

DEPARTMENT OF PERFORMANCE STUDIES

NORTHWESTERN UNIVERSITY

GRADUATE STUDENT HANDBOOK 2011-12



SEPTEMBER 2011

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Faculty

Department Core Faculty

| | | | |
|--|---------|-----------|-----------------------------------|
| Joshua Chambers-Letson | AMSG09 | 491-2256 | jchambers@northwestern.edu |
| Margaret Thompson Drewal (on leave 2011-12) | | | mtd859@northwestern.edu |
| E. Patrick Johnson | AMS G08 | 467-2756 | e-johnson10@northwestern.edu |
| Paul Edwards | AMS G03 | 491-3268 | edwdoyle@northwestern.edu |
| D. Soyini Madison Chair | AMS G06 | 491-5372 | dsmadison@northwestern.edu |
| Ramón Rivera-Servera Director of Graduate Studies | AMS G04 | 491-3275 | r-rivera-servera@northwestern.edu |
| Carol Simpson Stern | AMS G05 | 467-74723 | cs@northwestern.edu |
| Mary Zimmerman | AMS G07 | 491-3623 | maz250@northwestern.edu |

Courtesy Appointments

| | | | |
|---|------------------------|----------|---------------------------------|
| Tracy C. Davis <i>Theatre, English</i> | Theatre/Interp. 215B | 491-3138 | tcdavis@northwestern.edu |
| Micaela di Leonardo <i>Anthropology, Gender Studies</i> | 1810 Hinman Ave. | 491-4821 | l-di@northwestern.edu |
| Susan Manning <i>Theatre, English</i> | University Hall #406 | 491-5120 | s-manning@northwestern.edu |
| Dwight McBride <i>The Graduate School, African-American Studies, English</i> | Rebecca Crown Center | 491-7264 | dwight-mcbride@northwestern.edu |
| Jan Radway <i>Communication Studies, American Studies</i> | AMS 312 | 467-5103 | j-radway@northwestern.edu |
| Sandra Richards <i>Theatre, African American Studies</i> | Crowe Hall | 491-7958 | s-richards@northwestern.edu |
| Michael Rohd <i>Theatre</i> | Theatre/Interp. Center | 491-3170 | m-rohd@northwestern.edu |
| Jeffrey Sconce <i>Radio-TV-Film</i> | AMS 206 | 491-5982 | sconce@northwestern.edu |
| C. Riley Snorton <i>Communication Studies</i> | AMS 320 | 467-2708 | crsnorton@northwestern.edu |
| Mary Weismantel <i>Anthropology</i> | 1810 Hinman | 491-4822 | mjweis@northwestern.edu |

Graduate Executive Committee

Joshua Chambers-Letson
E. Patrick Johnson
D. Soyini Madison
Sandra Richards
Ramón Rivera-Servera
C. Riley Snorton

Graduate Students 2011-12

First Year MA/PhD and PhD Students

Roy Gomez Cruz
Rae Langes
Margaret Lebron
Stephanie Tam
Rhaisa Williams
Soo Ryon Yoon
Justin Zullo

Second and Third Year Students

Adekemi Adeyemi
Andrew Brown
Colleen Daniher
Meiver De la Cruz
Jasmine Mahmoud
Mbogneni Mtshali
Kantara Souffrant

PhD Candidates

Olateju Adesida
Derek Barton
Lisa Biggs
Jisoo Chung
Hilary Cooperman
Esailama Diouf
Kareem Khubchandani
Elias Krell
Barnaby King
Mario LaMothe
Greg Mitchell
James Moreno
Pavithra Prasad
Munjulika Rahman
Priscilla Renta
Nikki Yeboah

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, 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 substantial research paper turned in during the fifth week of the spring quarter. Failure on the MA paper is grounds for dismissal from the program. Upon the discretion of the performance studies executive committee, the thesis paper may be revised and resubmitted before the beginning of the fall term or it may fail entirely. A Master's Degree Completion form and an Application for Degree must be filed on-line, accessed through Caesar, by April 13, 2012.

