

Northwestern | COMMUNICATION

PhD in Performance Studies

Graduate Student Handbook

2021-2022



September 2021

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Core Performance Studies Faculty

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Performance Studies Staff

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Courtesy Appointments and Lecturers*

Name	Department	Office	Phone	Email
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Melissa Blanco Borelli	<i>Theatre</i>	RCMA 5-176	847-491-7395	melissa.blanco@northwestern.edu
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Jeffrey Coleman	<i>Spanish and Portuguese</i>	Crowe 3-130	847-491-8281	jeffrey.coleman@northwestern.edu
Tracy C. Davis	<i>Theatre, English</i>	RCMA 5-173	847-491-3138	tcdavis@northwestern.edu
Exal Iraheta	<i>Theatre</i>	RCMA 5-130	847-491-3268	exal.iraheta@northwestern.edu
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Lakshmi Padmanabhan	<i>Radio-TV-Film</i>	AMS 217	847-491-7315	lakshmi@northwestern.edu
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Elizabeth Son	<i>Theatre</i>	RCMA 5-174	847-467-0513	elizabeth.son@northwestern.edu
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Jacob Smith	<i>Radio-TV-Film</i>	AMS 307	847-491-5223	jacob-smith@northwestern.edu
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Mary Weismantel	<i>Anthropology, Gender Studies</i>	1812 Hinman #101	847-491-4822	mjweis@northwestern.edu
Ivy Wilson	<i>American Studies, English</i>	University Hall 119	847-491-3496	i-wilson@northwestern.edu

*Subject to change: to view the most up to date listing of faculty and staff please visit our website at

<https://phdps.northwestern.edu>

Graduate Students 2021-22

First Year MA/PhD and PhD Students

Archita Arun
Olabanke Goriola
Clara Lee
Jennifer Ligaya
Shelby Mack
Daisy Matias

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

Natalia Molebatsi
Gabriel Guzmán
Nathan J. Lamp
Madeleine LeCesne
Malú Machuca Rosé
Yaquelin Morales

PhD Candidates

José Rafael Álvarez
Tarek Benchouia
Bobby Biedrzycki
Rashayla Marie Brown
Meiver De la Cruz
Ali Faraj
Ethan Fukuto
Eddie Gamboa
Roy Gómez Cruz
Jonathan Magat
Gregory Manuel
Gervais Marsh
Michell Miller
JC Moore
Cordelia Rizzo
Arnaldo Rodríguez Bagué
Danielle Ross
Enzo Vásquez Toral
Chaunesti Webb
Benjamin Zender

Graduate Program Guide

Program Mission Statement and Requirements

The graduate program in performance studies is 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. These milestones are designed to

- foster the accumulation and synthesis of fundamental knowledge in the field of performance studies and students' adjacent research areas,
- strengthen students' ability to engage performance as a mode of research and communication, and
- support students as future performance studies teachers and pedagogues.

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 the field of performance studies and beyond.

Requirements for the PhD

Course Requirements

The PhD in Performance Studies consists of 22 course units. Required courses include PERF_ST 410 Studies in Performance and PERF_ST 518 Problems in Research (both typically offered in the fall of the first year of coursework), PERF-ST 509 Performance and Pedagogy (typically offered in the fall of the third year of coursework), and at least 6 additional courses at the 400 or 500 levels in the Performance Studies Department, including one in ethnographic research methods. 300 level courses specifically designed for (or adapted to) graduate study are also allowable. Students must complete a total of four courses in Performance Studies (including required courses) during their first year in the program in order to receive the MA at the conclusion of the first year. 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 two (2) while in coursework. Exceptions to this total will be granted only under extraordinary circumstances and will have to be approved by the DGS.

Milestones

Additional milestones include the Graduate Performance and First Year Examination, to be completed in the first year in the program.* PhD students must match with a doctoral advisor by the conclusion of winter quarter during their second year in the program, before constituting a Qualifying Examination Committee and submitting a

draft of the Qualifying Exam Major Works List by the conclusion of the second year in the program. The committee must include at least two members of the faculty of the Department of Performance Studies (including both core and affiliate), of which one member must be core faculty.

