

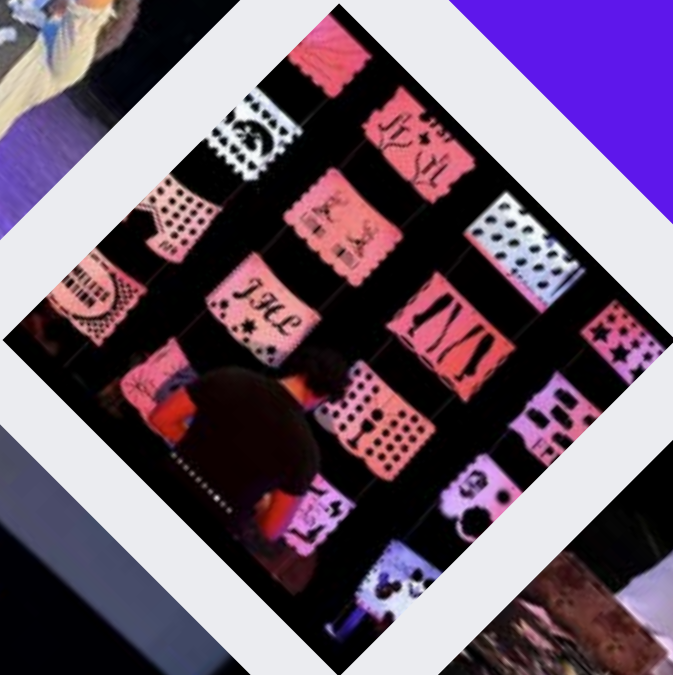
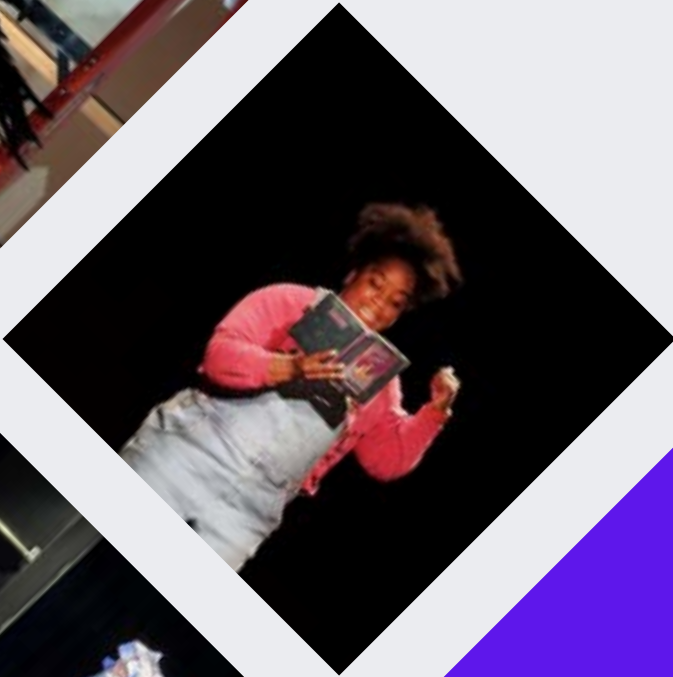
Northwestern University/ Communication

**PHD IN
PERFORMANCE
STUDIES**

GRADUATE STUDENT HANDBOOK

2023-24

**SEPTEMBER
2023**



Contents

Faculty and Staff	2
Current Students	4
 Graduate Program Guide	
· 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	17
· The Cognate Requirement.....	18
· The Language Requirement	21
· The PhD Qualifying Examination	22
· The Prospectus	24
· The Dissertation	26
· PhD Final Exam	27
· Professional Development.....	28
· Graduate Assistantships/Research Assistantships.....	29
· Annual Progress Report	30
· Grade Policy and Satisfactory Progress	31
· Grounds for Exclusion from the Program	32
· Title IX Policy	33
· Nondiscrimination Statement	34
 Additional Information	35
· Registration	38
· Requesting School of Communication PhD Research and Travel Funding...	39
· Reimbursements	42
· The Graduate Performance: Details	44
· Krause Studio Performances.....	46
· Krause Studio Performance Guidelines	47
· Use of Facilities and Equipment	48
· The Graduate Lounge	
 Appendix	
· Sample Major Works List.....	49