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, and at least 2 courses at the 400 or 500 levels in the Performance Studies Department. 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 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

2011-12

Masters Students

| | |
|---|----------------|
| MA Recitals | March 10, 2012 |
| Master's Degree Completion form (on-line) due | May 11, 2012 |
| MA Application for Degree form (on-line) due | April 13, 2012 |
| MA Final Paper due | April 27, 2012 |

First Year PhD Students

| | |
|-----------------------------------|------------------------------|
| Selection of Dissertation Adviser | By the end of Winter Quarter |
| PhD Reading Lists due | May 14, 2012 |
| PhD Recitals | June 1 and 2, 2012 |

Second Year PhD Students

| | |
|------------------------------|--|
| PhD Prospectuses due | February 24, 2012 |
| Foreign Language Examination | Must be completed before qualifying exams are taken |
| PhD Qualifying Examinations | Part I: May 10-May 14, 2012 Part II: May 18, 2012 Cognate: week of May 21, 2012 Oral Exam: week of June 4, 2012 |

PhD Candidates

| | |
|---|------------------|
| Submission of dissertation to committee | |
| <i>for December degree</i> | November 4, 2011 |
| <i>for June degree</i> | April 6, 2012 |
| <i>for August degree</i> | July 6, 2012 |
| Submission of dissertation to Graduate School | |
| <i>for December degree</i> | December 2, 2011 |
| <i>for June degree</i> | May 4, 2012 |
| <i>for August degree</i> | August 3, 2012 |
| PhD Application for degree forms due | |
| <i>for December degree</i> | November 4, 2011 |
| <i>for June degree</i> | April 13, 2012 |
| <i>for August degree</i> | July 6, 2012 |

The MA Thesis

Masters students are required to submit a substantial research paper to the Director of Graduate Studies no later than the fifth week of spring quarter. This paper should demonstrate a mastery and command of a central research question and key terms and theoretical concepts in the student's research area. By winter quarter, students will be assigned a faculty member to advise them on the progress of the thesis paper.

The paper should follow the style recommended by the *MLA Handbook for Writers of Research Papers* 7th ed. Or Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (7th ed.), should be no more than 35-40, typed, double-spaced pages, not including works cited and/or notes.

The thesis paper 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. If faculty members have offered their views on the thesis in comments in addition to their formal approval or disapproval, these views will be conveyed to the student by the Director of Graduate Studies.

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, MA students will perform some time in the final weeks of the winter quarter, and PhD students will perform some time in the final weeks of the spring quarter. The program can be organized in a variety of ways: it could consist of a single selection, a series of works by a single author, or a group of selections united by one motif. It will be developed during the *Studies in Performance* course (PERF_ST 410). After an introductory performance in class, students will be required to present an 8-10 minute section from the proposed recital. It is hoped that class discussion of the recital segments, conversations with the instructors and comments upon the recital text will help students focus their recitals. Recitals are not graded, but they are required for the completion of the degree.

The following will be the criteria upon which recitals are judged: 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.

Availability of the Theatre is limited and there is normally time for only one rehearsal in the performance space 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 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*.
- Students must submit the title of their recitals and the order of performances on each day to the department assistant by the *seventh week of the quarter*.
- Students must submit program copy to the department assistant at least one week prior to the recital date. (Program copy should include acknowledgment of authorship of text or texts used.) If students wish to design and execute the program themselves, they should notify the department assistant at this time.

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 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* 7th ed. or Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (7th ed.) for a list of works cited. (See Appendix B)

The PhD Qualifying Examination Committee is comprised of 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 Monday of the 8th 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.

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. It is the responsibility of the student to identify and seek out a faculty member outside the department to supervise the cognate area of research. At the cognate faculty advisor's discretion, the cognate requirement can be fulfilled by taking a class or independent study with the cognate faculty member. 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 send a letter 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 no later than the Friday of the eighth week of the winter quarter preceding in which the PhD Qualifying Examination is taken and in the second year of the PhD program. This requirement supercedes 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* 7th ed. or Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (7th ed.), should be no more than 18, typed, double-spaced pages, 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 have submitted a prospectus that has been approved by the Executive Committee.

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 dismissal. No one is officially recognized as a candidate for the PhD until the Qualifying Examinations have been completed successfully.

