

# DEPARTMENT OF PERFORMANCE STUDIES

NORTHWESTERN UNIVERSITY

GRADUATE STUDENT HANDBOOK  
2017-18



SEPTEMBER 2017

# Contents

---

<b>Faculty</b> .....	3
<b>Current Students</b> .....	5
<b>Graduate Program Guide</b>	
• Program Requirements .....	6
• Graduate Student Milestones .....	8
• First Year Examination .....	9
• Graduate Recitals .....	10
• Selection of a Dissertation Adviser and Chairperson of the PhD Qualifying Examination Committee .....	12
• Fulfilling the Cognate .....	13
• The Prospectus .....	14
• The PhD Qualifying Examinations .....	16
• The Language Examination .....	18
• The Dissertation .....	19
• Professional Development.....	20
• Graduate Assistantships/Research Assistantships.....	21
• Annual Progress Report .....	22
• Grade Policy and Satisfactory Progress .....	23
• Grounds for Exclusion from the Program .....	24
<b>Additional Information</b>	
• Registration .....	25
• Requesting Funds to Attend Conferences .....	27
• Reimbursements .....	28
• The Recitals: Details .....	31
• Applying to Direct a Performance Hour .....	33
• Performance Hour Guidelines .....	34
• Use of Facilities and Equipment .....	35
• The Graduate Lounge .....	36
<b>Appendix</b>	
• Sample Major Works List.....	37

# Faculty

---

## Department Core Faculty

Joshua Chambers-Letson <i>On Leave 2017-18 Academic Year</i>	MCB 5-153	491-2256	jchambers@northwestern.edu
Marcela Fuentes <i>Director of Undergraduate Studies</i>	MCB 5-151	467-4229	marcela.fuentes@northwestern.edu
E. Patrick Johnson <i>Carlos Montezuma Chair in Performance Studies and African American Studies</i>	MCB 5-155	467-2756	e-johnson10@northwestern.edu
Paul Edwards	MCB 5-147	491-3268	edwdoyle@northwestern.edu
D. Soyini Madison	MCB 5-154	491-5372	dsmadison@northwestern.edu
Ramón Rivera-Servera <i>Chair &amp; Director of Graduate Studies</i>	MCB 5-157	491-3275	r-rivera-servera@northwestern.edu
Shayna Mei Silverstein	MCB 5-149	491-8368	shayna.silverstein@northwestern.edu
Carol Simpson Stern	MCB 5-148	467-4723	cs@northwestern.edu
Mary Zimmerman <i>Jaharis Family Foundation Chair in Performance Studies</i>	MCB 5-152	491-3623	maz250@northwestern.edu

## Courtesy Appointments

Frances R. Aparicio <i>Spanish and Portuguese, Latino Studies</i>	Crowe Hall 3-141	467-3982	frances-aparicio@northwestern.edu
Mark Butler <i>Music Studies</i>	MCB 4-181	491-3178	mark-butler@northwestern.edu
Tracy C. Davis <i>Theatre, English</i>	MCB 5-173	491-3138	tcDavis@northwestern.edu
Micaela di Leonardo <i>Anthropology, Gender Studies</i>	1810 Hinman #210	491-4821	l-di@northwestern.edu
Susan Manning <i>Theatre, English</i>	University Hall 215	491-5120	s-manning@northwestern.edu
Miriam Petty <i>Radio-TV-Film</i>	AMS 312	491-3259	m-petty@northwestern.edu
Jan Radway <i>Communication Studies, American Studies</i>	AMS 317	467-5103	<a href="mailto:j-radway@northwestern.edu">j-radway@northwestern.edu</a>
Elizabeth Son <i>Theatre</i>	MCB 5-174	467-0513	elizabeth.son@northwestern.edu
Nitasha Sharma <i>Asian American Studies, African American Studies</i>	Crowe Hall 5-128	467-0448	n-sharma@northwestern.edu
Jacob Smith <i>Radio-TV-Film</i>	AMS 307	491-5223	jacob-smith@northwestern.edu
Mary Weismantel <i>Anthropology, Gender Studies</i>	1812 Hinman #101	491-4822	mjweis@northwestern.edu

