree</i>	January 31, 2020



<i>for June degree</i>	April 24, 2020
<i>for August degree</i>	July 10, 2020

Final Date for Oral Defense (allowing 2 weeks for final revisions)

<i>for December degree</i>	November 8, 2019
<i>for March degree</i>	February 14, 2020
<i>for June degree</i>	April 24, 2020
<i>for August degree</i>	July 24, 2020

Revised Dissertation, PhD Final Exam, and change of grade forms due to TGS

<i>for December degree</i>	November 22, 2019
<i>for March degree</i>	February 28, 2020
<i>for June degree</i>	May 8, 2020
<i>for August degree</i>	August 7, 2020

## Graduate Performance

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All first-year graduate students in the department, whether MA or PhD, must present a 20-30 minute Graduate Performance in the winter quarter. The graduate performance begins its process of development during the *Studies in Performance* course (PERF\_ST 410) and can take many forms. It may be a narrative solo performance based on an original script or sourced from fictional or non-fictional sources (including material from student-conducted oral histories or ethnographies). It can also be a non-narrative, gesture or movement-based program, a sound performance installation or an intermedial performance. What is expected is that in this milestone students engage performance as a method of inquiry and communication.

After a series of exercises and introductory performances in PERF\_ST 410, students will develop a 10 to 15-minute section from the proposed graduate performance as their final project for the course. Discussion of the graduate performance segments in 410 and comments upon the scripts/scores are designed to help the student's development a successful public performance. Early in the winter quarter, students are encouraged to consult with grad colleagues and faculty, beyond 410, to enrich and focus their performances. However, two weeks before the public performance student's will be working independently and no longer seeking faculty guidance. Student's may request assistance from their advisor or graduate performance coordinator (generally the 410 instructor) *only* if it is absolutely necessary. If a student chooses to have an invited showing or open rehearsal, they may welcome suggestions and comments.

A passing graduate performance is required for the completion of the MA or PhD program. The graduate performances are evaluated by the core faculty. Evaluations are based on the following criteria: 1) The performance clearly demonstrates and articulates competency of performance as research, including a clear research-driven question. 2) It reflects deep exploration of aesthetic choices and non-verbal modes of communication. 3) It shows promise that the performance could be developed and presented in conferences or performance venues.

The graduate performance is the first milestone towards the MA or PhD degree in the department. If the first iteration of the performance is not satisfactory, the student may be asked to redo it. In the event that a student is asked to redo the piece they will be notified by the graduate performance coordinator or DGS as to the timetable for the re-performance.

Availability of the performance space is limited and there is normally time for only one rehearsal before the actual performance. Students should feel free to bring in any equipment they need.

Graduate performances will be scheduled by the graduate performance coordinator. The performance evening(s) will be followed by a reception, and students presenting their work are welcome to invite friends and family.

The graduate performance coordinator will convene a public colloquium soon after the performance evening/s for discussion and feedback.

### Graduate Performance Deadlines

- MA and PhD students are required to submit a performance prospectus, script or score to the graduate performance coordinator by the *fourth week of class* on the quarter in which they are scheduled to perform (usually winter quarter.)
- Students must submit the title of their graduate performances and the order of presentation to the graduate performance coordinator two weeks before the public event.
- Students must submit a program copy to the Business Coordinator at least one week prior to the graduate performance date. (The program copy should include acknowledgment of text or other sources used.)

### Guiding Questions

- What aspect of your research do you seek to investigate and communicate through your graduate performance?
- Is the idea/concept of the graduate performance sufficiently focused to allow clarity in your exploration and communication to the audience?
- Have you engaged with the elements of performance (text/script, voice/speech, body/gesture, space/scenic elements, costume, media) as critical tools in your exploration of your question and its communication to your viewing public?
- Have you properly diagnosed and worked within your strengths and limitations as a performer to ensure effective communication and a well-rehearsed final performance?
- Does your performance aesthetic communicate a unique and original conceptualization or presentation of your research and theoretical question?

## **First Year Examination**

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All students are required to complete the First Year Examination during the spring quarter of their first year. The examination focuses on key concepts, theories, methodologies, and intellectual histories of performance studies and will be based on the student's coursework in the department. The four day take home examination will consist of a single question to be answered in essay format and conforming to the limits in length presented in the exam directives.

The 2020 examination will occur from Friday, May 8, 2020 at 9 a.m. to Monday, May 11 at 5 p.m. The examination will be delivered to students electronically by the department's Business Coordinator on Friday, May 8, 2020 at 9 a.m. Students will be required to contact the BC to confirm receipt of the exam. The completed exam is to be returned electronically (copying both the BC and Director of Graduate Studies) on the following Monday, May 11 at 5 p.m. If an exam is not submitted by the 5 p.m. deadline, it will be disqualified and the student will fail the exam.

Following completion of the exam, the performance studies faculty will assess the student's response to make a determination of pass, revise, or fail, providing criteria and timeline for requested revisions.

The Director of Graduate Studies will notify the MA student of the committee's assessment as well as guidance for revision as stipulated by the executive committee.

## **EXAMPLE OF PREVIOUS FIRST YEAR EXAM PROMPT**

First Year Examination  
Performance Studies  
May 10-13 2019

***Choose one question and write an answer in essay format of at least 6 pages, and not to exceed 10 pages, at Times New Roman, 12pt. double space.***

Your exam is due no later than **5pm on Monday, May 13** via electronic copy **to the Business coordinator (Dina Walters) and the DGS (Joshua Chambers-Letson)**. Please include the question you chose to answer at the head of your answer and label the document with your name and question number (i.e. NAME\_1). Be sure to properly cite and reference all sources. The reproduction of the question, footnotes/endnotes, and bibliography do not count towards your ten-page maximum.