The PhD Qualifying Examination in the Department of Performance Studies consists of the following 4 parts:

1. *Resources and Methods in Performance Studies* 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*. This is a 4-day take-home examination, picked up from the department at 9 a.m. on a Thursday and returned on the following Monday at 9 a.m. In some instances, the department assistant may deliver the exam via electronic mail. Students will be required to contact the DA to confirm receipt of the exam. Completed exams, however, may not be submitted electronically. Hard copies should be delivered to the DA 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.
2. *Issues and Problems in Performance Studies*. This is a 6-hour examination scheduled from 9:00 a.m. to noon and 1:30 to 4:30 p.m. on the Friday following the Monday when Examination 1 is completed. This portion of the exam is taken in-house. Students will be provided with a computer and office space but are not allowed to use notes, books, or articles during the exam. The in-house exam will consist of three to five questions in the morning and afternoon sessions. As with the take-home exam, students who fail to turn in the in-house portion when it is due will disqualify the exam and fail that portion.

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

- 3 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 may choose to submit questions for the regular portion of the qualifying exams in addition to the cognate exam.
4. The *Oral Examination* is based on the written examinations. 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 academic year or be dismissed 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, dismissal 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

www.tgs.northwestern.edu/studentsvcs/requirements/doctoral/completion.

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 graduate development workshops, and attend guest lectures and performances on campus, especially those sponsored by the department.

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 who enter the program with five years of funding will have duties three of those five years and students who enter the program with four years of funding will have two years of duties. 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 Perf Stud 103: Analysis and Performance of Literature. Students are also encouraged to shadow a current 103 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 per week. The fourth year of the PhD is considered a fellowship year and students have no duties. Fifth and sixth years are a mixture of duties and non-duty quarters depending on the needs of the department.

Teaching and research assistant assignments are made by the chair of the department. The assignments are based on the curricular needs of the department and the research needs of the faculty. Priority will be given to staffing Perf Stud 103: Analysis and Performance of Literature before any other assignments are made. Typically, second year PhD students will be assigned 103, 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. The tech assistant is not required to design lighting or sets for any show in the space.

Students who take *PS 519: 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). 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 provided with a) an opportunity to respond and, b) if appropriate, 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. These are reviewed by the performance studies executive committee in conjunction with the student's transcript and written or oral evaluations from faculty.

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 will be placed on probation. The student will have one quarter following the academic year in which his/her GPA fell below the standard to bring it up to the required average. Students who fail to bring the GPA up to standard may be considered for dismissal from the program.

Grounds for Dismissal from the Program

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

- Unsatisfactory completion of milestones
- Falling below the required GPA
- Receiving an incomplete in more than one course in an academic quarter
- Failure to make satisfactory progress toward completion of the dissertation

Appeal Process

The appeal process for students that have been dismissed or 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 dismissal or 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. 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 department assistant 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 department assistant) 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.

First year graduate students in either a masters or a doctoral program may register for no more than one Independent Study in any one quarter.

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 |
| <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. Requests for funding are considered on a first-come, first-served basis, so students expecting to present at a conference should send a formal letter of request (email is acceptable) for funding to the department chair as early in the year as possible. The request should include the title of the conference, confirmation of acceptance of paper, and estimated cost of lodging and airfare. Funding amounts will be based on whether the travel is domestic or international. For the 2011-12 academic year, travel grants will be \$350 for domestic travel and \$450 for international 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.

Supplemental funding to students beyond the first year of studies is sometimes available from The Graduate School. Information and a request form are available at www.tgs.northwestern.edu/financialaid/fellowshipsandscholarships/fellowshipsandgrants/conferencetravelgrant.

The Recitals: Details

Where

Recitals take place in either the Wallis Theatre or the Struble Theatre.

Rehearsal

The theatre is normally reserved for rehearsal from 6 pm to 12 am the two days prior to the performances. Students should get together and coordinate their individual rehearsal times. The theatre also belongs to you beginning at 6 pm on the days of the performance. If you want to be enterprising and obtain more rehearsal time in the space, you must go through the normal student procedure of reserving space by checking in the space reservation book and filling out a form at the desk outside the building manager's office.

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), she is not required to do your legwork for you.

Other Assistance

It is customary that graduate students cooperate and help each other, and serve as one another's crews and house managers. Occasionally the Center Box Office staff may be able to provide a house manager, but this cannot be counted on. Also, it is advisable to have someone on hand 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.). In the past, performers have paired up with a "buddy" from the other performance night and perform these services for one another.