Core Performance Studies Faculty

Name	Title	Office	Phone	Email
Bimbola Akinbola	<i>Assistant Professor (on leave)</i>	RCMA 5-154	847-491-5372	bimbola.akinbola@northwestern.edu
Dotun Ayobade	<i>Assistant Professor</i>	RCMA 5-148	847-467-2756	dotun.ayobade@northwestern.edu
Joshua Chambers-Letson	<i>Professor</i>	RCMA 5-153	847-491-2256	jchambers@northwestern.edu
Thomas DeFrantz	<i>Professor</i>	RCMA 5-194	847-467-7388	thomas.defrantz@northwestern.edu
Marcela A. Fuentes	<i>Director of Graduate Studies, Associate Professor</i>	RCMA 5-151	847-467-4229	marcela.fuentes@northwestern.edu
Nadine George-Graves	<i>Chair, Naomi Willie Pollard Professor</i>	RCMA 5-157	847-491-3275	ngg@northwestern.edu
E. Patrick Johnson	<i>Dean of the School of Communication</i>	RCMA 5-155	847-491-5113	e-johnson10@northwestern.edu
Shayna Silverstein	<i>Director of Undergraduate Studies, Assistant Professor</i>	RCMA 5-149	847-491-8368	shayna.silverstein@northwestern.edu
Mary Zimmerman	<i>Professor, Jaharis Family Foundation Chair</i>	RCMA 5-152	847-491-3623	maz250@northwestern.edu

Performance Studies Staff

Name	Title	Office	Phone	Email
Scottie Akines	Business Administrator	RCMA 5-194	847-847-338	scottie.akines@northwestern.edu
Zoe McDaniel	Business Administrator	RCMA 5-147	847-491-3171	zoe.mcdaniel@northwestern.edu
Gianna Carter	Production Coordinator	RCMA 5-147	847-491-3268	gianna.carter@northwestern.edu

Courtesy Appointments and Lecturers

Name	Department	Office	Phone	Email
Masi Asare	<i>Theatre</i>	RCMA 5-178	847-491-5372	masi-asare@northwestern.edu
Danielle Bainbridge	<i>African American Studies, Theatre</i>	RCMA 5-175	847-467-4340	danielle.bainbridge@northwestern.edu
Lori D. Barcliff Baptista	SoC	RCMA 5-142	847-491-7214	l-baptista@northwestern.edu
Melissa Blanco Borelli	<i>Theatre</i>	RCMA 5-176	847-491-7395	melissa.blanco@northwestern.edu
Kent Brooks	<i>African American Studies</i>	Parkes 140	847-467-5649	kent.brooks@northwestern.edu
Aymar Jean Christian	<i>Communication Studies</i>		847-467-4199	aymar.jean@northwestern.edu
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
Susan Manning	<i>Theatre, English</i>	University Hall 215	847-491-5120	s-manning@northwestern.edu
Lakshmi Padmanabhan	<i>Radio-TV-Film</i>	AMS 217	847-491-7315	lakshmi@northwestern.edu
Miriam Petty	<i>Radio-TV-Film</i>	AMS 312	847-491-3259	m-petty@northwestern.edu
Elizabeth Son	<i>Theatre</i>	RCMA 5-174	847-467-0513	elizabeth.son@northwestern.edu
Nitasha Sharma	<i>Asian American Studies, African American Studies</i>	Crowe 5-128	847-467-0448	n-sharma@northwestern.edu
Jacob Smith	<i>Radio-TV-Film</i>	AMS 307	847-491-5223	jacob-smith@northwestern.edu
Krista Thompson	<i>Art History</i>	Kresge 4323	847-467-5796	krista-thompson@northwestern.edu
Cristal Truscott	<i>Associate Professor</i>	RCMA 5-147	847-491-3268	cct@northwestern.edu
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
------------	--------------------------------------	------------------------	--------------	---------------------------

Graduate Students 2023-24

First Year MA/PhD and PhD Students

Nora Alami
Juan José Castaño-Márquez
Marsae Mitchell
Devika Ranjan
Camila Simonin

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

Archita Arun
Olabanke Goriola
Shola Jimoh
Toni Kunst
Nathan J. Lamp
Michael Landez
Clara Lee
Jennifer Ligaya
Shelby Mack
Daisy Matias
Johanna Middleton
Maulikraj Shrimali
Makeda Thomas

PhD Candidates

José Rafael Álvarez
Tarek Benchouia
Bobby Biedrzycki
Rashayla Marie Brown
Ali Faraj
Ethan Fukuto
Eddie Gamboa
Gabriel Guzmán
Madeleine LeCesne
Malú Machuca Rose
Jonathan Magat
Gregory Manuel
Michell Miller
Natalia Molebatsi
Cordelia Rizzo
Arnaldo Rodríguez Bagué

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 faculty with a diverse range of expertise and 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, 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 (they should list "The Graduate School" as part of the course details in Caesar). 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 milestone 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, February 2, 2024. A Master's completion form must be filed by Friday, May 10, 2024. 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 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 (look for "The Graduate School" designation in Caesar). All students are also required to present a Graduate Performance and sit for the First Year Examination.