1. Performance studies is often defined as a field that focuses on performance as an object of study, an analytic, and a method of research and communication. Citing and engaging with no less than three key scholars in the field explain what these different approaches and uses of performance mean. What is the significance of performance studies' foregrounding of performance as an integral aspect of social and cultural life, knowledge production and dissemination, and advocacy? And what are some of the limits of this approach.
2. In what ways did you exploit/mobilize live performance in your graduate performance in relation to your research project? Discuss your graduate performance's main elements and their significance. Being sure to engage with at least three scholars to illustrate your argument, explain what performance enabled you to convey or work through as a mode of communication and argumentation that differs from writing? In what way does approaching performance as a mode of communication, rather than merely as an object of study, make and produce sense in your work? If we call graduate performances "practice-based research," what did "practice" mean in your particular case?
3. Pedagogy has been described by theorists in other fields variously as a form of "performance," "impersonation," and as a form of "acting." Given your knowledge of performance theory and history, what are the pros and cons of theorizing pedagogy *as* performance? How does the use of that metaphor differ when referring to a performance studies class as opposed to one in another discipline? Be sure to cite at least three scholars in your response.

## Selection of a Dissertation Adviser and Chairperson of the PhD Qualifying Examination Committee

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Doctoral students are required to select their dissertation adviser before the spring quarter of the first year of doctoral work. **The Director of Graduate Studies will serve as the advisor until a student has chosen one.** The dissertation adviser also serves as the chairperson of the PhD Qualifying Examination Committee. The adviser must be a member of the performance studies faculty (either core or affiliate). The student should confer with the adviser about the development of the Major Works List and about the composition of the PhD Qualifying Examination Committee.

The Major Works List is comprised of two parts: 1) a statement of research interests accompanied by a rationale governing the organization of the list; and 2) a list of the major works upon which the student will be examined during a nine-day take-home examination and subsequent oral defense of the written examination.

The Major Works List, drafted in consultation with the advisor and committee, is divided into three or four sections. One section usually covers the literature in the field of performance studies. The others reflect the student's specific research areas. The list should conform stylistically with the conventions outlined in *The MLA Handbook for Writers of Research Papers* 7<sup>th</sup> ed. or Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (7<sup>th</sup> ed.) for a list of works cited. (See Appendix B)

The PhD Qualifying Examination Committee is typically comprised of three members but may include up to five. The committee must include three members of the faculty of the Department of Performance Studies (core and affiliate faculty). The committee may additionally include one or two faculty members holding appointments in departments outside of Performance Studies. Students select committee members in consultation with their advisor. Typically, faculty asked to serve on the examination committee have taught the student in one or two classes. They may be the student's cognate advisor.

Doctoral students submit a copy of the proposed Major Works List to the chairperson of their qualifying exam committee in the spring quarter of their first year in the program. Upon advisorial approval the student will submit the proposed Major Works List to the committee members and inform the DGS of submission.

The committee of three assumes responsibility for the final approval of the Major Works List. The student can expect to receive notification of the committee's approval or disapproval of the Major Works List from the chairperson of their committee by the Monday of finals week during the spring quarter.

## The Cognate Requirement

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Every doctoral student must fulfill the Cognate Requirement. The cognate requirement provides students a directed study of a research within a field that is generally understood to be outside of the field of performance studies. The cognate does not aim at the assumption of comprehensive knowledge over an entirely different discipline, but instead covers specialization within a unique area of inquiry that is grounded within a discipline or field outside performance studies. For example, one would not choose as their cognate area a broad field, such as “Art History,” “Political Science,” or “African American Studies,” but would more typically refer to subfield topics within such disciplines, such as “Histories of Black Feminist Performance Art” or “Marxist Aesthetic Theory.” Students design the cognate area(s) in consultation with their cognate director(s).

A cognate director is a specialist in the cognate area and is typically a professor with whom a student has taken classes. This cognate director cannot be a member of the core performance studies faculty and will usually come from faculty outside of the department. The cognate director should be chosen in consultation with the student’s doctoral adviser no later than the end of spring quarter in the first year of doctoral work. If a student believes a second cognate is necessary for their doctoral research they may pursue this option in consultation with their advisor.

Similar to the process for independent study, the student, in consultation with the cognate adviser, will devise a plan of study for the cognate research area. A cognate plan of study form may be obtained from the Business Coordinator. The plan must be completed and signed by the cognate director and the student and submitted to and approved by the DGS *prior to* commencing the work for the cognate. In instances where a cognate director agrees to allow a course with the director to count toward fulfilling the cognate, that arrangement must be made one week before Advance Registration, be indicated on the cognate research plan, and include a capstone over and above the requirements of the course. If the cognate is to be fulfilled by independent study (which is preferred), the same process applies. In addition, the cognate director may require the student to sit for an exam in the cognate area or wish to submit questions for the general qualifying exam. See PhD Qualifying Exam section for more.

The cognate director should communicate in writing to the DGS that the student has successfully fulfilled the cognate as outlined in the cognate plan of study before students sit for PhD Qualifying Exams. If cognate directors are participating in the PhD Qualifying Exam, notification may be submitted after the exam is successfully passed. Except under extraordinary circumstances, the department will not give retroactive credit for cognate fulfillment to students who do not follow these guidelines. It is the student’s responsibility to make sure that the cognate director is aware of these procedures and that they have a copy of a current graduate handbook.

## The Language Requirement

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To be eligible for doctoral candidacy and to take the PhD Qualifying Examination, a student must satisfactorily fulfill the language requirement by demonstrating competency in a language other than English.

The requirement is most commonly satisfied through a language examination, which is typically administered and graded by the language programs and not the department. The exam consists of a 2-hour written exam in which students are required to translate a passage of text. The passages used for the examinations are approximately 500 words in length, are of a literary or critical nature, and represent a level of difficulty expected at the end of a second year of study of the language. Dictionaries may be used. Once student has received notification of pass from the exam's administrator the student should report this to the DGS with corresponding confirmation.