Technical Aspects

There is sound equipment and lighting equipment in the space, controlled from a booth behind the audience. There is a lighting board and the ability to do some cueing--the production assistant can assist. If you dislike the existing focus of the lights, you may as a group refocus the lights in a particular way -- but it should be a way that serves all the performances. 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 and credits and tanks and notes or whatever you like. 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.

Videotaping

The department has videotaping equipment that can be utilized during performances or rehearsals.

Reception

The department provides minimal funding for a reception following each evening's performances. Often, fellow graduate students in the program have "hosted" these events.

Attendance/Advertising

The recitals are listed on the regular performance calendars put out by the department, but it is up to the performers to make fliers or posters or individual invitations. The performances are open to everyone, and they are free.

Response from professors

The recital coordinator 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.

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 fall, with petitions requested by early January.

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. The best source of information is peer advising: talk to past and present student directors. Also, the department assistant 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. Stage managers need to be requested from the TIC Managing Director no later than the week before the beginning of the quarter during which the Performance Hour is to take place.
- 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 are to be produced within the Lab Theatre Guidelines. These guidelines are available from the production coordinator for the Theatre and Interpretation Center. Weekly meetings with the production coordinator are required.

- The Theatre and Interpretation Center will normally supply one or more work-study student supervisors to each performance. These work-study students will assist with the installation and the running of the performance. They will not construct your design elements for you. Their work schedule is determined by the production coordinator.
- 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. You will be responsible for grading the undergraduates.
- Within a week after the presentation of the Performance Hour, there will be a colloquium to which cast, crew and director are invited, along with the full faculty and any spectators who wish to come. The purpose of this talk-back session is for everyone to reflect on the experience from his or her own point of view, to celebrate the achievement and perhaps, when appropriate, to offer suggestions for further work.

Use of Facilities and Equipment

Students have access to equipment owned by the department and to spaces in the Theatre & Interpretation Center and Annie May Swift Hall. Requests for use of video projectors, video camera, digital camera, TV/VCR, and CD players, as well as for use of AMS 110 and the Alvina Kraus Studio may be made of the department assistant in the department office.

The spaces available in the Theatre & Interpretation 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:

- South Rehearsal Room
- Bergen Rehearsal Room
- Wallis Theatre
- Struble Theatre
- The Commons
- East Conference Room

Appendices

Appendix A: Theatre and Interpretation Center Guidelines for Performance Studies Graduate Recitals 2010-11

General Overview:

The Performance Graduate Recitals happen at the end of winter and spring quarters and usually in the Wallis Theatre. It is the culmination of the graduates' research and studies. This is an important part of their time at Northwestern. There are approximately 3-4 different pieces each quarter as a part of one program, split over two nights. All pieces share one tech week and performers should work with the one SWAT person assigned to make sure they each have the time necessary to tech their pieces. In an effective rehearsal, the SWAT person works with the performers to provide technical support in order to realize the vision of their pieces. The TIC SWAT person does not have to fulfill the role of designer. They are provided by TIC for technical support. On the first day that they are in the space, the performers should have a conversation with the SWAT person about their specific technical needs, and artistic goals. The SWAT will communicate to what extent is he or she is able to realize those goals. The Lab Theatre Coordinator will communicate with SWAT to ensure that a proper level of support is being provided. In the course of the technical rehearsal, after light cues are written, it is sometimes helpful to run a short piece-specific cue-to-cue, led by the SWAT person, to ensure that the written cues do what they are supposed to and that the performer and the directors are pleased with the lighting. Once the SWAT makes any and all appropriate adjustments, it is helpful to move into runs of the show. One SWAT person is the only provided crew for the Graduate Recitals.

2-4 Weeks Before the Show:

- ❑ The Lab Theatre Coordinator (LTC) assigns a SWAT person to work the Graduate Recitals. This person's contact information should be emailed to the department assistant for Performance Studies, who will put the LTC and SWAT person in contact with the graduates who will be performing.
- ❑ The Lab Theatre Coordinator contacts the department assistant for contact information for the Performance Study Faculty Mentor. The LTC keeps the mentor in the loop on all correspondence.
- ❑ The LTC creates the production calendar and shares it with the graduates and the department assistant, Jean Deven, and the TIC Box Office. *TIC automatically schedules two rehearsals days in the Wallis just prior to performances.* Additional days can be scheduled through R25, the online University Space Reservation System.
- ❑ The LTC coordinates with the TIC box office/house management team and communicates the TIC assigned house manager and box office person to the department assistant and the production team.
- ❑ The LTC provides the graduates with a list of available technical elements in the Wallis (see Technical Availability below).
- ❑ The LTC confirms that the Wallis is reserved for the Graduate Recitals. This reservation should have already gone through Jean Deven, the Assistant to the Managing Director.