**Graduate Executive Committee**

Marcela Fuentes  
E. Patrick Johnson  
D. Soyini Madison  
Ramon Rivera-Servera  
Nitasha Sharma  
Shayna Silverstein

## **Graduate Students 2017-18**

---

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

Rashayla Brown

Ali Faraj

Michell Miller

Danielle Ross

### **Second and Third Year Students**

José Rafael Álvarez

Tarek Benchouia

Bobby Biedrzycki

Gervais Marsh

Chaunesti Webb

Benjamin Zender

### **PhD Candidates**

Ivan Bujan

Kelly Chung

Misty De Berry

Meiver De la Cruz

Eddie Gamboa

Roy Gomez Cruz

Rae Langes

Jonathan Magat

Andreea Micu

Didier Morelli

Mbogneni Mtshali

Patricia Nguyen

Ashlie Sandoval

Leila Tayeb

Mlondolozzi Zondi

Justin Zullo

### **Program Requirements**

---

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

The MA year consists of 9 course units, including PERF\_ST 410 Studies in Performance, PERF\_ST 518 Problems in Research, and 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. In addition, all MA students are required to present a graduate recital.

The MA is fulfilled upon satisfactory completion of a comprehensive examination (First Year Examination) during the fifth week of the spring quarter. Failure on the MA examination is grounds for exclusion from the program. Upon the discretion of the performance studies executive committee, portions of the exam may be re-written before the end of spring quarter or it may fail entirely. Students who fail to fulfill the requirements for the Master of Arts degree by the end of the spring quarter of their first year may not matriculate into the PhD program and may be excluded from the program. An Application for Degree form must be filed on-line, accessed through Caesar, by April 13, 2017. A Master's Degree Completion form must be filed by May 18, 2017.

Beginning in AY 2017 – 2018, students admitted into the doctoral program with an MA degree from another institution must still take the MA examination at the end of their first year of coursework. Upon completion of all required coursework and the MA examination as stipulated above, doctoral students may apply for and receive the MA degree in Performance Studies.

The MA degree is ONLY available to doctoral students as requirements are completed during the first year of coursework. It cannot be retroactively attained beyond the first year timeline. Incomplete grades or unfulfilled milestones beyond the Master's Degree Completion form filing date may disqualify a student from receiving the MA degree.

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

Students must complete a minimum of six full quarters of work beyond the MA degree, including PERF\_ST 410 Studies in Performance, PERF\_ST 518 Problems in Research, PERF-ST 515 Performance and Pedagogy, and at least 2 courses at the 400 or 500 levels in the Performance Studies Department, including one in ethnographic research methods. Additional courses are selected in consultation with the adviser. Doctoral students must present a graduate recital, unless they have already done so as MA students in the department.

The PhD program also requires the students complete the first year examination (unless satisfied as an in-house MA student), a qualifying examination, competency in a foreign language, and a dissertation. Students are required to pursue study in one or two cognate areas outside the department that relate to the program of studies and proposed dissertation topic.

## **Graduate Student Milestones 2017-18**

---

### **Masters Students**

MA Recitals	March 16, 2018
Master's Degree Completion form (on-line) due	May 18, 2018
MA Application for Degree form (on-line) due	April 13, 2018
First Year Examination	May 11, 2018

### **First Year PhD Students**

Selection of Dissertation Adviser	By the end of Winter Quarter
PhD Reading Lists due	May 18, 2018
PhD Recitals	March 16, 2018
First Year Examination	May 11, 2018

### **Second Year PhD Students**

Foreign Language Examination	Must be completed before qualifying exams are taken
PhD Qualifying Examinations	Take Home: May 10-18, 2018 Cognate: week of May 4, 2018 Oral Exam: week of June 4, 2018
PhD Prospectuses due	October 19, 2018

### **PhD Candidates**

Submission of dissertation to committee	
<i>for December degree</i>	November 3, 2017
<i>for June degree</i>	April 7, 2018
<i>for August degree</i>	June 30, 2018
Submission of dissertation to Graduate School	
<i>for December degree</i>	December 1, 2017
<i>for June degree</i>	May 11, 2018
<i>for August degree</i>	August 10, 2018
PhD Application for degree forms due	
<i>for December degree</i>	November 3, 2017
<i>for June degree</i>	April 13, 2018
<i>for August degree</i>	July 20, 2018



## **First Year Examination**

---

Students are required to complete a comprehensive examination during the fifth week of the spring quarter of their first year. The examination focuses on key concepts, theories, methodologies, and intellectual history of performance studies and will draw exclusively from the student's coursework in the department. The 6-hour in-house examination consists of two 3-hour writing sessions with an hour lunch break in between. All questions are to be answered in essay format and conform to the limits in length presented in the exam directives.