There are a number of other ways for students to meet the requirement. Students may meet the requirement by demonstrating native proficiency in a language other than English. Students who have passed a language examination for a graduate degree at another institution within three years prior to admission into the graduate program at Northwestern University, will meet the requirement upon submission of evidence of that fact to the Director of Graduate Studies. Finally, students who have taken the equivalent of two years of college credit in a foreign language at the undergraduate level, with a grade of C or better, within two years prior to entrance into the graduate program at Northwestern University, will meet the requirement upon submission of evidence of that fact to the Director of Graduate Studies.

After student has supplied the DGS evidence of the fulfillment of the language requirement, the DGS will record this evidence in the student's file.



## The PhD Qualifying Examinations

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To be eligible to register for the PhD Qualifying Examinations a student must have satisfactorily completed the language examination and finalized arrangements to complete the cognate area by the conclusion of the examination process.

Graduate School regulations state that the PhD Qualifying Examination must be taken no later than the end of the twelfth quarter after admission to the doctoral program. The department requirement, however, is that these examinations be taken by the end of the second year of PhD coursework. Failure to meet this milestone is grounds for exclusion. No one is officially recognized as a candidate for the PhD until the Qualifying Examinations and the Prospectus have been completed successfully.

The PhD Qualifying Examination in the Department of Performance Studies consists of the following 3 parts:

1. Written Take-Home Examination

This is a nine-day take-home examination, emailed from the department's Business Coordinator at 9 a.m. on a Thursday and returned electronically (copying both the Business Coordinator and Director of Graduate Studies) on the following week on Friday at 9 a.m. Students will be required to contact the BC to confirm receipt of the exam. If an exam is not submitted by the 9 a.m. deadline, it will be disqualified and the student will fail that portion of the exam.

The written exam consists of two parts based on the approved *Major Works List* (see the departmental statement *Selection of a Dissertation Adviser and Chairperson of the PhD Qualifying Examination Committee*).

*a. Resources and Methods in Performance Studies.*

The examination will consist of three (3) essays that are no more than 10, typed, double-spaced pages (excluding works cited) and should conform to the *MLA Handbook for Writers of Research Papers*.

*b. Issues and Problems in Performance Studies.*

This portion of the exam will consist of two short essay questions focused on professional development aspect of the field (e.g. Syllabi, lecture outlines, curatorial proposals).

Samples of qualifying exam questions may be found in the department office.

2. If required by the cognate director(s), the *Cognate Examination* will be designed by the cognate director(s). It is the responsibility of the student to meet with the

cognate director to discuss the nature and scheduling of the examination, and to make sure that the cognate director(s) are in residency during the quarter when the exam will be administered. Cognate directors have flexibility in their participation in a student's qualifying exam. They may choose not to participate in the qualifying exam process at all. They may choose to test the student in the cognate area in a separate exam following the general exam. Or, they may choose to submit questions for the general exam. In the case of the latter, cognate directors are expected to participate in the oral component of the exam as well. Cognate directors should indicate in advance their level of participation on the plan of study before the cognate research commences.

3. The *Oral Examination* is based on the written examination. The oral examination is scheduled approximately two weeks after the completion of the written exams. Cognate faculty may participate in the oral exam, but they are not required to do so.

In the event that a student fails all or a portion of their written portion of the qualifying exam, they may be presented with three options, depending on the recommendation of the qualifying exam committee: 1) Compensate for the quality of the written portion in the oral exam. If the committee is satisfied that the oral component makes up for the deficiencies in the written component, the committee may pass the student. 2) Rewrite a portion of the exam. The committee, in consultation with the advisor and the DGS, will specify which portion of the exam is to be rewritten, how long the student has to rewrite the exam, and how the rewrite will be evaluated. 3) Rewrite the entire exam. In instances in which the student fails the written component and the oral component does not compensate for the deficiencies in the written component, the committee may ask the student to rewrite the entire exam. If this happens, the committee, in consultation with the advisor and the DGS, will specify the timetable for the rewrite. Regardless, students must rewrite and pass the qualifying exam before the beginning of the fall term or be excluded from the program. If the committee determines that both the written and oral components are unsatisfactory and that a rewrite will not prove productive, the student is recorded as having failed the examination. In accordance with Graduate School regulations, exclusion from the program will ensue. Appeals for exclusion may be directed to The Graduate School.

## The Prospectus

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Doctoral students are required to submit a prospectus to the Director of Graduate Studies during the quarter after the Qualifying Examination has been completed (typically fall quarter). This requirement supersedes that of the Graduate School, which states that students must have a prospectus approved no later than the beginning of the fifth year of study to remain in good academic standing.

Students must also complete the Prospectus Submission form, accessible through Caesar, prior to submitting the prospectus.

The prospectus should follow the style recommended by *The MLA Handbook for Writers of Research Papers* 7<sup>th</sup> ed. or Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (7<sup>th</sup> ed.), should be no more than 18, typed, double-spaced pages (not including the bibliography), and should consist of four sections and a bibliography:

- *Section One.* State the purpose of the dissertation. Explain what distinguishes this dissertation from other works on the topic. Include a description of how the dissertation will contribute to research and its significance in the field of performance studies.
- *Section Two.* Provide a review of the literature and state the proposed method(s) to be used in the dissertation. Provide a brief summary of the literature already conducted in the research area and demonstrate how your research augments or intervenes in that literature. Identify the type(s) of dissertation (e.g., historical, critical, experimental, descriptive, ethnographic, theoretical, etc.). Detail the methods to be employed in gathering and analyzing the data for this dissertation.
- *Section Three.* Identify the primary research resources (institutions, communities, performance venues) for gathering the data in preparation for this dissertation.
- *Section Four.* Provide a narrative chapter outline of the trajectory of the work.
- *Bibliography.* Identify the primary sources necessary for conducting research in the subject of the dissertation.

The prospectus will be read and accepted or rejected by vote of the performance studies core faculty. If the student would like to request a colloquy with the faculty regarding the prospectus, the request should accompany the submission of the prospectus. Sample prospectuses are available in the department main office.