Graduate Student Milestones and Important Deadlines 2023-24

First Year PhD Students

Graduate performances	March 8-9, 2024
MA Application for degree form due	February 2, 2024
MA exam	May 3-6, 2024
Master's Degree completion form due	May 10, 2024

Second Year PhD Students

Selection of dissertation advisor & notify DGS	March 15, 2024
Major works list to advisor	May 17, 2024
Selection of committee and submission of Major works list to committee and DGS	May 31, 2024

Third Year PhD Students

Language requirement completion deadline	February 16, 2024
Cognate requirement completion deadline	February 16, 2024
PhD qualifying exams	
Take home:	February 16 – 26, 2024
Oral exam:	Week of March 11, 2024
Dissertation prospectuses due to DGS	May 24, 2024

PhD Candidates Dissertation Deadlines

for December degree

Submission to committee	September 27, 2023
PhD Application for degree form due to TGS	October 20, 2023
Final date for defense	October 27, 2023
Dissertation submission (and forms) to TGS	November 17, 2023

for March degree

Submission to committee	January 12, 2024
PhD Application for degree form due to TGS	January 26, 2024
Final date for defense	February 12, 2024
Dissertation submission (and forms) to TGS	February 23, 2024

for June degree

Submission to committee	March 25, 2024
PhD Application for degree form due to TGS	February 2, 2024
Final date for defense	April 25, 2024
Dissertation submission (and forms) to TGS	May 3, 2024

for August degree

Submission to committee	June 21, 2024
PhD Application for degree form due to TGS	July 5, 2024
Final date for defense	July 22, 2024
Dissertation submission (and forms) to TGS	August 2, 2024

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). 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 faculty and peers, beyond 410, to enrich and focus their Graduate Performance. 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.

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 in engaging performance as an object of study, a mode of inquiry, and a communication medium. 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 that is central to the student's research project. 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. It reflects our program's longstanding commitment to aesthetic performance as a means of advocacy, social intervention, and creative inquiry. 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 (the Studies in Performance instructor) or by the DGS as to the timetable for the re-performance.

Availability of the performance space (the Krause studio) is limited and there is normally time for only one or two general rehearsals 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 or Administrator at least one week prior to the graduate performance date. (The program copy should include acknowledgment of 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 for delving into and communicating the critical questions 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 three-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 2024 examination will occur from Friday, May 3, 2024 at 9 a.m. to Monday, May 6 at 9 a.m. The examination will be delivered to students by the department's Business Administrator on Friday, May 3, 2024 at 9 a.m. Students will be required to reply to the DGS to confirm receipt of the exam. The completed exam is to be returned by email (copying both the Business Administrator and the Director of Graduate Studies) on the following Monday, May 6 at 9 a.m. If an exam is not submitted by the 9 a.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 and resubmit, or fail, providing the criteria and timeline for requested revisions.

The Director of Graduate Studies will notify the student of the faculty's assessment and provide guidance for revision, when applicable, as stipulated by the readers.

EXAMPLE OF PREVIOUS FIRST YEAR EXAM'S PROMPTS

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).

**First Year Examination
Performance Studies
May 6-16, 2022**

Choose one question and write an answer in essay format of at least 6 pages (1500 words), and not to exceed 10 pages (2500 words), at Times New Roman, 12pt. double space.

Your exam is due no later than **9am on Monday, May 16th** via electronic copy **to the Business coordinator (Jenny Gurley) and the DGS (Marcela Fuentes)**. 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) Performance Studies is known for positing performance not only as an object of analysis, but as a method of analysis. Focusing on the concept of performance itself as an analytic and/or as “creative research,” choose 2-3 authors and/or performance techniques/methods studied in coursework this year including at least one from 410 to explore what it means for performance to “do” analysis, to make meaning, to embody theory, etc. Consider, for example: How might a performative rendition of an ethnographic interview illuminate knowledge and deepen research? How can a research-based performance offer critique as well as generate fresh possibilities and solutions? How can the cultivation of an embodied studio/performance practice serve as a system of study and investigation for a PS thinker/scholar?
- 2) Performance studies scholars have rehearsed different ways of representing the field's multiple genealogies: some depict performance studies as an archipelago; others, as a caravan; others, as an ever expanding spectrum. The idea of "performance" as a contested concept is both a generative and challenging feature of our field. Compose an essay that offers a way to visually represent performance studies and the place your work aims to occupy in it. Identify and elaborate on three or four areas and scholars studied in coursework that have been particularly influential in your understanding of and engagement with performance. Be sure to cite and elaborate on scholarly work to bolster your argument about how your project builds on and expands the field's core concerns and interventions. Your essay might take a performative writing form, offering readers/visitors a tour around "*your* performance studies." Or it might engage readers in a dialogical mode of address that peaks their interest by underscoring your project's main questions and their significance.
- 3) Drawing from your experience of devising and sharing your Graduate Performance, explore what it means to develop a performance practice as a PS scholar. Take a self-reflexive approach to your graduate performance piece: State your objectives and the theoretical frameworks and research questions that centered your practice-based explorations. Examine the choices you made and the evolution of your piece. What are your findings, your self-evaluation of the results, and ongoing questions or dreams you have related to your performance practice and research? What communicative possibilities have been enabled by your experience of embodied, public performance?