The 2017 examination is scheduled from 9am - 12:00pm and 1 - 4pm on Friday, May 11, 2018.

The exam will be read and accepted or rejected by vote of the performance studies graduate executive committee.

The Director of Graduate Studies will notify the MA student of the committee's approval or disapproval as well as any re-writes requested by the executive committee.

## Graduate Recitals

---

All first-year graduate students in the department, entering MA as well as PhD students, must present a recital of 20-30 minutes in length. In general, students will perform some time in the final weeks of the winter quarter. The program can be organized in a variety of ways: it could consist of an original script or it may be sourced from other fictional or non-fictional sources (including material from student-conducted oral histories or ethnographies), a series of works by a single author, or a group of selections united by one theme or concept. It will be developed during the *Studies in Performance* course (PERF\_ST 410). After a series of exercises and introductory performances in class, students will develop a 10 to 15-minute section from the proposed recital as their final project for the course. It is hoped that discussion of the recital segments in 410 and comments upon the recital text will help students focus toward a successful recital. Early in the quarter, students are encouraged to consult with grad colleagues and faculty, beyond 410, to enrich and focus their recital scripts and vision. However, two weeks before the public recitals you will be working independently and no longer seeking faculty guidance. You may request assistance from your advisor or the 410 instructor *only* if it is absolutely necessary. If you choose to have an invited dress rehearsal, you may welcome suggestions and comments. A passing recital is required for the completion of the program.

The following will be the criteria upon which recitals are evaluated: 1) clearly demonstrates and articulates competency of performance as a method of analysis, including a clear research-driven question 2) reflects that deep thought has gone into aesthetic choices made on stage 3) shows promise that the recital could be further developed into a longer, more fully realized performance.

If the faculty finds the recital to be inadequate, the student may be asked to redo it. In the event that a student is asked to restage the recital, he/she will be notified by the *Studies in Performance* instructor in consultation with the DGS as to the timetable for the re-performance. In some instances, the faculty may conclude that restaging the recital would be unproductive in which case the recital is a fail and the student may be excluded from the program.

Availability of the theatre space is limited and there is normally time for only one rehearsal before the actual performance. Students should feel free to bring in any equipment they need and can acquire. All recitalists must be sure to read the Theatre and Interpretation Center guidelines for use of the space (Appendix A).

Recitals will be scheduled through the *Studies in Performance* instructor and will be limited to three per recital day. Recitals begin at 7:00 p.m. and are followed by a reception, and students presenting recitals are welcome to invite friends and family.

The recital coordinator (generally the 410 instructor) will convene a colloquium soon after the recitals for discussion and feedback. Performers are encouraged to consult beforehand with the colloquium convener about the salient issues and questions the recital raises so that the colloquium can be structured most helpfully.

### Recital Deadlines

- MA and PhD students are required to submit copies of the full recital text to the *Studies in Performance* instructor by the *fourth week of class* on the quarter in which they are scheduled to perform.
- Students must submit the title of their recitals and the order of performances to the Business Coordinator by the *seventh week of the quarter*.
- Students must submit a program copy to the Business Coordinator at least one week prior to the recital date. (The program copy should include acknowledgment of authorship of text or texts used.)

### Guiding Questions

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

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

---

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

The Major Works List is comprised of two parts: 1) a statement of research interests and the dissertation topic together with a rationale governing the selection of texts; and 2) a list of the major works upon which the student will be examined in a four-day take-home examination comprising Exam I of the PhD Qualifying Examination. The list should conform stylistically with the conventions outlined in *The MLA Handbook for Writers of Research Papers* 7<sup>th</sup> ed. or Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (7<sup>th</sup> ed.) for a list of works cited. (See Appendix B)

The PhD Qualifying Examination Committee is comprised of 4 to 5 members: 1) three full-time members of the faculty of the Department of Performance Studies, two of whom, including the chairperson, must be members of the Graduate Faculty; and 2) one or two faculty members holding appointments in departments outside of Performance Studies. Typically, they are members of the Graduate Faculty. Faculty holding joint or courtesy appointments in Performance Studies and outside the department may count either as 1) or 2) above.