The Director of Graduate Studies will notify the doctoral student of the faculty's approval or disapproval. If faculty members have offered their views on the prospectus in comments in addition to their formal approval or disapproval, these views will be conveyed to the student and to the dissertation adviser by the Director of Graduate Studies.

Students should consult with their adviser about any additional questions regarding the form or substance of the prospectus.

## The Dissertation

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For requirements regarding preparation and style of the dissertation, the doctoral candidate should consult the Graduate School's material on the preparation and submission of the dissertation [http://www.tgs.northwestern.edu/documents/academic-services/checklist\\_for\\_doctoral\\_degree\\_completion.pdf](http://www.tgs.northwestern.edu/documents/academic-services/checklist_for_doctoral_degree_completion.pdf).

If the dissertation does not conform to these instructions, it will not be accepted by The Graduate School. Please note also that students must complete the on-line Final Exam Application, accessible through Caesar, prior to the defense.

The Department of Performance Studies requires that the dissertation be submitted in its final form to the examining committee at least one full month prior to the date of the oral examination. We urge that candidates submit a copy for each member of the committee.

The dissertation must follow the instructions outlined by The Graduate School with respect to form. The *MLA Handbook for Writers of Research Papers* is the guide in all other matters of style.

## PhD Final Exam (Dissertation Defense)

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The PhD Final Exam occurs after the student completes a final draft of dissertation and receives their advisor's approval to proceed to the exam stage. The exam is typically a meeting between the student, their advisor, and their dissertation committee. The dissertation defense is typically a two-hour meeting during which students present a brief narrative of the dissertation's process before the committee poses questions to the student regarding the dissertation. At the conclusion of the defense the committee will make a determination as to whether the dissertation passes, stipulating any final revisions to be made before the student submits and files the dissertation with The Graduate School.

Scheduling the final exam (dissertation defense) is the responsibility of the candidate and the members of the committee. Once a date and time is agreed upon for the defense, the student will contact the Business Coordinator to formally schedule a space. The Business Coordinator will send a meeting invite to the candidate and committee members.

In preparation for the final exam, the candidate must print out the PhD Final Exam form. This form is completed via Caesar: click "Main Menu", then "TGS Forms", then navigate to "TGS PhD Final Exam" to complete and print out the form. The candidate must print out a hard copy of the form to present at their defense. Once the final exam is complete, committee members will sign the form. The candidate should present the signed form to the Business Coordinator, who will scan and email a copy to TGS, and file the original with the candidate's records. If there are no outstanding grade changes required, the Business Coordinator will formally submit the final exam via Caesar.

## **Professional Development**

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As a part of graduate training and as a part of preparing to enter the profession, students are encouraged to attend conferences, participate in professional development workshops, and attend guest lectures and performances on campus, especially those sponsored by the department. Please note that participation in co-curricular programming (such as lectures and events) is considered a requisite component of the graduate curriculum.

### **Performance Outings**

Throughout the year, we schedule several performance outings in the Chicago community, at such theaters as Victory Gardens, Goodman Theatre, and Museum of Contemporary Art. These events serve as a means to expose our student body to performance and is also an opportunity for faculty and students to enjoy professional performances and see renowned artists as a community off-campus.

Tickets for these events are paid for by the department and require commitment on the part of interested students in advance of the performance. Notification of an upcoming performance with request for RSVP will be emailed to students, who in turn should respond to claim a ticket. One ticket is issued per student, per event.

## **Graduate Assistantships/Research Assistantships**

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### **Graduate Assistantships/Research Assistantships**

Every student on funding through the School of Communication is required to serve as a Graduate Assistant or Research Assistant. Students enter the program with five years of funding. They will have duties three of those five years. The first year of funding is considered an “apprenticeship” year in which students must attend teaching workshops at the Searle Center and also attend regular planning meetings for teaching in the department. Students are also required to observe current graduate student instructors in the classroom throughout their first year. The department chair will coordinate these meetings and observation schedules at the opening of each quarter. The second and third years of funding require that a student teach or work as a research assistant. Consistent with TGS regulations, GA/RAs are required to work 15 – 20 hours per week. The fourth year of the PhD is considered a fellowship year and students generally have no duties. However, if a student receives an internal or external fellowship, the sequencing and assignment of non-duty quarters may require reorganization. Students are encouraged to consult with the department chair about such matters upon receiving internal or external fellowships. Fifth years are generally assigned a mixture of duties and non-duty quarters depending on the needs of the department.

The chair of the department makes teaching and research assistant assignments. The assignments are based on the curricular needs of the department and the research needs of the faculty. Priority will be given to staffing GEN\_CMN 203: Performance, Culture and Communication before any other assignments are made. Typically, second year PhD students will be assigned 203, while first year PhD (i.e., those who entered as MA/PhD students) will be assigned research assistantships. Students who have expertise in dance may sometimes be assigned a teaching assistantship in the dance program, but no earlier than their second year in the PhD program. Students will also be routinely assigned to the curatorial and programming team for the AMS Studio space. This team of students will be responsible for working with the department chair to develop programming and support the maintenance of the space (e.g., making sure equipment is stored and that the space is locked after hours, etc.), training directors and run crews on how to use the equipment, providing tech assistance for department-sponsored undergraduate and graduate shows (including Graduate Performances), and for running basic tech for department sponsored guest performances and lectures. The tech assistant is not required to design lighting or sets for any show in the space.



## Annual Progress Report

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All students in the graduate program will receive an annual progress report at the end of the spring term. Students will receive this report regardless of their matriculation in the program (e.g., students who are post-candidacy). The exception to this is if a student is excluded from the program, in which case the letter of exclusion will replace the progress report. These reports will include a review of the student's progress toward the completion of the degree, including GPA, completion of milestones (e.g., graduate performance, submission of prospectus, selection of dissertation advisor and qualifying exam committee, submission of major works list, satisfactory completion of qualifying exams, etc.), recognition of external fellowships and grants received, and participation in conferences and performances. If progress has not been satisfactory, students will be made aware of the problems and, if appropriate, be given an opportunity to remediate, with explicit instructions as to how to do so.