Students will complete coursework in the fall quarter of the third year of the program and sit for qualifying exams during the winter quarter of the third year. The PhD program requires doctoral students to complete the language requirement and fulfill the cognate requirement *before* sitting for qualifying exams. During the spring quarter of their third year, all students proposing dissertations will enroll in the Dissertation Prospectus Colloquium while undertaking prospectus drafting and proposal. The Dissertation Prospectus Colloquium will meet semi-regularly to track prospectus development, which students will work on independently with their advisor and committee. This colloquium will be the final (twenty-second) of the 22 units of coursework. The prospectus will be submitted to the core Performance Studies faculty for approval. Upon passage of the prospectus, students will be advanced to ABD (all but dissertation) status before writing, defending, and submitting the dissertation to complete the degree. Failure to complete course requirements and ultimately pass any milestones is grounds for exclusion from the program. Please see the following sections for the process governing these milestones.

MA Degree as a Component of PhD Coursework

Pending completion of all milestones and course requirements, first year PhD students will receive an MA degree upon the conclusion of the first year in the program. An Application for Degree form must be filed online, accessed through Caesar, by Friday April 22, 2022. A Master's Degree Completion form must be filed by Friday May 13, 2022. 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.

***Note:** Due to disruptions caused by the COVID-19 pandemic during the 2020-2021 school year TGS approved the following temporary revisions to degree requirements: first year PhD students deferred enrollment in PERF_ST 410 (Studies in Performance) and the execution of the Graduate Performances until their second year in the program (2021-2022). Students who deferred enrollment in PERF_ST 410 are required to take the class in fall 2021 and execute their Graduate Performances in winter of 2022. For these students, conferral of the MA degree will occur in spring of 2022. During the 2021-2022 academic year PERF_ST 518 (Problems in Research) will be offered in winter quarter. During fall quarter students are required to enroll in PERF_ST 515-0-20 (Black Feminism) with Prof. Akimbola. Third year students will sit for Qualifying Exams during the spring quarter and, consequently, the Dissertation Proposal Colloquium will be offered in the first session of the summer term, over Zoom. Students will need to complete their Cognate and their Language Requirement by the

date they sit for qual exams (see Graduate Student Milestones and Important Deadlines).

Requirements for the Standalone Degree of Master of Arts

The MA in performance studies consists of 9 course units, including PERF_ST 410 Studies in Performance and PERF_ST 518 Problems in Research. 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 are also required to present a Graduate Performance and sit for the First Year Examination.

Graduate Student Milestones and Important Deadlines 2021-22

First Year PhD Students

Graduate Performances	March 11-12, 2022
MA Application for Degree form (GSTS) due	April 22, 2022
First Year Examination	May 6-9, 2022
Master's Degree Completion form (GSTS) due	May 13, 2022

Second Year PhD Students

Selection of Dissertation Adviser & notify DGS	March 18, 2022
Submit Qualifying Exam List to Advisor	May 20, 2022
Select Committee, Submit Major Works List to Committee and DGS	June 3, 2022

Third Year PhD Students

Language Requirement completion deadline	April 21st., 2022
Cognate Requirement completion deadline	April 21st., 2022
PhD Qualifying Examinations	
Take Home:	April 21st – May 2nd, 2022
Oral Exams:	Weeks of May 16th and May 27th, 2022
PhD Prospectuses due	August 1st, 2022

PhD Candidates Dissertation Deadlines

for December degree

PhD Application for Degree form due to TGS	October 22, 2021
Final Date for Defense	October 29, 2020
Dissertation Submission (and forms) to TGS	November 19, 2021

for March degree

PhD Application for Degree form due to TGS	January 28, 2022
Final Date for Defense	February 11, 2022
Dissertation Submission (and forms) to TGS	February 25, 2022

for June degree

PhD Application for Degree form due to TGS	April 22, 2022
Final Date for Defense	April 23, 2022
Dissertation Submission (and forms) to TGS	May 6, 2022

for August degree

PhD Application for Degree form due to TGS	July 8, 2022
Final Date for Defense	July 22, 2022
Dissertation Submission (and forms) to TGS	August 5, 2022

Graduate Performance

All PhD students in the department must present a 20-30 minute Graduate Performance. Typically this milestone occurs at the end of the winter quarter of the first year of the program. The development of the graduate performance begins during the *Studies in Performance* course (PERF_ST 410) (to be taken in fall quarter by the 2020 and 2021 First Year PhD students). The Graduate Performance 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 immersive performance. What is expected is that in this milestone students engage performance as a method of inquiry and communication building on expressive practices such as performed ethnography, documentary theater, practice-based research, performance installation, lecture performance and the like.

