

**DEPARTMENT OF PERFORMANCE STUDIES
MA IN PERFORMANCE STUDIES
GRADUATE HANDBOOK**

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Department of Performance Studies

General Information

MISSION STATEMENT

The MA in Performance Studies at Texas A&M University trains performance studies scholars, arts activists, and arts educators through the integration of practice and research. Performance builds community and forms identity; MA candidates and graduates are prepared to participate in an international conversation about how and why performance practice and research intervene in local, national, and global issues.

PROGRAM DESCRIPTION

Performance Studies scholars examine relationships between performance and culture. We study traditional art forms such as music, theatre, and dance, but also explore a broad range of cultural expressions, including rituals, festivals, religious ceremonies, folklore, indigenous arts, and the mass media. Our program emphasizes the ethnographic study of vernacular culture and the integration of practice and research. Our faculty is recognized as leading scholars in dance, performance, and ethnomusicology, many with several previous monographs as well as those in progress. In addition, we have research strengths in Africana studies, dance studies, ethnomusicology, folklore, performance ethnography, popular music studies, ritual and religious studies, theatre history, media studies, and women's studies.

Our graduates are pursuing Ph.D. degrees at Louisiana State University, Northwestern University, University of California-Davis, and University of North Carolina-Chapel Hill; working as librarians and for stock brokerage firms; teaching English in Thailand; and working as community arts activists. Our current students are working on their theses, many of which include ethnographic fieldwork and performance projects; or preparing for comprehensive exams. They deliver papers at national and regional conferences, publish book reviews, win university- and college-wide fellowships for their research and professional development, and participate in graduate student governance.

We moved into the new Liberal Arts and Humanities Building. The LAAH is the first building on the TAMU campus specifically designed for instruction and scholarship in the arts and humanities. We have technologically sophisticated and pedagogically rigorous new spaces in which to produce cutting edge scholarship, challenging performances, and intellectually stimulating graduate seminars. And our graduate students will have big offices!

The Department of Performance Studies continues to host a series of exciting guest artists; past residencies have included Tim Miller, James Luna, the Grammy-award-winning Los Angeles Guitar Quartet, and Lily Maase and the Suite Unraveling. We host the Rothrock Agenda for Music and Performance Studies (RAMPS), a five-year arts initiative that features guest artists, symposia, faculty and student performances, and academic classes. A major component of RAMPS is the guest lecture series, focused on the needs of our graduate program. Our students have been able to work closely with Jocelyne Guilbaut, John McKenzie, Kiri Miller, and Diana Taylor (among others) through the RAMPS initiative.

GRADUATE STUDENT OPPORTUNITIES

Qualified students are eligible for 9-month stipends of \$11,500 plus tuition (but not fees) and enrollment in the university's health plan as a Graduate Assistant (Teaching). GA(T)s typically work an average of 10 hours/week as graders, production manager for the Theatre Program, as tutors in the English Language Institute, coordinating guest artist residencies for the Academy for the Visual and Performing Arts, as web resource managers, and instructors of record for single-credit classes.

All graduate students are provided with an office (typically shared with one other graduate student) equipped with at least one desktop computer.

The MA in Performance Studies encourages our students to submit to conferences; for a sample abstract, click [here](#). The department offers limited graduate student support for conference travel, typically \$500.00/student. Students must apply for these awards with a brief (250-word) statement explaining the importance of this conference to their ongoing research project, a detailed budget with relevant supporting documents, and official confirmation of conference acceptance to the Director of Graduate Studies. A cover sheet is available [here](#). Applications are accepted at any point, but funds are generally not available retroactively.

For information projects undertaken by current and former MA students, as well as funding they've received, click [here](#). To find out more about what our graduates are doing, click [here](#).

How to Apply to the M.A. in Performance Studies at Texas A&M University

APPLY TEXAS

Complete the ApplyTexas Application form. This form can be sent to as many Texas universities as you wish, but to only ONE department at each university. Have a credit card ready to pay the application fee, or you may indicate you are going to mail a check/money order. The fee is waived for McNair Scholars with appropriate documentation. This application is available at: <http://www.applytexas.org>.

ADMISSION REQUIREMENTS

Statement of Intent: The ApplyTexas form includes an essay, or statement of intent. We expect you to explain why you are applying to the M.A. Program in Performance Studies and what prepares you for this field of study. Give us as much information as you can about what areas of the field you wish to study, your proposed thesis project, any faculty members you have identified as potential mentors, and why you selected these areas and individuals. For more information on our faculty, visit our website at: <http://performancestudies.tamu.edu>.

Transcripts: Forward transcripts from all institutions of higher education you attended including part-time attendance. Most institutions can send these electronically to TAMU. However, some smaller schools, and those outside of Texas may not have this ability. In such cases, request the registrar of the institution to send the transcript directly to:

Graduate Admissions Processing
Texas A&M University
PO Box 40001
College Station, TX 77842-4001

Overnight/express mail packages to:
Graduate Admissions Processing
Texas A&M University
General Services Complex 750 Agronomy Road, Suite 1601
0200 TAMU
College Station, TX 77843-0200

GRE: Instruct the Educational Testing Service to send your GRE scores to TAMU using code 6003. The department code is not necessary. The test date must be within five years of the date the application form reaches the Office of Admissions. We require only the general test and do not have a minimum GRE score required for admission.

References: Submit three letters of recommendation electronically through the Applicant

Information System (AIS) after you submit your application for admission and receive your University Identification Number. These letters should be from individuals who are familiar with your academic achievement and potential.