In preparation for the annual progress report, students must submit end-of-the-year materials. This consists of submitting an up-to-date CV as well as a form that tracks goals and growth, as well as professional development, including milestone, participation in conferences or other extra-curricular activities, performances, publications, external grants applied for and/or received, and other accomplishments. The reports should be submitted to the DGS no later than the last day of classes of spring quarter. In addition, the Graduate Student Tracking System (GSTS) is a great tool for tracking academic progress. It is also an effective resource for the DGS in preparing annual progress reports. It is highly recommended to use this system in addition to the materials submitted to the DGS. Reports are reviewed by the performance studies executive committee in conjunction with the student's transcript and written or oral evaluations from faculty.

Graduate Student Tracking System log in:

<http://www.tgs.northwestern.edu/academics/graduate-student-tracking-system.html>

Details on how to use the GSTS:

<http://www.tgs.northwestern.edu/documents/academics/Student User Guide.pdf>

## Grade Policy and Satisfactory Progress

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All students in the graduate program must maintain a cumulative GPA of 3.7 to remain in good academic standing in the program. Students who fall below this GPA requirement in any academic year automatically will be placed on probation. The student will have no later than two weeks before the beginning of the following academic year to meet the required GPA. (For example, if you receive an incomplete in the spring quarter, the work must be made up *and the grade submitted by the instructor* two weeks before the beginning of classes in the fall quarter). Students who fail to bring the GPA up to standard may be considered for exclusion from the program.

## **Grounds for Exclusion from the Program**

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Students who fail to meet the minimum requirements may be excluded from the program. Grounds for exclusion include, but are not limited to:

- Unsatisfactory completion of milestones (e.g., graduate performance, MA exam, prospectus, qualifying exams, dissertation, etc.)
- Falling below the required GPA
- Receiving an incomplete in more than one course in an academic year
- Failing to make up incompletes two weeks before the beginning of the fall term
- Failure to make satisfactory progress toward completion of the dissertation
- General poor performance in coursework (e.g., chronic absenteeism, weak participation, poor collegiality, etc.)

### ***Appeal Process***

The appeal process for students that have been excluded for academic reasons will follow appeal procedures consistent with those set for academic dishonesty cases. Specifically, all appeals must first come from the student to the Dean of TGS. Appeals must be made in writing to the Dean within ten days of the exclusion date. Any supporting materials must be provided with the written appeal.

## Title IX Policy

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Northwestern University is committed to maintaining a living, working, and educational environment free from sexual harassment, sexual violence, and sex discrimination. It is the policy of Northwestern to comply with Title IX of the Education Amendments of 1972, prohibiting discrimination based on sex (including sexual harassment and sexual violence) in the University's educational programs and activities.

Title IX prohibits sex discrimination in all university programs and activities, including, but not limited to, admissions, recruiting, financial aid, academic programs, student services, counseling and guidance, discipline, class assignment, grading, recreation, athletics, housing, and employment. Sexual harassment and sexual violence are forms of sex discrimination prohibited by Title IX.

Students, staff, and faculty who become aware of conduct that might violate these policies are urged to promptly report the conduct. Northwestern prohibits retaliation against anyone for making a complaint of discrimination or harassment, for assisting someone else in making such a complaint, or for participating in an investigation of discrimination or harassment.

If a student of yours tells you about sexual misconduct involving members of the Northwestern community, **you are required to report** this information to the Office of Equity. Sexual misconduct includes sexual assault, sexual exploitation, dating and domestic violence, stalking, and sexual harassment.

For more information, resources, or to file a report, visit the Office of Equity website: <https://www.northwestern.edu/sexual-misconduct/index.html>

Northwestern also offers free, confidential resources, including CARE (Center for Awareness, Response, and Education), which provides services related to sexual violence for students; CAPS (Counseling and Psychological Services for students); the Women's Center (for all university community members); the Faculty and Staff Assistance Program; and the Office of the University Chaplain/Office of Religious Life (for all University community members). For more information and links to websites, see: <http://www.northwestern.edu/sexual-harassment/counselors> .

### Registration

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The University's on-line registration system is called "Caesar" and is accessible at [www.northwestern.edu/caesar](http://www.northwestern.edu/caesar). Course listings and descriptions are available on Caesar, as well as information on whether courses require permission. For courses that require permission, students must obtain a permission number from the instructor or the Business Coordinator prior to registering.

#### **PERF\_ST 499 Independent Study**

Students in the masters program or in their first year of a doctoral program wishing to pursue *Independent Study* must complete a Petition for Independent Study (available from the Business Coordinator) and submit it to the Director of Graduate Studies one week before Advance Registration. The petition must include a description of the research or performance project, a bibliography of works to be studied, and an explanation of the form the final product in the course will take; e.g., a research paper, an adaptation of a script, etc. The petition must be signed by the faculty member sponsoring the study.

Students in the second year of the doctoral program who wish to pursue *Independent Study* must complete a petition and secure its approval by their dissertation adviser. The dissertation adviser is responsible for forwarding the petition to the Director of Graduate Studies who will place the petition in the student's file. The petition must include a working bibliography and a definition of the scope and nature of the research project and the form the final work will take. The department's or adviser's acceptance of a petition for Independent Study is not automatic and will be based upon the view of the appropriateness of the study for the student's academic program.

Students may register for no more than one (1) Independent Study in any one quarter and should not enroll in more than a total of three (3) while in coursework. Exceptions to this total will be granted only under extraordinary circumstances and will have to be approved by the DGS.

#### **PERF\_ST 590 Research**

Students are advised to register for **one unit** of *590 Research* during the winter quarter of the second year of doctoral class work in conjunction with the preparation of the prospectus and **one unit** of *590 Research* during the spring quarter in conjunction with taking the PhD Qualifying Examination.