After a series of performance exercises in PERF_ST 410, students will develop a 10 to 15-minute program as their final project for the course. Discussion of performance exercises and the final performance in 410 and comments upon the scripts/scores developed in the course are meant to help the student's development of 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 Graduate Performances. However, two weeks before the public performance students will be working independently and no longer seeking faculty guidance. Students 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.

Graduate performances are assessed as Pass/ Redo. 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 an object of study, a mode of inquiry, and a means of communication. 2) It reflects deep exploration of aesthetic choices and non-verbal modes of communication. 3) It is driven by a clear research question or problem. 4) It shows promise of growth and potential to be further 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 by the DGS as to the timetable for the reperformance.

Availability of the performance space (the Krause studio) 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 colloquium soon after the performance evening/s for discussion and feedback (typically Monday of the following week).

Graduate Performance Deadlines

- MA and PhD students are required to submit a performance plan, 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 convey through your graduate performance?
- Is the idea/concept of the graduate performance sufficiently focused?
- Have you engaged with the elements of performance (text/script, voice/speech, body/gesture, space/scenic elements, costume, media) as critical tools in delving into and communicating the stakes and stakeholders that concern you?
- Have you properly diagnosed your strengths and limitations as a performer to ensure effective communication and a well-rehearsed final performance?
- Does your performance aesthetic communicate a nuanced conceptualization and presentation of your topic and research?

First Year Examination

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 2022 examination will occur from Friday, May 6, 2022 at 9 a.m. to Monday, May 9 at 5 p.m. The examination will be delivered to students electronically by the department's Business Coordinator on Friday, May 6, 2022 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 the Director of Graduate Studies) on the following Monday, May 9 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 the criteria and timeline for requested revisions.

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

EXAMPLE OF PREVIOUS FIRST YEAR EXAM PROMPTS

**First Year Examination
Performance Studies
May 8-18, 2020**

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 **9am on Monday, May 18** via electronic copy **to the Business coordinator and the DGS**. 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.doc). 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) In Performance Studies we engage aesthetics as central to our approach to performance as object of study, analytic, and mode of communication. Curatorial and artistic work in our interdisciplinary field is thus understood within a continuum of performance practice and theory. Develop an essay in which you discuss your work in performance or curatorial practice as a methodology that informs your theorizing. Draw from your Graduate Performance or another professional experience performing or curating and engage at least three different scholarly sources of your choosing to buttress your argument about the ways your performance practice or performance curation serves your theorizing of performance. Be specific in articulating how concrete aesthetic choices evidence, inspire, or provoke your thinking and to what end.
- 2) The body is one of the central sites about, of, and from which scholarly inquiry and creative practice occurs within the field of performance studies. Compose an essay around the keyword “the body”, mapping some of the fundamental ways the body is (or bodies are) understood within performance studies scholarship. Focus your analysis on three or four texts/scholars that have been particularly influential in the formation of your understanding of the body. Be sure to cite and engage with their work to bolster your argument and to describe how these theories of the body animate your current research interests and/or creative practice.
- 3) Questions of futurity and social transformation animate a significant body of the scholarship and performance occurring within performance studies. Working with two or three scholarly sources, compose a brief biography of either concept (futurity or social transformation) that explains and articulates the relationship between the concept and performance (or performance studies). To illustrate your argument, you must also engage with or analyze a research site, artist, or object drawn from your research archive.

First Year Examination
Performance Studies
May 7-14th, 2021

- 1) Compose an essay around the keyword “critical feminist performance,” addressing how performance can be mobilized as an expressive practice, an analytic and an activist method toward critical feminist processes and ends. Engaging with three to five scholars elaborate the role that performance plays in transnational, intersectional and Black feminisms. Be sure to provide examples pertaining to feminist art, protest and scholarship to construct an argument about the import of the three terms that circumscribe your keyword.
- 2) Scholarship in performance studies has long insisted that performance studies, while it may focus on what performance *is*, explores what performance *does*. Working with three authors we have studied this term, explain the difference between attending to what performance *is* and how performance studies has approached the question of what performance *does* (and how it *does* it)?
- 3) Drawing from 2-3 texts from your coursework in performance studies, write an essay that explores key concepts and arguments from performance studies and its articulation of race. Your essay should explore how these theories and approaches overlap, and how they diverge. Be sure to ground your argument in, and illustrate it through analysis of, at least one of the performances you devised for “SoulWork” (Perf: 330).