How has/does/might the practice of embodied, public performance impact your research and scholarly inquiries? Illustrate your points through examples from your grad performance in conversation with at least three scholarly sources studied in class this year. Supplemental examples from other work that you have devised and executed in coursework this year may also be included as well as insights you have gained from observing and supporting the performance work and processes of your peers.

**First Year Examination
Performance Studies
May 5-8, 2023**

Choose one question and write an answer in essay format of at least 6 pages (1500 words), and not to exceed 10 pages (2500 words), at Times New Roman, 12pt. double space.

Your exam is due no later than **5pm on Monday, May 8th** via email to the **Director of Graduate Studies (Marcela Fuentes)**. 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. YOUR LAST 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.

Option 1: Throughout 410, we interrogated our work in Performance Studies at the nexus of theory and practice. As you begin your Ph.D journey, you are beginning to identify your intellectual and creative practices, your methodological approaches to critical questions and debates, and your missions towards academic intervention through performance. For this essay, compare and contrast 3-5 of the following critical topics that are in conversation with each other. Cite readings from class and be as specific as possible. Discuss how you see your work as part of the conversation. What are your research interests/questions? How do you believe your focus will lead you to insight about your research questions? 1) Performing as a Moral Act, 2) The expanded definition of performativity that allows consideration of the 'dispositif of the performative within digital cultures', 3) Reflective practices that embrace notions of heuristic research methodologies. Autoethnography towards transferring tacit knowledge into explicit knowledge, 4) Acts of Transfer, 5) The constitutive liminality of performance studies lies in its capacity to bridge segregated and differently valued knowledges, drawing together legitimated as well as subjugated modes of inquiry, 6) Critical Ethnography (including Hurston and Dunham), 7) Endarkened Narrative Inquiry, 8) Scenes of Subjection, 9) Phenomenology and perception in Performance Studies, 10) The impact of performance's mode of reproduction on the reproduction and sustenance of minoritarian life, 11) Choreopolitics, 12) Black Quiet, 13) Love in the Shape of Loss, 14) Biomythography, 15) Any of the artists we studied.

Option 2: The idea of "performance" as a contested concept is both a generative and a challenging feature of our field. Throughout the formation of performance studies as a (post)discipline scholars have taken different approaches to what performance is, what it does, how it works, and what aspects of "it" matter the most. One way of laying out the range of what we mean by performance is to define it as an analytic, an object of study, and a practice or method of knowledge creation and intervention. Compose an essay that introduces readers to the field of performance studies and the place your work aims to occupy in it. How would you explain the differences and intersections between "performance studies" and "studies of performance"? What keywords/concepts from performance studies are instrumental to your research and practice? Cite 4-6 scholars to underscore the significance that performance and performance studies have in your work with regards to the realworld problems you aim to address and the critical interventions you wish to make. You are welcome to use your

graduate performance to illustrate the convergences between performance studies and studies *of* and *through* performance.

Option 3: Spinning in and through the intersection of performance studies and sound studies, affect theory propels many of the key questions and frameworks embedded in practices and theories of listening. For instance, sound arguably becomes perceptible as sensation, atmosphere, or vibration, all of which articulate affective experiences. These experiences, in turn, may become sites for the production of social difference or they may engender ontological claims about sonic objects and practices that negotiate contested discourses and spaces. In which ways does affect theory bring together key issues germane to performance studies and/or sound studies; and, conversely, how does the intersection of performance studies and sound studies call on affect theory to more clearly trace the dynamic relationships between embodiment, sociality, and sonic phenomena? In your essay, please map these issues through a close engagement with at least 3-4 projects, texts, and/or scholars. Please also bring in at least one example drawn from your own critical listening practice.