- ❑ The LTC ensures that the lighting in the Wallis has been restored to the rep plot. If there are shows in the Wallis prior to the Graduate Recitals, they are required to put everything back according to the rep plot.
- ❑ The graduates should meet with the LTC to discuss the schedule and if they have any specific technical needs, like a prop or projection screen (see Who Provides What below).

1 Week Before the Show:

- ❑ The LTC reminds the SWAT person of the work schedule.
- ❑ The LTC requests that the graduates bring a copy of their script to rehearsal for the SWAT person.
- ❑ The graduates should check in with the LTC regarding the status of any requested technical elements.

During Rehearsal/Performance:

- ❑ During rehearsals, the SWAT person will NOT be called prior to 6:00pm, unless the tech schedule indicates otherwise. At that time, the SWAT may unlock equipment. Technical rehearsals must end by 11:00pm. At that time the SWAT will work with the graduates to ensure that the space is set for classes the next day. The space must be cleared out by 12am, midnight, after which no persons are allowed to be in the space.
- ❑ During the run of the show, the assigned SWAT person will be in charge of running the technical elements from the booth, to include writing cues and running the light board, and playing sound cues.
- ❑ The LTC is in charge of coordinating the process in the weeks leading up to the rehearsal and performance. For the actual rehearsal and performance, the SWAT person will be present to provide all technical support. The LTC should communicate with the SWAT person to ensure that a proper level of support is being provided.

Load-In/Tech/Strike

1. All temporary production elements (elements that can be struck from the stage daily) are to be kept in the cage under the light/sound booth. If any item is not able to be stored in the cage, it should be clearly marked with production information (name and location of production).
2. If any items need to be painted (including the stage floor) paint must be requested in advance from Jim Weber in the paint shop (see TI Contact Information section of this document). The SWAT is not allowed to grant access to paint that has not been set aside by Jim. Likewise, *the stage must be restored to black during strike, and other painted items restored to their original condition.* There is a specific kind of black paint needed for the floor, please arrange in advance with Jim to ensure using the correct type of paint.
3. The ladders maintained in the Wallis Theatre should be treated with respect. The ladders must remain in their assigned theatre. The ladders may not be painted, decorated, or in any other way used as scenery or performance props. They are designed exclusively for their technical support function.

4. All production elements (props, costumes, furniture, scenic elements, hardware, etc. etc) must be cleared from the theatre during strike. Return of production items must be arranged in advance with each individual shop head before strike. Strike is not complete until the departments check you out on the Monday following your final strike. Please note: you have no additional undergraduate crew to assist you with any Monday strike. Any Monday work to complete the strike needs to be done outside of shop hours. NO MATERIALS MAY BE STORED IN ANY AREA OF THE SHOP WITHOUT PRIOR APPROVAL BY THE AREA HEADS.

Technical Availability

This is a list of what furniture pieces should be found in the space. Given the nature of how the spaces are used in acting classes, some of the following might not be present at any given time. Double check what all is available before sending this list to the show directors:

- 12 red chairs
- 1 White gurney bed
- 1 Door frame
- 9 Green cubes
- 3 Rolling mirrors
- Piano (cannot be put on stage)
- 6 8" Risers
- 6 16" Risers
- 3 24" Risers

Lighting in the space is minimal. The rep plot delineates approximately 9 lighting areas on stage. These are upstage/downstage/center, right/left/center. Standard lights cannot be re-patched, re-circuited, or re-focused. Gel is available for use, but must be requested early enough so that the SWAT person can install it at the beginning of rehearsal. Gel must be pulled from the available stock. All performers should work with the SWAT person to come up with a gel plot that accommodates everyone's needs. Gel must be struck and all lights returned to rep plot at the culmination of strike.