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

Doctoral students are required to select their dissertation adviser at the conclusion of the winter quarter of the second 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 that will be the focus of a nine-day take-home examination and the student's 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 and methods. The list should conform stylistically with the conventions outlined in *The MLA Handbook for Writers of Research Papers* 7th ed. or Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (7th ed.) for a list of works cited. (See Appendix B)

The PhD Qualifying Examination Committee is comprised of three members who typically become the student's core dissertation committee, following passage of the exams. The doctoral committee must include at least two members of the faculty of the Department of Performance Studies (including both core and affiliate), of which at least one must be core faculty. The third member may hold appointments in departments outside of Performance Studies and may also be the student's cognate director. Students select committee members in consultation with their advisor. Typically, faculty asked to serve on the examination/dissertation committee have taught the student in one or two classes.

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 second year in the program. Upon the advisor's 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

Every doctoral student must fulfill the Cognate Requirement. In consultation with the cognate director, the student will devise a plan of study for the cognate research area. 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 focused area of inquiry within a discipline/field outside performance studies. For example, one would not choose as a cognate area "Art History," "Political Science," or "African American Studies," but would instead cover subfield topics within disciplines, such as "Black Feminist Performance Art," "Disaster Studies and the Environmental Humanites," or "Visual Culture." Students design the cognate area(s) in consultation with 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 altogether 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 second year in the program. If a student believes a second cognate is necessary for their doctoral research they may pursue this option in consultation with their advisor and DGS.

A cognate plan of study typically involves either coursework or an independent study with a substantive capstone project. For 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. Cognate capstones often take the form of expanded research projects (such as the development of an article for publication), but may also be satisfied through a more traditional examination process in which the cognate director requires the student to sit for an examination. In this final instance, the cognate examination is to be distinguished from the qualifying examination, even if the cognate director is a member of the qualifying exam committee.

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. Upon completion of the cognate, 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. Cognate directors not otherwise on the exam committee may still choose to participate in the PhD Qualifying Exam, in which case 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. The student is responsible for ensuring that the cognate director is aware of these procedures and has a copy of a current graduate handbook. A cognate plan of study form is shared in the next page.

Department of Performance Studies

Cognate Area of Research

Graduate students in the Department of Performance Studies must demonstrate competency in one or two cognate areas. This form should be typed and submitted to the Director of Graduate Studies *no later than the end of spring quarter in the first year of doctoral work.*

The plan must be completed and signed by the cognate advisor and the student, and submitted to and approved by the DGS *prior* to commencing work on the cognate. In instances where a cognate faculty agrees to allow a course with him/her 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 work 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. Once completed, the cognate faculty should an email to the DGS to indicate that the student has fulfilled the cognate. For more information, please refer to the Graduate Student Handbook.

Student's Name: _____ Date: _____

Cognate Faculty Adviser: _____

Area(s) of Cognate Study

Give details of the proposed study and describe the project to be undertaken. In addition, provide a bibliography of works to be studied if applicable.

Approval of Faculty Adviser: _____

Approval of Director of Graduate Studies _____

The Language Requirement

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 the student has received notification of pass from the exam's administrator the student should report this to the DGS with corresponding confirmation. Language examinations are typically administered by the relevant language department on campus. For languages not offered at Northwestern, the student must make comparable arrangements, submitting the plan to the DGS for approval *prior* to sitting for the exam.

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 the 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

To be eligible to register for the PhD Qualifying Examination a student must have satisfactorily completed the language examination and completed all requirements for the cognate.

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 winter quarter of the third year in the PhD. 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. However, as explained above, during AY2021-22 the winter quarter Qualifying Exam requirement has been postponed to Spring due to students' requests for accommodations in the context of the COVID-19 pandemic.

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

1. Written Take-Home Examination

This is a take-home exam, emailed by the department's Business Coordinator at 9 a.m. on a Thursday and returned electronically (copying both the Business Coordinator and the Director of Graduate Studies) on the 12th day (Monday) 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 aspects of the field (e.g. Syllabi, lecture outlines, curatorial proposals).

Be sure to contact the DGS to request samples of Qualifying Exams.

2. If required by a cognate director(s), a 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. If they are not a member of the student's Qualifying Exam committee, 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 realize a cognate examination in the form of additional questions submitted to the general exam. In such a case, 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.