### Registration Requirements

Registration is required of all graduate students, from the quarter of entry until the quarter of completion of the degree, including summers. The specifics of registration are as follows:

Year One				Year Two			
Fall	Winter	Spring	Summer	Fall	Winter	Spring	Summer
3-4 units of coursework	3-4 units of coursework	3-4 units of coursework	3 units of PERF_ST 590 (or coursework)	3-4 units of coursework	3-4 units of coursework	3-4 units of coursework	3 units of PERF_ST 590 (or coursework)

Year Three				Year Four			
Fall	Winter	Spring	Summer	Fall	Winter	Spring	Summer
<i>PhD Candidates</i> TGS 500	TGS 500	TGS 500	TGS 500	TGS 500	TGS 500	TGS 500	TGS 500
Doctoral Students Submitting Prospectus 3 units of PERF_ST 590							
<i>Students in Coursework</i> 3-4 units of coursework	3-4 units of coursework	3-4 units of coursework	TGS 500				

Years Five—Nine
If funded: TGS 500
If unfunded: TGS 512

## School of Communications PhD Research Travel Funding

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Students are eligible for a Research Travel Grant from the School of Communication to assist students with basic costs of their research. Performance studies MA/PhD and PhD students in years 1-5 are eligible. Years 1-5 refer to the years a student is matriculated in their program. If a student is an MA/PhD their MA year counts as their first year. If the student is a direct PhD admit, the first year of the PhD counts as year one. (Eligibility is conditional on being in good academic standing and not on leave in the quarter when funds are expended. Students receiving external funding are also eligible.) A maximum one-time grant of \$500 is available. This may not be broken up into smaller amounts (e.g., \$100 year 1, \$300 year 3, \$100 year 5). It must be taken at one time.

### **Eligible costs include:**

- Essential travel (e.g. to archives, repositories, or field sites)
- Acquisition of research materials unavailable locally or via interlibrary loan
- Payment for services (e.g. tests, experiments, copy editing, transcription, or translation)
- Construction, rental, or leasing of special equipment not available on campus

### **Non-allowable costs include:**

- Tuition or fees
- Costs of preparing the dissertation
- Travel to professional meetings, including symposia, conferences, colloquia, summer institutes, and seminars
- Travel to consult with members of the dissertation committee
- Retroactive charges for expenditures incurred or committed prior to review and approval of the SoC Research Funding application
- Computers and related electronic equipment for personal use

**Applications:** Applications can be submitted at any time and must include: a statement of how the funds will be used, how this supports the students' research, and a budget. Applications are first submitted to the DGS for approval, who then forwards the email to [socgradresearchfunding@northwestern.edu](mailto:socgradresearchfunding@northwestern.edu) indicating approval.

**Decisions:** If the research funding is approved, SoC will send an email to the student and designated department assistant stating this approval. A chart string will be provided to the department assistant to process costs. Normally, decisions will be communicated within 10 working days.

**Expiration of Research Funding:** Access to research funding ends on August 31<sup>st</sup> of a student's fifth year. No charges will be approved, and all spending must be complete, before that deadline.

**Appeals:** For appeals of a negative travel decision, contact Associate Dean Madhu Reddy.

## Reimbursements

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During your tenure as a student, you may receive funding to support research and/or conference travel as a result of applying for one or more awards. These awards are typically made available to you in the form of reimbursement for expenses. **The department requires that you turn in expenses for reimbursement in a timely manner.**

**Please note that expenses 90 days old or more will require a request for exception from the Dean's office and are not guaranteed approval.**

Please review your receipts/confirmations/itineraries carefully before turning them into the Business Coordinator for processing. Northwestern University mandates that all receipts must be itemized and serve as proof of payment. For example, if you purchase books for research through Amazon, please print the "invoice" from your order history. This will show payment information, your name and address, and will detail the items purchased. The same goes for a receipt from the bookstore; a credit card receipt is helpful, but the itemized receipt detailing the books or other items purchased is essential for hassle-free, efficient processing of the expense. Please keep these things in mind when making purchases with the intention to request reimbursement.

**Please note that the university does not reimburse for tax on books or supplies. A tax exempt form can be provided prior to making a purchase for a reimbursable expense. Please request one from the Business Coordinator.**

### Travel

You will occasionally travel to attend conferences or conduct research/fieldwork. All expenses must be turned in to the department upon return from your trip. If you have a Graduate Research Grant or other substantial grant from TGS and plan on traveling for an extended period of time, please speak with the Business Coordinator about how best to handle expenses.

Most reimbursement requests are for conference travel, so be sure to include:

- Confirmation/receipt from airline, showing proof of payment (i.e., Mastercard xxxxxxxxxxxx0592, and your name in billing info)
- Confirmation/Receipt of conference registration
- Did you present? Include a copy of the conference program, or the letter of invitation
- Confirmation/Receipt from hotel/lodging
- Itemized meal receipts, if any
- Cab receipts, if any



The university requires original receipts for meals, cabs, parking, gas, and any other expense for which a register receipt has been provided. Expenses such as airfare, Uber/Lyft, hotel/AirBnB, and conference registration, for which receipts are issued via email, can be sent to the Business Coordinator electronically.

Please organize all receipts in order by date. If there are other expenses, or if you have questions, see the Business Coordinator in the department office. Your travel award serves as a budget for reimbursement, so you only need to turn in expenses up to the amount made available to you.

**Airfare:** The University prefers air travel at the most reasonable and economical rate. Travelers are strongly encouraged to book well in advance to secure the lowest fares. Evidence of travel, in the form of a confirmation from the airline and indicating proof of payment, should always be included with receipts for reimbursement, regardless of whether the cost of airfare will be reimbursed. Boarding passes are welcome to include as additional documentation.

**Meals:** Travelers should use reasonably priced restaurants and dining rooms. **Original itemized receipts for meals are required for reimbursement.** If using a card, keep the receipt with tip and signature as well. For group meals, be sure to include the names and affiliations of those who joined you on the back of the receipt.