There is a sound system in the Wallis that allows for music or other sound cues to be played via a CD, iPod or other MP3 player, or laptop. There is only one 1/8" jack for use with an iPod or laptop, so if multiple cues exist on different devices, the jack will have to be switched between each device before the cue is played.

Who Provides What

- ❑ Performers should provide two (2) copies of their script. One for the SWAT person, another for their own use.
- ❑ If a performer wants a sound cue to be played, it is their responsibility to bring the cue on either a CD, iPod, or laptop, which will be used by the SWAT person in the booth.
- ❑ Props should be provided by the performer, as well as any furniture beyond what is indicated on the list above. If the performer has any extraneous needs, it is his or her responsibility to inform the LTC, who can then, at the LTC's discretion, determine if the request can be accommodated.
- ❑ Depending on scheduling, props can be stored in the cage underneath the booth. SWAT has a key and can access this cage.
- ❑ If a performer wants to make use of a projection screen, the performance studies department is asked to provide the projector and computer on which to play the media. These things are available if requested through the department assistant. TIC does not have a projector for lab theatre use.
 - The Performance Studies Department has access to a portable projection screen, which can be requested along with the projector for use in the recitals.
 - In the past, a projection screen has been made out of 2 black flats, a large piece of muslin found in the Wallis cage, and clamps borrowed from the scene shop. This is not ideal, but can work.
 - TIC owns a projection screen, which hangs in the scene shop. In order to use this, the LTC must request its use through Santosha Chantal. He will instruct the LTC in how to properly hang the screen. Note: aircraft cable, chain, shackles, thimbles, and sleeves will all need to be taken from the shop

Special Permission/Audience Warnings

The following activities require special permission:

1. Fixing permanent or semi-permanent set pieces.
2. Nudity - This requires approval of Rives Collins, Theatre Department Chair, D. Soyini Madison, Performance Studies Department Chair, and of the Managing Director of TIC.
3. Storing large set pieces on or near the stage.
4. ***Any use of flame during the show*** - This requires extra time because we need to get special permission from the Fire Marshal, who may not to approve it, so have a back-up plan.
5. Video recording.
6. Smoke or Fog.
7. Food/drink in theatre.
8. **SMOKING IS NO LONGER PERMITTED IN ANY THEATRE.**

Be prepared to post audience warnings about:

1. Nudity
2. Gun Shots
3. Strobe Lights
4. Smoke & Fog

Your production’s designers or area heads are required to make appointments and meet with the appropriate members of the Theatre and Interpretation Center staff as specified in the preceding pages.

Important Phone Numbers

- Campus Police Non-Emergency — 847-491-3456
- Campus Police Emergency — USE RED PHONE IN LOBBY BY TORSO

Theatre and Interpretation Center Staff Contact Information

- | | |
|--|---|
| <ul style="list-style-type: none"> • Managing Director, Diane Claussen 467-2503 • Jean Deven, Administrative Assistant 491-5146, j-deven@northwestern.edu • Lab Theatre Coordinator TBD • Jen Smith, Production Manager 467-6932, jennifer-smith-0@northwestern.edu • Nichole “Koko” Cooper, Marketing and Communications Manager 467-2426, n-cooper@northwestern.edu • Marina Arconti, Costume Shop Supervisor 491-2583 • Shannon Nickerson, Technical Supervisor 491-2588, s-nickerson@northwestern.edu • Tosh Chantal, Master Carpenter 491-2584, s-chantal@northwestern.edu • Chris Wych, Properties Supervisor 467-0346, c-wych@northwestern.edu • Jim Weber, Scenic Artist 491-2587, james-weber@northwestern.edu • Peter Anderson, Sound and Lighting Supervisor 491-5385, p-anderson3@northwestern.edu • Jamie Mayhew, Box Office Manager 491-2577, j-mayhew@northwestern.edu | <p>TIC 222</p> <p>TIC 221</p> <p>TBD</p> <p>TIC 219</p> <p>TIC 230</p> <p>Costume Shop</p> <p>Scene Shop</p> <p>Scene Shop</p> <p>Scene Shop</p> <p>Scene Shop</p> <p>Light Shop</p> <p>Barber Box Office</p> |
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Appendix B:

Sample Major Works List

Sample Major Works List Department of Performance Studies

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

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

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

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