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

Doctoral students are required to select their dissertation advisor 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 advisor also serves as the chairperson of the PhD Qualifying Examination Committee. The advisor must be a member of the performance studies faculty (either core or affiliate). The student should confer with the advisor 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 ten-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 9th ed.* or Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (9th 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 submits the proposed Major Works List to the committee members and informs 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's intent is not acquisition of comprehensive knowledge over an entirely different discipline, but instead 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 Feminism," "Disaster Studies and the Environmental Humanities," or "Visual Culture." 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. The 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 advisor no later than the end of spring quarter of the second year. If a student believes a second cognate is necessary for their doctoral research, they may pursue this option in consultation with their advisor and the 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 them 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 exam. 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 Oral Exam, in which case notification may be submitted after the exam is successfully passed. Except under extraordinary

circumstances, the department will 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 filled out and submitted to the Director of Graduate Studies *no later than the end of spring quarter in the first year of doctoral work (second year in the program)*.

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 them 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 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 Advisor: _____

Area(s) of Cognate Study

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

Approval of Faculty Advisor: _____

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 at Northwestern and not by the department. The exam consists of a 2-hour written exam in which students are required to translate a passage of a 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 the corresponding confirmation. Language examinations are usually 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 sit for the PhD Qualifying Examination a student must have satisfactorily completed the language examination and completed all requirements for the cognate.

The Graduate School's 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 dissertation prospectus have been completed successfully.

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

1. Written Examination

This is a take-home exam, emailed by the department's Business Administrator at 9 a.m. on a Friday and returned by email (copying both the Business Administrator and the Director of Graduate Studies) on the 11th day (Monday) at 9 a.m. Students will be required to contact the BA 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 the written 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 Advisor 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 questions or prompts focused on professional development aspects of the field. Typically, these are shorter essays (for example, lecture outlines, curatorial proposals, keyword entries, catalogue essays, podcast pitches) or sample syllabi that includes a suggested bibliography, class exercises, course objectives, etc.

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

2. If required by a cognate director, a cognate examination will be designed by the cognate director. It is the responsibility of the student to meet with the cognate director to discuss the nature and scheduling of the examination. 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 prepare 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 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 determines that the oral component makes up for the deficiencies of 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 much time 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 of 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 of the qualifying exams are unsatisfactory and that a rewrite will not prove productive, the student will be recorded as having failed the examination. In accordance with the Graduate School's 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 through 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, as 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 dissertation 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 to 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 scholarship already produced 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 secondary sources necessary for conducting research in the subject of the dissertation.

The prospectus will be read by at least two core faculty members. "Accept with no revisions," "Accept with minor revisions," "Accept with major revisions," and "Reject" are the options available to the reading committee to assess prospectuses. Sample prospectuses are available by request from the DGS.

The Director of Graduate Studies will notify the doctoral student and their advisor of the faculty's assessment. If applicable, revision requests and timeline for producing the revisions will be communicated. The Director of Graduate Studies will be the person in charge for reviewing and assessing the revised prospectuses.

Students should consult with their advisor 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 defense.

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 the dissertation committee. The dissertation defense is typically a two-hour meeting during which students present a brief narrative of the dissertation's process and findings before the committee poses questions to the student regarding the dissertation. At the conclusion of the defense the committee makes 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 Administrator to formally schedule a space if needed. The Business Administrator 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 Administrator will approve the form. The Application for Degree cannot be approved until the final exam has been approved.

Professional Development

As part of graduate training and of preparing to enter the profession, students are encouraged to travel to 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.

Graduate 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 Graduate, 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 for Advancing Teaching and Learning. 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, 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 core faculty. Priority will be given to staffing GEN_CMN 203: Performance, Culture and Communication and PERF_ST 103: Analysis and Performance of Text 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 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 program. Students might also be assigned to the 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 tech 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 assistants are 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 letter from the Director of Graduate Studies 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 their own end-of-year materials and report. 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 and advisors.

Graduate Student Tracking System log in:

<https://gsts.northwestern.edu/site/login>

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 time until 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 The Graduate School. 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 Administrator prior to registering.

PERF_ST 499 Independent Study

Students in the MA 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 advisor. The dissertation advisor 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 advisor'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 **three units** of *590 Research* during the winter quarter of the third year of doctoral class work in conjunction with taking the PhD Qualifying Examination and **two units** 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 Director of Graduate Studies *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 Advisor: _____

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 Advisor: _____

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	2 units of PERF_ST 590 + Diss Prop Colloquium	TGS 500	TGS 500	TGS 500	TGS 500	TGS 500

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

Please note that while funded students register for TGS 500, unfunded students must register for TGS 512. **Unfunded students are not covered by fellowship or stipend** and are not eligible for the health insurance subsidy.