For more details about Northwestern University's Travel Policy and Procedures, go here: <http://www.northwestern.edu/financial-operations/policies-procedures/policies/travel.pdf>

**Approval Process:** Expense Reports are approved electronically. You will receive an email requesting certification when your report is submitted. Detailed information on certification can be found here: <http://ffra.northwestern.edu/training/fms807-employee-approval.html>. After certification, the expense report will require approval by the Chair; it will then require approval by SoC and finally Accounts Payable. Once fully approved, your reimbursement will be paid out in the next pay cycle to your direct deposit account.

**Expense Report Cover Sheet:** This form provides basic but also important information required to process reimbursements efficiently. It also includes some details from this section to aid in gathering the necessary documentation to successfully submit requests for reimbursement. Please complete and include this cover sheet with all requests for reimbursement. A copy of the form is on the following page; either use this or a copy of the form sent electronically by the Business Coordinator at the beginning of the academic year.

# Expense Report Cover Sheet

Name:

Purpose of Travel:

Destination:

Dates of Travel:

Non-travel related expenses or additional information? Detail here:

Required documentation (if applicable):

- Confirmation/receipt from airline, showing proof of payment (i.e., MasterCard xxxxxxxxxxxx0592, and your name in billing info)
- Confirmation/Receipt of conference registration
- Did you present? Include a copy of the conference program, or the letter of invitation
- Confirmation/Receipt from hotel/lodging
- Itemized meal receipts, if any (hard copy originals, please)
- Cab/parking receipts, if any (hard copy originals, please)

The university requires original receipts for meals, cabs, parking, and any other expense for which a cash register receipt has been provided. Expenses such as airfare, Uber/Lyft, hotel/AirBnB, and conference registration, for which receipts are issued via email, can be sent to the Business Coordinator electronically, although hard copies are always appreciated.

## **The Graduate Performance: Details**

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### **Where**

Graduate performances take place in the Alvina Krause Studio at Annie May Swift Hall.

### **Rehearsal**

The performance space is normally reserved for rehearsal at least two weeks prior to the graduate performance evening. The Business Coordinator is the person in charge to book rehearsals at the Krause in the weeks leading up to the performance. Students should get together and coordinate their individual rehearsal times and communicate with the Business Coordinator about reservations.

Important: Please remember to rehearse your set up and your strike. You should know exactly how long it will take to change the “set” over for the next performance.

### **Production Assistant**

The graduate performances are assigned a production assistant, who is available the week prior to the public event to facilitate your performances. You can ask her/him to run lights or sound or both (if feasible) and to assist generally with technical aspects. The production assistant is not your producer, and although they may be willing to be of tremendous help to you (and in the past, some production assistants have), they are not required to do your legwork for you.

### **Other Assistance**

It is customary that the performing cohort cooperate and help each other, and serve as one another’s crews and house managers. Also, it is advisable to recruit another graduate student for the evening of the performance who can trust to “stage manage” your performance for you (double check your tape, your lights, your props, etc.).

### **Technical Aspects**

There is sound equipment and lighting equipment in the performance space. There is a lighting board and the ability to do some cueing--the production assistant can assist. The performing cohort may decide to refocus the lights, but work with the production assistant to make sure the equipment is modified respectfully and returned to its original settings after the performance.

### **Programs**

Students customarily make individual programs for their performances, with titles, credits, special thanks and notes. You can also coordinate with other performers to create a single program for the evening performances. Please turn in a final version of

the program to the Performance Studies Department office for printing no less than a week prior to the performance event.

### **Videotaping**

The department has access to videotaping equipment that can be utilized during performances or rehearsals. Please recruit a graduate student to record the performances and download the footage for archiving.

### **Reception**

The department hosts a post-performance reception following each evening's performance and a catered dinner during the colloquium session the Monday after the performance event.

### **Attendance/Advertising**

The graduate performance evenings are listed on the regular performance calendars put out by the department, but it is up to the performers to create fliers or posters or individual invitations. A compilation flier may be printed for campus distribution by the department. Please deliver the flier for printing no less than a week before the performance event. The performances are open to everyone, and they are free.

### **Response from professors**

A colloquium soon after the graduate performances for discussion and feedback. Performers are encouraged to consult beforehand with the colloquium convener about the salient issues and questions their performance raises so that the colloquium can be structured most helpfully.

### **General Advice**

These performances are an important moment in your graduate career and they always create a lasting and memorable impression. You should set high standards for yourself and exploit to the highest degree this chance to express yourself and demonstrate your competence as producers and practitioners of performance. However, given that you are sharing limited rehearsal time in the space you should try to keep the technical aspects of the performance under control and be realistic about what you and the space can actually accomplish. Above all, respect the rehearsal time limits and the schedule that you set for yourselves and each other, and respect the need for quick set ups and strikes. None of this advice should discourage you from being ambitious, but it should warn you that you have to plan and rehearse very carefully.

## KRAUSE STUDIO PERFORMANCES

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The Krause Studio is the department's dedicated laboratory for performance practice. It is intended to provide students and faculty alike with a platform for exploring performance and presenting work to the broader community. It is available to host formal and informal performance practice (from workshops and process showings to formal presentations), screenings, conversations, panels, and any other form of group gathering deemed to center performance and further its engagement within the program.

Students in the department may petition to create or curate performance events for the Krause Studio Series. Typically, three or four student-originated large-scale events (weekend long engagements with build-up rehearsal periods) are scheduled in each academic year. Additional informal performative events are also welcome. The Krause Studio Performance Series will be curated collaboratively between the faculty and the students. Students interested in proposing events for the Krause Series should submit proposals directly to the department chair. While large scale events will be booked for the entire academic year by fall, additional events may still be accommodated on a case by case basis. Submissions will be considered on an on-going basis.

Proposals for large scale events should reflect the range of performance interests represented in the department's course offerings. Originally what were called Performance Hours were "reading hours," featuring readers at lecterns. As the range of courses expanded, Performance Hours grew to include performance art, presentational stagings of literary adaptations (including chamber Theatre), and performance of nonfiction texts.