The student and the adviser select the second and third departmental members subject to their approval. The student, in consultation with the adviser, should select and invite the outside faculty member (or members) to serve on the committee. However, this appointment does not have to be made until after the prospectus has been submitted. Typically, faculty asked to serve on the examination committee have taught the student in one or two classes.

No later than the end of the sixth week of the spring quarter, the student must submit a copy of the proposed Major Works List to the chairperson of her or his qualifying exam committee. Upon approval, the student will submit a copy of the proposed Major Works List to the second and third members of the qualifying exam committee.

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 her/his committee by the Monday of finals week during the spring quarter.

## **Fulfilling the Cognate**

---

Every student must also demonstrate competency in one or two cognate areas. Cognate areas of research should be chosen in consultation with the student's adviser no later than the end of spring quarter in the first year of doctoral work. To fulfill the cognate(s) students must identify a cognate research area and a faculty member in that area who is willing to serve as a cognate advisor. Similar to the process for independent study, the student, in consultation with the cognate adviser, must devise a plan of study for the cognate research area. A cognate plan of study form may be obtained from the Business Coordinator. The plan must be completed and signed by the cognate advisor and the student, and submitted to and approved by the DGS *prior to* commencing the work for the cognate. In instances where a cognate faculty agrees to allow a course with her or him 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. In addition, cognate faculty may require the student to sit for an exam in the cognate area (see below) or wish to submit questions for the general qualifying exam. Cognate faculty should communicate in writing to the DGS that the student has successfully fulfilled the cognate as outlined in the cognate plan of study. Except under extraordinary circumstances, the department will not give retroactive credit for cognate fulfillment to students who do not follow these guidelines. It is the student's responsibility to make sure that the cognate faculty advisor is aware of these procedures and that they have a copy of a current graduate handbook. Cognate faculty should send a letter (email is acceptable) to the DGS to indicate that the student has fulfilled the cognate.

## The Prospectus

---

Doctoral students are required to submit a prospectus to the Director of Graduate Studies by the fall quarter after the Qualifying Examination has been completed (3<sup>rd</sup> fall quarter for enrollment for PhD students and 4<sup>th</sup> fall quarter for MA/PhD students). This requirement supersedes that of the Graduate School, which states that students must have a prospectus approved no later than the beginning of the fifth year of study to remain in good academic standing.

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

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

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

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

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

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

## The PhD Qualifying Examinations

---

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

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

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

1. Take-Home Examination

This is a 7-day take-home examination, picked up from the department at 9 a.m. on a Thursday and returned on the following week on Friday at 9 a.m. In some instances, the Business Coordinator may deliver the exam via electronic mail. Students will be required to contact the BC to confirm receipt of the exam. Completed exams, however, may not be submitted electronically. Hard copies should be delivered to the BC no later than the 9 a.m. deadline. If an exam is not submitted by the 9 a.m. deadline, it will be disqualified and the student will fail that portion of the exam.

The exam consists of two parts.

*a. Resources and Methods in Performance Studies.*

This portion of the exam is based on the approved *Major Works List* (see the departmental statement *Selection of a Dissertation Adviser and Chairperson of the PhD Qualifying Examination Committee*). The examination will consist of three (3) essays that are no more than 10, typed, double-spaced pages (excluding works cited) and should conform to the *MLA Handbook for Writers of Research Papers*.

*b. Issues and Problems in Performance Studies.*

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

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



2. The *Cognate Field Examination* is designed by the outside reader (or readers). It is the responsibility of the student to meet with the reader or readers to discuss the nature and scheduling of the examination, and to make sure that the outside reader or readers are in residency during the quarter when the exam will be administered. Cognate faculty have flexibility in their participation in a student's qualifying exam. They may choose not to participate in the qualifying exam process at all. They may choose to test the student in the cognate area in a separate exam following the general exam. Or, they may choose to submit questions for the general exam. In the case of the latter, cognate faculty would be expected to participate in the oral component of the exam as well. Cognate faculty should indicate in advance their level of participation on the plan of study before the cognate research commences.
  