For information about the cost of tuition for unfunded students, go to <https://www.tgs.northwestern.edu/funding/about-graduate-funding/funding-faqs.html>

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 1-6 are eligible. Years 1-6 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://phdps.northwestern.edu/students/resources-2/graduate-funding-opportunities/>

After applications are submitted, the DGS is notified for 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 Business Administrator to process the funding request. 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 sixth 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 the basic costs of attending conferences. Just like the research grant, Performance Studies MA/PhD and PhD students in years 1-6 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://phdps.northwestern.edu/students/resources-2/graduate-funding-opportunities/>

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.

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 Administrator 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 Administrator.

Additionally, financial forms, including expense report cover sheets and tax exemption letters, are on the program's website

<https://phdps.northwestern.edu/students/resources-2/reimbursement-submission/>

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 from SoC or other substantial grant from TGS and plan on traveling for an extended period of time, please speak with the Business Administrator 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 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 uploaded directly to your reimbursement request.

Please organize all receipts in order by date. If there are other expenses, or if you have questions, reach out to the Business Administrator. 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 might be included as additional documentation.

Meals: Travelers should use reasonably priced restaurants and dining facilities. **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. After certification, the expense report will require approval by the department; it will then require approval by SoC and finally by Accounts Payable. Once fully approved, your reimbursement will be paid out in the next pay cycle to your direct deposit account.

Performance Studies Expense Report

To submit your expense report please visit <https://bit.ly/PSExpenseport>

The Graduate Performance: Details

Where

Graduate performances take place in the Alvina Krause Studio at the Annie May Swift Hall or in SoC's downtown space.

Rehearsals

Krause 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 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 please 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 show. Please turn in a final version of the programs to the Business Coordinator for printing **no less than a week prior** to the performance event. Please note, programs will be printed on 8.5" x 11" paper.

Props

The Performance Studies Department can provide financial support for props or other supplies needed for the graduate performances. Work with the 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 weekend.

Attendance/Advertising

The graduate performance evenings are announced on the regular communication channels used 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 prior to the performance event. The performances are free and open to the public.

Response from faculty

A colloquium is convened by the PERF_STUD 410 instructor 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

The graduate performance is an important milestone 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 a researcher, producer and practitioner of live, public performance. However, given that you are sharing limited rehearsal time in the space you should try to keep the technical aspects of the live performance under control and be realistic about what you can actually accomplish in the space-time provided. Above all, respect the rehearsal time limits and the schedule, and respect the need for quick set ups and strikes. None of this advice should discourage you from being ambitious, but actually help you devise a plan and rehearse very carefully.

Krause Studio

The Krause studio is the department's dedicated lab for performance practice. It is intended to provide students and faculty alike with a platform for exploring performance-making and presenting work to the broader community. Krause 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 community engagement within the program.

Students in the department may petition to create or curate performance events for the Krause studio. A number of student-originated large scale events (weekend long engagements with build-up rehearsal periods) are scheduled in each academic year. Additional informal performance events are also welcome. Students interested in proposing performances and/or events should submit proposals to the Production Coordinator. 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. One of the events programmed in Krause, the **Performance Hours** were originally "reading hours," featuring readers at lecterns in the ellocution and oral interpretation tradition of performance studies. As our range of performance approaches expanded, Performance Hours grew to include performance art, presentational stagings of literary adaptations, nonfiction performance, intermedial performance, performance installations, storytelling, and durational performance.

Performance projects receive minimal technical support and a limited production budget from the department. However, the department will work with selected proposals and might assist with identifying potential sources of additional support within the university.

Proposals should include:

1. Your name and email.
2. Name of project or title of the work to be presented (need not be the final title).
3. Brief description (one to two paragraphs) of the performance.
4. Conflicts that would prevent you from hosting your project during a given quarter.
5. Information about permission, if you wish to perform a copyrighted work.

Proposals might also include:

6. Estimated cast size.
7. Estimated running time.

8. Anticipated unusual technical requirements.

Krause Studio Performance Guidelines

The Krause studio is also open to work originated or curated by graduate or undergraduate students. All Performance Studies students, both graduate and undergraduate, are invited to propose a performance or event, taking into consideration the following:

- Undertaking a Krause studio performance means dealing with small budgets and large responsibilities. Directors must find their own casts and designers. Curators must work to secure artist fees and take care of logistics.
- 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 craft or as an opportunity to share the work of artists we have a chance to work with and learn from.
- The production is a public one, to which the general public is invited; therefore, it is expected that whatever the work is comprised of — from a conventional play to a performance piece, to an ensemble-produced spectacle to dance, song or installation— whatever it is, it will be as fully-achieved and professionally presented as possible, or that appropriate framing will be provided when work-in-progress is being presented in a more informal format.
- Each director of a Krause studio performances may be assigned a faculty mentor for the project. Please make arrangements to have weekly or biweekly appointments with your faculty mentor if applicable.
- Krause studio performances directed by graduate students may be assigned a 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 (AMS 103) and/or the seminar room (AMS 110) must be made through the Production Coordinator.