In the event that a student fails all or a portion of their written part 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 conclusion of the next 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 of exclusion decisions may be directed to The Graduate School.

Upon approval of the Qualifying Exam, students should submit the PhD Qualifying Exam Form on the Graduate Student Tracking System (GSTS). Please note that all Y, X, or NR grades must be addressed prior to submitting the form.

The Prospectus

The prospectus is developed in consultation with the student's advisor and committee alongside work in the Dissertation Prospectus Colloquium. The dissertation committee is developed from the Qualifying Examination committee and is thus comprised of at least three members. However, it may expand to up to five for the final defense (and after the prospectus has been approved). The core three members of the committee must include at least two members of the faculty of the Department of Performance Studies (including both core and affiliate), of which at least one must be core faculty. Additional committee members may be from outside the department and outside Northwestern, so long as they have a PhD or equivalent degree.

During the spring quarter of their third year, all students proposing dissertations will enroll in the Dissertation Prospectus Colloquium while undertaking prospectus drafting and proposal. The Dissertation Prospectus Colloquium will meet semi-regularly to track prospectus development, which students will work on independently with their advisor and committee. This colloquium will be the final (twenty-second) of the 22 units of coursework.

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 spring quarter of the third year). 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 PhD Prospectus Form, accessible through the Graduate Student Tracking System (GSTS), prior to submitting the prospectus. Please also note that all Y, X, or NR grades must be addressed prior to submitting the form.

The prospectus should follow the style recommended by *The MLA Handbook for Writers of Research Papers* 9th ed. or Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (9th 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 by at least two core faculty members and accepted or rejected following faculty assessment. Sample prospectuses are available by request from the DGS.

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

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 <https://www.tgs.northwestern.edu/academic-policies-procedures/policies/phd-degree-requirements.html#phddissertation>

If the dissertation does not conform to these instructions, it will not be accepted by The Graduate School.

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.

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)

The PhD Final Exam occurs after the student completes a final draft of the 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 if needed. The Business Coordinator will send a meeting invite to the candidate and committee members. If the defense is scheduled to occur over Zoom, the committee chair or candidate may schedule the virtual meeting.

Students must complete the online PhD Final Exam Form, accessible through GSTS, prior to the defense. Please be sure to include all committee members on the form and that they are notified by GSTS to log in and approve the form after the defense. Once committee members have each approved the final exam in GSTS, the Business Coordinator will approve the form. The Application for Degree cannot be approved until the final exam has been approved as well.

Professional Development

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 cocurricular 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, the Goodman Theatre, and the Museum of Contemporary Art. These events serve as a means to expose our student body to performance and they are 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

Every student on funding through the School of Communication is required to serve as a Graduate Assistant. Students enter the program with five years of funding. They will have duties three of those five years, in the form of Research or Teaching Assistantships. 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, GAs (either RAs or TAs) 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 and PERF_ST 103: Analysis and Performance of Literature before any other assignments are made. Typically, second year PhD students will be assigned to teach PERF_ST 103 or PERF_ST 203, while first year PhDs (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 Annie May Swift 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 Performance Hours), 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

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 is students on medical leave who won't receive the annual progress report. If a student is excluded from the program, the letter of exclusion will replace the progress report letter. Annual 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, selection of dissertation advisor and qualifying exam committee, submission of Major Works List, satisfactory completion of Qualifying Exams, submission of Prospectus, etc.), recognition of awards, publications and 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 on how to do so.

In preparation for the annual progress report, students must submit end-of-the-year materials. This consists of an up-to-date CV and a form that tracks goals and growth, as well as professional development, including milestones, participation in conferences or other extracurricular 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 documenting academic progress. It is also an effective resource for the DGS in preparing annual progress reports. We highly recommend to use this system in addition to the materials submitted to the DGS. Reports are reviewed 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:

<https://www.tgs.northwestern.edu/academic-policies-procedures/student-user-guide.pdf>

Questions or issues with GSTS may be directed to gsts@northwestern.edu.

Grade Policy and Satisfactory Progress

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

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 minimum required GPA (3.7)
- 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

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> .

Nondiscrimination Statement

Northwestern University does not discriminate or permit discrimination by any member of its community against any individual on the basis of race, color, religion, national origin, sex, pregnancy, sexual orientation, gender identity, gender expression, parental status, marital status, age, disability, citizenship status, veteran status, genetic information, reproductive health decision making, or any other classification protected by law in matters of admissions, employment, housing, or services or in the educational programs or activities it operates. Harassment, whether verbal, physical, or visual, that is based on any of these characteristics is a form of discrimination. Further prohibited by law is discrimination against any employee and/or job applicant who chooses to inquire about, discuss, or disclose their own compensation or the compensation of another employee or applicant.