3. The *Oral Examination* is based on the written examination. The oral examination is scheduled approximately two weeks after the completion of the written exams. Cognate faculty may participate in the oral exam, but they are not required to do so.

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

## **The Language Examination**

---

To be eligible for doctoral candidacy and to take the PhD Qualifying Examination, a student must have satisfactorily fulfilled the language requirement.

The language examination is a 2-hour written exam in which students are required to translate a passage of text. The passages used for the examinations are approximately 500 words in length, are of a literary or critical nature, and represent a level of difficulty expected at the end of a second year of study of the language. Dictionaries may be used.

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, upon submission of evidence of that fact to the Director of Graduate Studies, may be excused from the departmental examination.

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, upon submission of evidence of that fact to the Director of Graduate Studies, may be excused from the departmental examination.

Notification of passing or failure will be sent by email as soon as possible after the examination. Evidence of passage of the language requirement will be placed in the student's file. Examinations are graded by the language departments, not by the Department of Performance Studies.

## **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 [http://www.tgs.northwestern.edu/documents/academic-services/checklist\\_for\\_doctoral\\_degree\\_completion.pdf](http://www.tgs.northwestern.edu/documents/academic-services/checklist_for_doctoral_degree_completion.pdf).

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

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

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

## **Professional Development**

---

As a part of graduate training and as a part of preparing to enter the profession, students are expected to attend conferences, participate in professional development workshops, and attend guest lectures and performances on campus, especially those sponsored by the department. Poor attendance to professional development workshops and guest lectures sponsored by the department will result in a loss of travel funds from the department and will negatively affect the department's assessment of your collegiality. "Poor attendance" is defined as missing more than two of such events in any given academic year. If you have a conflict with an event, notify the director of graduate studies or the department chair well in advance of the date of the event.

### **Performance Outings**

Throughout the year, we schedule several performance outings in the Chicago community, at such theaters as Victory Gardens, Goodman Theatre, and Museum of Contemporary Art. These events serve as a means to expose our student body to theater they otherwise might not have the opportunity to see. It is also an opportunity for faculty and students to enjoy professional performances and see renowned artists as a community off-campus.

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

Students who commit to attending a performance outing and either cancel with little notice or fail to appear at the venue on time or at all will have their privileges for future excursions removed for the remainder of the year. The department assumes significant expense in purchasing tickets so our students can experience theater without the financial burden, so please keep this in mind when claiming a seat.

## **Graduate Assistantships/Research Assistantships**

---

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

Every student on funding through the School of Communication is required to serve as a Graduate Assistant or Research Assistant. Students enter the program with five years of funding. They will have duties three of those five years. The first year of funding is considered an “apprenticeship” year in which students must attend teaching workshops at the Searle Center and also attend the planning meeting in spring for GEN\_CMN 203: Performance, Culture and Communication. Students are also encouraged to shadow a current GEN\_CMN 203 instructor in their first year. The second and third years of funding require that a student teach or work as a research assistant. Consistent with TGS regulations, GA/RAs are required to work 15 – 20 hours per week. The fourth year of the PhD is considered a fellowship year and students have no duties. Fifth years are assigned a mixture of duties and non-duty quarters depending on the needs of the department.

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

Students who take PERF\_ST 515: *Performance and Pedagogy* and develop their own syllabi, may also get the opportunity to teach a class in her or his area of expertise. There is no guarantee that a student will get to teach her or his own class, but if the student is in good standing and the curriculum warrants, the chair will try to afford the student this opportunity.