Performance hours receive minimal technical support and have a limited budget (\$50). However, the Department will work with selected proposals and assist with identifying potential sources of additional support throughout the university. The best source of information is peer advising: talk to past and present student directors. Also, the Business Coordinator will have information about budgetary matters.

Proposals should include:

1. Your name, campus address, phone and email.
2. Name of project or the title of work to be adapted (need not be the "final" title)
3. Conflicts that would prevent you from hosting your project during a given quarter.
4. Information about permission, if you wish to perform a copyrighted work.

The department is committed to the development in rehearsal of adapted scripts, so a full script is not necessary for the proposal. However, if possible, proposals should also include:

5. Estimated cast size.
6. Estimated running time of performance.
7. Unusual technical requirements.
8. Brief description (one to two paragraphs) of the performance.

Petitions are reviewed by the faculty and rank-ordered, and directing slots are awarded to the top-ranked petitions. Announcement of decisions is made by the end of winter quarter.

## Krause Studio Performance Guidelines

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The Krause Studio Performances are public performances originated or curated by graduate or undergraduate students. They are generally shorter in form than a full-length evening of theatre. All Performance Studies students, both graduate and undergraduate, are invited to propose, taking into consideration the following:

- Undertaking a Krause Studio Performances means dealing with small budgets and large responsibilities. Directors must find their own casts and designers. Curators must work to secure artist fees and needs (in collaboration with the department chair). They may request a stage manager, but it is not a guarantee that one will be available.
- Directors are responsible for organizing and running efficient and productive rehearsals and understanding that the cast is comprised of volunteer student performers whose time and experience must always be considered.
- Krause Studio Performances exist not only to provide a forum for our students to express themselves, but as a place for all members of the production — cast, staff, designers — to learn and practice their various crafts or as an opportunity to share the work of local, regional, or national artists we have an opportunity to work with and learn from in our own facilities.
- The production is a public one, to which the general public is invited; therefore, it is an expectation that whatever the hour is comprised of — from a conventional play to a wordless performance piece, to an ensemble-produced spectacle or meditation on various texts or issues, from dance, song or installation, to the simplest of lectern performances — whatever it is, it will be as fully-achieved and professionally presented as possible or that appropriate framing will be provided when earlier process work is being presented in a more informal format.
- Each director of a Krause Studio Performances will be assigned a faculty mentor for the project. This will be the person with whom the director consults whenever she or he has artistic concerns, but the faculty mentor is not the producer of the show and is not in charge of technical or production concerns. Please make arrangements to have weekly or biweekly appointments with your faculty mentor.
- Krause Studio Performances directed by graduate students will normally be assigned a larger crew of production lab students. The graduate director is then responsible for the educational experience of the lab students.

## Use of Facilities and Equipment

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### Facilities

Students have access to spaces in Annie May Swift Hall and the Virginia Wadsworth Wirtz Center for the Performing Arts. Requests for use of the Alvina Krause Studio and/or AMS 110 must be made through the Business Coordinator in the department office.

- For reservations in the Alvina Krause Studio and AMS 110, contact the Business Coordinator for availability.
- All reservations must be made through the business coordinator, preferably by e-mail.
- Reservations need to be made at least a week in advance of the desired date and are scheduled based on availability and approval of the department and business coordinator. Reservations made less than seven days prior to the desired date are not guaranteed for approval.
- For weekend reservations, a FOB access via your WildCard to the studio will be required. Please see the Business Coordinator prior to your reservation date if off-hours access is needed.
- The tables in AMS 110 are electronically wired to the floor and require professional assistance with disconnection and reconnection. The tables in AMS 110 must never, under any circumstances, be moved.

The spaces available in the Wirtz Center are as follows:

- Wallis Theatre
- Struble Theatre
- Black Box spaces 1, 2, 3
- Seminar rooms 1, 2

Please contact the Business Coordinator about availability.

### Equipment

Students have access to equipment owned by the department. Requests for use of a laptop, video projector, and video camera may be made of the business coordinator in the department office.



## The Graduate Lounge

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The graduate lounge is located in Fisk Hall, room 113. This space has been provided as a means for our graduate students to convene, study, prepare for classes, and hold office hours.

The room is equipped with a computer, printer, refrigerator, microwave, and other amenities. These are privileges offered the graduate student body and we rely on a communal effort to keep the space comfortable and clean. This is particularly important with regard to the cleaning of dishes and maintenance of food stored in the fridge. **It is absolutely vital that this space be treated respectfully, with everyone sharing responsibility for its basic upkeep.**

If supplies such as paper or cleaning products are running low, or if there are issues with the computer and/or printer, please contact the Business Coordinator.

## *Appendix*

### **Sample Major Works List**

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#### **Sample Major Works List Department of Performance Studies**

#### ***Poner el cuerpo: Buenos Aires Contemporary Dance and the Politics of Movement***

Argentine artistic production has a rich history of confronting the state violence that saturated 20<sup>th</sup> century politics. In scholarship narrating histories of cultural resistance, contributions by the Argentine dance community are noticeably absent. However, one perspective absent from scholarly histories of cultural resistance is that of the Argentine dance community. I propose to investigate the relationship between contemporary dance and politics in Buenos Aires from the 1960s to the present, with specific attention to how dance registers, resists, and remembers state violence. My study follows performance scholarship that suggests that dance's emphasis on the body makes it a privileged space for understanding how social orders – especially violent ones – function through the body in motion on the street as well as the stage.

My research addresses dance works that represent and enact the memory of state violence, investigates the relationship between dance practices and conceptions of national identity, and considers Buenos Aires based dance's potential to engender new forms of social participation and mobilization off the theatrical stage, particularly through community dance initiatives and the use of dance in traditional protest repertoires such as marches and demonstrations. The project will blend historical and ethnographic methods, specifically archival research, close analysis of dance works, formal and informal interviews, and information gained from my own embodied knowledge of the dance techniques critical to my research.

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