Northwestern University complies with federal and state laws that prohibit discrimination based on the protected categories listed above, including Title IX of the Education Amendments of 1972. Title IX requires educational institutions, such as Northwestern, to prohibit discrimination based on sex (including sexual harassment) in the University's educational programs and activities, including in matters of employment and admissions. In addition, Northwestern provides reasonable accommodations to qualified applicants, students, and employees with disabilities and to individuals who are pregnant.

Any alleged violations of this policy or questions with respect to nondiscrimination or reasonable accommodations should be directed to Northwestern's Office of Equity, 1800 Sherman Avenue, Suite 4-500, Evanston, Illinois 60208, 847-467-6165, equity@northwestern.edu.

Questions specific to sex discrimination (including sexual misconduct and sexual harassment) should be directed to Northwestern's Title IX Coordinator in the Office of Equity, 1800 Sherman Avenue, Suite 4-500, Evanston, Illinois 60208, 847-467-6165, TitleIXCoordinator@northwestern.edu.

A person may also file a complaint with the Department of Education's Office for Civil Rights regarding an alleged violation of Title IX by visiting www2.ed.gov/about/offices/list/ocr/complaintintro.html or calling 800-421-3481. Inquiries about the application of Title IX to Northwestern may be referred to Northwestern's Title IX Coordinator, the United States Department of Education's Assistant Secretary for Civil Rights, or both.

Additional Information

Registration

The University's online registration system is called "Caesar" and is accessible at 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 master's program or in their first year of a doctoral program wishing to pursue *Independent Study* must complete a Petition for Independent Study (available on the next page) 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, a digital humanities project, 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 two (2) 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 third year of doctoral class work in conjunction with taking the PhD Qualifying Examination and **one unit** of *590 Research* during the spring quarter in conjunction with the preparation of the prospectus.

Department of Performance Studies
Petition for 499—Independent Study

Graduate students in the Department of Performance Studies who wish to take a 499 *Independent Study*, either within or outside the department, must petition to do so. This form should be typed and submitted to the departmental business coordinator *two weeks before Advance Registration*.

The department's acceptance of a petition for 499 *Independent Study* is not automatic and will be based upon its view of the appropriateness of the study for the student's academic program. Acceptance or refusal of a petition will be conveyed to the student by the Director of Graduate Studies.

Student's Name: _____ Date: _____

Proposed Faculty Adviser: _____

Subject and Nature of Study

Give details of the proposed study and describe the project to be undertaken. In addition, provide a bibliography of works to be studied.

Reason for Independent Study

Clarify why this study is needed rather than enrollment in a course already available within the University:

Approval of Faculty Adviser: _____

Approval of Director of Graduate Studies _____

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
3-4 units of coursework	3 units of PERF_ST 590	1 unit of Diss. Pros. Colloquium and 2 units of PERF_ST 590	TGS 500	TGS 500	TGS 500	TGS 500	TGS 500

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

Revised calendar for third years in 2021

Year Three					Year Four		
Fall	Winter	Spring	Summer	Fall	Winter	Spring	Summer
3-4 units of coursework	3 units of PERF_ST 590	3 units of PERF_ST 590	1 unit of Diss. Pros. Colloquium and 2 units of PERF_ST 590	TGS 500	TGS 500	TGS 500	TGS 500

SoC PhD Research and Travel Funding

Research Funding

Students are eligible for a Research Grant from the School of Communication to assist 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 research proposal with the following materials: a statement of how the funds will be used, how this supports the student's research, and a budget. Apply following this link:

<https://communication.northwestern.edu/graduate-funding>

After applications are submitted, the DGS is notified for approval. The DGS then indicates a positive or negative decision to socgradresearchfunding@northwestern.edu.

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 31st of a student's fifth year. All spending must be complete before that deadline. No charges will be approved after August 31st.

Appeals: For appeals of a negative decision, contact Associate Dean Angela Ray.