## **Annual Progress Report**

---

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

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

Graduate Student Tracking System log in:

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

Details on how to use the GSTS:

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

## **Grade Policy and Satisfactory Progress**

---

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

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

---

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

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

### ***Appeal Process***

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



### Registration

---

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

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

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

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

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

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

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

### Registration Requirements

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

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

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

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

## Requesting Funds to Attend Conferences

---

Limited funding is available to help graduate students defray the costs of travel to conferences at which they are presenting a paper or a performance. A Request for Travel Funding Form will be distributed to all registered graduate students via e-mail by the end of the first week of classes (September 22, 2017). Students who have already been accepted, have applied and are awaiting a response from conference organizers, or plan to apply to present at a conference during the 2017-2018 academic year must fill out and submit the form to the Director of Graduate Studies by no later than October 6, 2017. Students will be notified of travel awards by October 13, 2017. Priority will be given to students at or near doctoral candidacy. Depending on demand, funding ranges from \$200-500 based on domestic or foreign travel. Typically, students will only receive funding to attend one conference. However, if extra funds are available at the end of the year, students may request additional funding. Remember that travel funding from the department is attached to attendance at professional development workshops and guest lectures sponsored by the department. If you are awarded funding in the fall and use the funds in the fall for a trip, but slack on attendance at events for the rest of the year, *you will not be eligible for department funding the following academic year*. To be eligible for TGS funding, students must receive some funding from the home department.

Supplemental funding to students beyond the first year of studies is sometimes available from The Graduate School. Information and request form are available at:

<http://www.tgs.northwestern.edu/financial-aid/fello-schola-grants/university-fello/travel/index.html>

It is the responsibility of the student to fund travel costs beyond departmental and Graduate School awards. Furthermore, the student is responsible for booking and paying for flights, the cost of which may be whole or partially reimbursable based on funds awarded to the student.

## Reimbursements

---

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

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

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

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

### Travel

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

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

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

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

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

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

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

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

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

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

# Expense Report Cover Sheet

Name:

Purpose of Travel:

Destination:

Dates of Travel:

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

Required documentation (if applicable):

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

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

## **The Recitals: Details**

---

### **Where**

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

### **Rehearsal**

The theatre is normally reserved for rehearsal at least two weeks prior to the performances. Students will have access to the space from 6-11pm on weekday evenings and from 9am-5pm on weekends during this period of time. The theatre also belongs to you beginning at 6 pm on the day of the performances. The Business Coordinator may reserve time in the Krause for rehearsals in the weeks leading up to the performance if requested. Students should get together and coordinate their individual rehearsal times and communicate with the Business Coordinator about reservations. If you want to be enterprising and obtain more rehearsal time in another space, please contact the Business Coordinator to see what is available.

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

### **Production Assistant**

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

### **Other Assistance**

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

### **Technical Aspects**

There is sound equipment and lighting equipment in the space. There is a lighting board and the ability to do some cueing--the production assistant can assist. The performing cohort may decide to refocus the lights, but work with the production assistant to make sure the equipment is modified respectfully and returned to its original settings after the performance. If you want to be as spectacular as possible, think of alternate, practical lighting sources that you can bring in and easily control and remove.

**Programs**

Students customarily make individual programs for their performances, with titles, credits, special thanks and notes. These are usually very simple affairs: one sheet, or one folded sheet. You can also coordinate with other performers to create a single program for the evening's performances. Please turn in a final draft of the program to the Performance Studies Department office for printing no less than five days prior to the performance event.

**Videotaping**

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

**Reception**

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

**Attendance/Advertising**

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

**Response from professors**

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

**General Advice**

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



## **Applying to Direct a Performance Hour**

---

Students in the department may petition to create and direct performance events for the Performance Hour series. Typically three or four student-directed events are scheduled in each academic year. A call for petitions is issued in the late winter/early spring, with selections announced by the end of the spring quarter.

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

Performance hours receive minimal technical support and have a limited budget (\$50). The best source of information is peer advising: talk to past and present student directors. Also, the Business Coordinator will have information about budgetary matters.

Proposals should include:

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

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

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

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

## Performance Hour Guidelines

---

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

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

## Use of Facilities and Equipment

---

### Facilities

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

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

The spaces available in the Wirtz Center are as follows and may be requested at the Registrar's on-line room request site:

[http://www.registrar.northwestern.edu/scheduling/reserving\\_general\\_classroom\\_space.html](http://www.registrar.northwestern.edu/scheduling/reserving_general_classroom_space.html):

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

### Equipment

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

## The Graduate Lounge

---

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

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

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

## Appendix

### Sample Major Works List

---

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

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

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

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

#### 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.
- Hamera, 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.