- Reservations need to be made at least one week in advance of the desired date and are scheduled based on availability and approval of the Production Coordinator.
- For weekend reservations, a FOB access via your WildCard to the Krause studio will be required.
- 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 Production 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 Production Coordinator in the department office.

The Graduate Lounge

The graduate lounge is located in Louis Hall, room 225. 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 to 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 Administrator.

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.

Victoria Fortuna.

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

Bourdieu, Pierre. Outline of a Theory of Practice. Trans. Richard Nice. Cambridge: Cambridge UP, 1977.

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

---. Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge, 1999.

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.
- Harvey, David. The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change. Oxford: Blackwell, 1989.
- . "The Body as an Accumulation Strategy." Environment & Planning D: Society & Space 16.4 (1998): 401-422.
- 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.
- . The Work of Dance: Labor, Movement and Identity in the 1930s. Middletown: Wesleyan UP, 2002.
- Garramuño, Florencia. Modernidades Primitivas: Tango, Samba y Nación. Buenos Aires: FCE, 2007.
- Graff, Ellen. Stepping Left: Dance and Politics in New York City, 1928-1942. Durham: Duke UP, 1997.
- Hamra, Judith. Dancing Communities: Performance, Difference, and Connection in the Global City. New York: Palgrave Macmillan, 2007.
- Hewitt, Andrew. Social Choreography: Ideology as Performance in Dance and Everyday Movement. Durham: Duke UP, 2005.
- Historia general de la danza en la Argentina. Buenos Aires: Fondo Nacional de las Artes, 2008.
- Isse Moyano, Marcelo, Ed. Cuadernos de danza III. Buenos Aires: Facultad de Filosofía y Letras UBA, 2002.

- . La danza moderna argentina cuenta su historia. Buenos Aires: Ediciones Artes del Sur, 2006.
- 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.
- , Ed. Of the Presence of the Body: Essays on Dance and Performance Theory. Middletown: Wesleyan UP, 2004.
- Manning, Susan. Ecstasy and the Demon: The Dances of Mary Wigman. Minneapolis: U of Minnesota P, 2006.
- . Modern Dance/Negro Dance: Race in Motion. Minneapolis: U of Minnesota P, 2004.
- 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.
- Noland, Carrie, Sally Ann Ness, Eds. Migrations of Gesture. Minneapolis: U of Minnesota P, 2008.
- Rivera-Servera, Ramón H. "Choreographies of Resistance: Latina/o Queer Dance and the Utopian Performative." Modern Drama 47.2 (2004): 269-289.
- Savigliano, Marta E. Tango and the Political Economy of Passion. Boulder: Westview P, 1995.
- Shea Murphy, Jacqueline. The People Have Never Stopped Dancing: Native American Modern Dance Histories. Minneapolis: University of Minnesota Press, 2007.
- Sloat, Susanna. Caribbean Dance from Abakuá to Zouk: How Movement Shapes Identity. Gainesville: UP of Florida, 2002.
- Tambutti, Susana. "100 años de la danza en Buenos Aires." Funámbulos: Revista bimestral de teatro y danza alternativos 2000: 23-32.
- Taylor, Julie. Paper Tangos. Durham: Duke UP, 1998.
- Ulla, Noemi. Tango, rebelión y nostalgia. Buenos Aires: Central Editor de América Latina, 1982.

Violence, Trauma, Memory and Representation

- Agamben, Giorgio. Homo Sacer: Sovereign Power and Bare Life. Trans. Daniel Heller-Roazen. Stanford: Stanford UP, 1998.
- . State of Exception. Trans. Kevin Attell. Chicago: U of Chicago P, 2005.
- Ahmed, Sara. The Cultural Politics of Emotion. New York: Routledge, 2004.
- . Strange Encounters: Embodied Others in Post-Coloniality. New York: Routledge, 2000.
- Amado, Ana. "Ficciones de la memoria (notas sobre estéticas y políticas de representación)." Mora: Revista del Instituto Interdisciplinario de Estudios de Género 7 (2001): 138-48.
- . "Figuras de la memoria." Feminaria 17 (1996): 27-31.
- Arendt, Hannah. The Origins of Totalitarianism. New York: Harcourt Brace Jovanovich, 1973.