Travel Funding

Students are also eligible for travel funding (\$500) from the School of Communication to assist with basic costs of attending conferences. Just like the research grant, Performance Studies MA/PhD and PhD students in years 1-5 are eligible. Unlike the research grant, this funding may be requested on an annual basis, that is, up to \$500 per year. Students can apply for travel grants via this link: <https://communication.northwestern.edu/graduate-funding>

Please refer to the next section for guidance on submitting expenses for this award; however, be sure to provide the Business Coordinator with the travel award notification so they know where to charge the expenses.

Reimbursements

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 exemption form can be provided prior to making a purchase for a reimbursable expense. Please request one from the Business Coordinator.

Additionally, financial forms, including expense report cover sheets and tax exemption letters, are on the program's website <https://phdps.northwestern.edu>

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's 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

Where

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

Rehearsal

The performance space is normally reserved for rehearsal at least two weeks prior to the graduate performance evening. The Production Coordinator is the person in charge to book rehearsals in the Krause in the weeks leading up to the performance.

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 Coordinator

The Performance Studies Production Coordinator will oversee all technical aspects of the performances.

Other Assistance

It is customary that the performing cohort cooperate and help each other, even serving as one another’s crews and house managers.

Technical Aspects

There is sound equipment and lighting equipment in the performance space. The production coordinator will assist with setting up any light or sound cues. The performing cohort may decide to refocus the lights, but work with the production

coordinator 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, any 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 programs to the Performance Studies Department office for printing no less than a week prior to the performance event.

Props

The Performance Studies Department can provide financial support for props or other supplies needed for the performances. Work with the DGS and production coordinator about budget; all prop expenses must be turned in to the Business Coordinator for reimbursement. Inquire with the Business Coordinator about getting a tax exempt form for purchases.

Videorecording

The department has access to videorecording 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 and a catered buffet during the colloquium session the Monday after the Graduate 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

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 projects 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 producers. 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 title of the 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 performance slots are awarded to the top-ranked petitions. The announcement of decisions is made by the end of winter quarter.

Krause Studio Performance Guidelines

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 a chance 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

Facilities

Students have access to spaces in the 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

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

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 20th 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.

Performance Studies

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Butler, Judith. Bodies That Matter: On the Discursive Limits Of "Sex". New York: Routledge, 1992.

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Carlson, Marvin A. The Haunted Stage: The Theatre as Memory Machine. Ann Arbor: U of Michigan P, 2001.

Certeau, Michel de. The Practice of Everyday Life. Trans. Steven Rendall. Berkeley: U of California P, 1984.

Conquergood, Dwight. "Rethinking Ethnography: Towards a Critical Cultural Politics." Communication Monographs 58 (1991): 179-94.

---. "Lethal Theatre: Performance, Punishment, and the Death Penalty." Theatre Journal 54.3 (2002): 339-367.

---. "Performance Studies: Interventions and Radical Research." *TDR: The Drama Review* 46.2 (2002): 145-156.

Debord, Guy. *The Society of the Spectacle*. New York: Zone Books, 1995.

Deleuze, Gilles. *Difference and Repetition*. New York: Columbia UP, 1994.

--- and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. Brian Massumi. Minneapolis: U of Minnesota P, 1987.

Diéguez Caballero, Ileana. *Escenarios liminales: Teatralidad, performance y política*. Buenos Aires: Siglo XX, 2007.

Dubatti, Jorge, Ed. *Teatro y producción de sentido político en la postdictadura: Micropoéticas III*. Buenos Aires: Ediciones del CCC, 2006.

Foucault, Michel. *The History of Sexuality: Volume 1 Introduction*. Trans. Robert Hurley. New York: Vintage Books, 1990.

---. *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage Books, 1995.

---. *The Order of Things: An Archaeology of the Human Sciences*. Trans. Alan Sheridan. New York: Vintage Books, 1994.

Fusco, Coco, Ed. *Corpus Delecti: Performance Art of the Americas*. New York: Routledge, 2000.

Graham-Jones, Jean. "Aesthetics, Politics, and *Vanguardias* in Twentieth-Century Argentinean Theatre." *Not the Other Avant-Garde: The Transnational Foundations of Avant-Garde Performance*. Ed. James Martin Harding and John Rouse. Ann Arbor: U of Michigan P, 2006. 168-91.

---. *Exorcising History: Argentine Theatre under Dictatorship*. Cranbury: Bucknell UP, 2000.

---. "Transnationalizing the National and the International: Buenos Aires' First International Festival of Theatre, Music, and Dance." *Theatre Research International* 27.1 (2002): 58-68.