- Butler, Judith. Excitable Speech: A Politics of the Performative. New York: Routledge, 1997.
- . Precarious Life: The Powers of Mourning and Violence. New York: Verso, 2004.
- Caruth, Cathy. Unclaimed Experience: Trauma, Narrative, and History. Baltimore: Johns Hopkins UP, 1996.
- Connerton, Paul. How Societies Remember. Cambridge: Cambridge UP, 1989.
- Cvetkovich, Ann. An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures. Series Q. Durham: Duke UP, 2003.
- Feitlowitz, Marguerite. A Lexicon of Terror: Argentina and the Legacies of Torture. Oxford: Oxford UP, 1999.
- Huyssen, Andreas. Present Pasts: Urban Palimpsests and the Politics of Memory. Stanford: Stanford UP, 2003.
- Jelin, Elizabeth. "El género en las memorias de la represión política." Mora: Revista del Instituto Interdisciplinario de Estudios de Género 7 (2001): 127-37.
- Klima, Alan. The Funeral Casino: Meditation, Massacre, and Exchange with the Dead in Thailand. Princeton: Princeton University Press, 2002.
- Masiello, Francine. "La argentina durante el proceso: Las múltiples resistencias de la cultura." Ficción y Política: La Narrativa Argentina Durante El Proceso Militar. Buenos Aires: Alianza Editorial, 1987. 11-29.
- . The Art of Transition: Latin American Culture and Neoliberal Crisis. Durham: Duke UP, 2001.
- Manning, Erin. Politics of Touch: Sense, Movement, Sovereignty. Minneapolis: U of Minnesota P, 2007.
- Mbembe, Achille, and Libby Meintjes. "Necropolitics." Public Culture 15.1 (2003): 11-40.
- Puar, Jasbir K. Terrorist Assemblages: Homonationalism in Queer Times. Durham: Duke UP, 2007.
- Richard, Nelly. Fracturas de la memoria: Arte y pensamiento crítico. Buenos Aires: Siglo Veintiuno Editores, 2007.
- . La insubordinación de los signos: cambio político, transformaciones culturales y poéticas de la crisis. Santiago: Editorial Cuarto Propio, 1994.
- Scarry, Elaine. The Body in Pain. New York: Oxford UP, 1985.
- Sontag, Susan. Regarding the Pain of Others. London: Penguin, 2004.
- Sutton, Barbara. Bodies in Crisis: Culture, Violence, and Women's Resistance in Neoliberal Argentina. New Brunswick: Rutgers UP, 2010.
- Taussig, Michael T. The Magic of the State. New York: Routledge, 1997.
- Tsing, Anna Lowenhaupt. Friction: An Ethnography of Global Connection. Princeton: Princeton UP, 2005.

Argentine Cultural History Cognate

- AAVV. La Memoria en Construcción. El debate sobre la ESMA. Buenos Aires: La Marca, 2005.
- Amado, Ana y Dominguez, Nora. Lazos de Familia: herencias, cuerpos, ficciones. Buenos Aires: Paidós, 2004.
- Avelar, Idelber. The Untimely Present. Postdictatorial Latin American Fiction and the Task of Mourning. Durham: Duke UP, 1999.
- Giunta, Andrea. Vanguardia, internacionalismo y política. Buenos Aires: Paidós, 2001.

- Gorelick, Adrián. Miradas sobre Buenos Aires. Historia cultural y crítica urbana. Buenos Aires: Siglo XXI, 2004.
- Halperín Donghi, Tulio. El espejo de la historia. Problemas argentinos y perspectivas latinoamericanas. Buenos Aires: Sudamericana, 1987.
- Nouzeilles, Gabriela & Montaldo, Graciela, Eds. The Argentina Reader. Durham: Duke UP, 2002.
- Podalsky, Laura. Specular City. Transforming culture, Consumption, and Space in Buenos Aires: 1955-1973. Philadelphia: Temple UP, 2004.
- Rock, David. Argentina 1516-1987. Berkeley: U of California P, 1987.
- Sarlo, Beatriz. "The Modern City: Buenos Aires, the Peripheral Metropolis." Trans. Lorraine Leu. Through the Kaleidoscope: the Experience of Modernity in Latin America. Eds. Vivian Schelling and Lorraine Leu. London: Verso, 2001. 108-24.
- . Tiempo pasado. Cultura de la memoria y giro subjetivo. Buenos Aires: Siglo XXI, 2007.
- Vezzetti, Hugo. Pasado y Presente. Guerra, distadura y sociedad en Argentina. Buenos Aires: Siglo XXI, 2002.