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Madison, D. Soyini. *Acts of Activism: Human Rights as Radical Performance*. Cambridge: Cambridge UP, 2010.

---. *Critical Ethnography: Method, Ethics, and Performance*. Thousand Oaks: Sage, 2005.

Muñoz, José Esteban. *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis: U of Minnesota P, 1999.

Reason, Matthew. *Documentation, Disappearance, and the Representation of Live Performance*. New York: Palgrave Macmillan, 2006.

Roach, Joseph. *Cities of the Dead: Circum-Atlantic Performance*. New York: Columbia UP, 1996.

Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke UP, 2003.

---. *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina's "Dirty War."* Durham: Duke UP, 1997.

--- and Roselyn Costantino, Eds. *Holy Terrors: Latin American Women Perform*. Durham: Duke UP, 2003.

--- and Juan Villegas, Eds. *Negotiating Performance: Gender, Sexuality, and Theatricality in Latin/o America*. Durham: Duke UP, 1994.

Dance Studies

Albright, Ann Cooper. Choreographing Difference: The Body and Identity in Contemporary Dance. Hanover: Wesleyan UP, 1997.

Buckland, Theresa. "Dance, History, and Ethnography: Frameworks, Sources, Identities of Past and Present." Dancing from Past to Present: Nation, Culture, Identities. Ed. Theresa Buckland. Madison: U of Wisconsin P, 2006. 3-24.

Burt, Ramsay. Alien Bodies: Representations of Modernity, "Race," and Nation in Early Modern Dance. New York: Routledge, 1998.

Castro, Donald S. The Argentine Tango as Social History, 1880-1955: The Soul of the People. Lewiston: E. Mellen Press, 1991.

Chasteen, John Charles. National Rhythms, African Roots: The Deep History of Latin American Popular Dance. Albuquerque: U of New Mexico P, 2004.

Desmond, Jane, Ed. Dancing Desires: Choreographing Sexualities On and Off the Stage. Madison: U of Wisconsin P, 2001.

---. Meaning in Motion: A New Cultural Studies of Dance. Durham: Duke UP, 1997.

Dunham, Katherine, Vèvè A. Clark, and Sarah East Johnson. Kaiso! : Writings by and About Katherine Dunham. Madison: University of Wisconsin Press, 2005.

Foster, Susan Leigh. "Choreographies of Gender." Signs: Journal of Women in Culture & Society 24.1 (1998): 1-33.

---, Ed. Choreographing History. Bloomington: University of Indiana Press, 1995.

---, Ed. Worlding Dance. London: Palgrave Macmillan, 2009.

Foster, Susan Leigh. "Kinesthetic Empathies and the Politics of Compassion." Critical Theory and Performance. Ed. Janelle G. Reinelt and Joseph R. Roach. Ann Arbor: U of Michigan P, 2007. 245-58.

Franco, Susanne and Marina Nordera. Dance Discourses: Keywords in Dance Research. New York: Routledge, 2007.

Franko, Mark. "Dance and the Political: States of Exception." Dance Research Journal 38.1/2 (2006): 3-17.

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Graff, Ellen. Stepping Left: Dance and Politics in New York City, 1928-1942. Durham: Duke UP, 1997.

Hamera, Judith. Dancing Communities: Performance, Difference, and Connection in the Global City. New York: Palgrave Macmillian, 2007.

Hewitt, Andrew. Social Choreography: Ideology as Performance in Dance and Everyday Movement. Durham: Duke UP, 2005.

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Isse Moyano, Marcelo, Ed. Cuadernos de danza III. Buenos Aires: Facultad de Filosofía y Letras UBA, 2002.

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Jackson, Naomi and Shapiro-Phim, Toni. Dance, Human Rights, and Social Justice: Dignity in Motion. Lanham: Scarecrow P: 2008.

Kraut, Anthea. Choreographing the Folk: The Dance Stagings of Zora Neale Hurston.

Minneapolis: U of Minnesota P, 2008.

Lepecki, André. Exhausting Dance: Performance and the Politics of Movement. New York: Routledge, 2006.

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Martin, Randy. Critical Moves: Dance Studies in Theory and Politics. Durham: Duke UP, 1998.

Muñoz, José Esteban and Delgado, Celeste Fraser, Eds. Everynight Life: Culture and Dance in Latin/O America. Durham: Duke UP, 1997.

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