(Optional) Diversity Statement: Diversity at Texas A&M University is an indispensable component of academic excellence. Texas A&M University offers fellowships for students who contribute to the diversity of the campus in general and their graduate programs in particular. These fellowships maximize the educational benefits of diversity and support the development of scholars who show promise of distinguished careers. Fellowships are available for students from underrepresented groups whose life experiences, research experiences, and employment background will contribute significantly to academic excellence at TAMU. Students must be U.S. citizens or permanent residents. Eligible applicants might be found from minority groups historically underrepresented at the university and in their profession, have overcome socioeconomic or other educational disadvantages, be first generation college graduates, be persons with disabilities, be veterans or wounded warriors, or work on topics related to these areas. This list is not meant to be exhaustive.

If you contribute to diversity on the Texas A&M campus, within the Department of Performance Studies, or within the Performance Studies discipline and would like to be considered for a diversity fellowship, please provide a short (500-word) statement about your experiences as a member or a scholar of under-represented groups. Diversity statements are not required for application. They are not a criteria for admission to the MA in Performance Studies or nor do they determine internal funding.

Writing Sample: Submit directly to the Department of Performance Studies. This sample must be between 2500 and 4000 words, research-based, and representative of your best work. Please send a clean copy (no instructor comments or grades). Writing samples should be carefully edited. Please send all diversity statements and writing samples to:

Dr. Kirsten Pullen
Department of Performance Studies
Texas A&M University
TAMU4240
College Station, TX 77843-4240

We suggest but do not require that you also submit your statement of intent, diversity statement, and unofficial transcripts by mail to this address, and that you request that your references also mail hard copies of their letters to the department.

APPLICATION DEADLINE

For best consideration, please submit a complete application by January 15, 2014. Applications will be considered until all graduate assistant positions are filled.

FUNDING OPPORTUNITIES

GRADUATE ASSISTANTSHIP

In support of your studies, the Department of Performance Studies offers graduate assistantships. The assistantship pays a gross salary of \$11,500 for the nine-month 2013-2014 academic year. GAT's are paid monthly beginning October 1st. Texas A&M offers a competitive fringe benefits package, which can be viewed online at our Human Resources website: <http://employees.tamu.edu/employees/benefits>. Please note that new employees, including graduate assistants, may enroll in health and basic life insurance coverage effective the first day of employment. However, the State Group Insurance Premium (SGIP) -- the states contributions toward employment premiums -- will begin on the first day of the month after your 90th day of employment.

Each graduate assistant provides 10 hours of service per week to the department; please note that your hours may be averaged over the course of the semester. Please see the Graduate Assistant (Teaching) Contract for more information on your duties and hours. Your assistantship is subject to all applicable academic and employment policies of Texas A&M University. Graduate assistants are expected to maintain a grade point average of at least 3.3 on a 4.0 scale. We expect you to complete the program in two years. Your GAT position is renewable for your second year in the program, contingent on satisfactory performance.

Employment outside of the department while employed through a GAT is generally not acceptable. If the situation is unavoidable, approval must be granted by the DGS.

In order to process your appointment, Texas A&M University requires that you fill out the 6 forms attached to Appendix F. If you have questions about these forms or how your stipend will be processed, please contact Ms. Cynthia Williams (cnwilliams@tamu.edu). Please send signed hard copies of these forms ASAP; they must be submitted before you can be added to the Texas A&M payroll. The awarding of our graduate assistantship is contingent upon the successful completion of a criminal background check as required by Texas A&M University Regulation 33.99.14 governing all employees. The details of this regulation can be found on the web at: <http://tamu.edu/offices/policy/policies/pdf/33-99-14.pdf>.

TUITION WAIVER

The College of Liberal Arts will pay full-time in-state tuition, but not fees, for all Performance Studies graduate students holding a GAT position for the 2013-2014 academic year. Graduate Students who hold assistantships are considered "in-state" for the purposes of tuition. In previous years, the Department of Performance Studies has paid a portion of students' fees. This is contingent on particular budget information that determines whether or not the department can provide aid in this area.

GRADUATE ENHANCEMENT FUNDS

The MA in Performance Studies typically awards up to \$500.00 to MA candidates in good academic standing to attend conferences or for research travel. Though there is no deadline for applications, you must apply for funds before travelling; now awards can be given retroactively. You must follow all department protocols for travel (including Concur, pro-card use, and submission of receipts). Please submit applications electronically to the DGS.

Applicants for funds for conference travel must submit:

- A statement describing how conference attendance will further their current and future graduate research projects, including the name of the conference and of the sponsoring organization
- A copy of the abstract or conference proposal
- Documentation of the acceptance of the paper for that conference
- A detailed budget
- A current CV (maximum 2 pages)

Applicants for funds for research travel must submit:

- A statement describing the proposed archival or fieldwork, explaining why it is essential to the applicant's project, and indicating how the proposed work will advance the thesis (maximum 1 page)
- A detailed budget
- A current CV (maximum 2 pages)

For other sources of graduate support, please see [Appendix C](#).

PROGRAM REQUIREMENTS

MA CURRICULUM

Required Courses

600. Graduate Scholarship in Performance Studies. (3-0). Credit 3. Overview of history, key issues, and major arguments in performance studies. Prerequisite(s): Admission to the MA in Performance Studies or permission of instructor.

601. Theories of Performance Studies (3 credits) Overview of major theories of performance studies and related disciplines; also includes major critical and cultural theories that contribute to the field. Prerequisite(s): Admission to the MA in Performance Studies or permission of instructor.

602. Research Methods in Performance Studies (3 credits) Examination and assessment of primary research methods in Performance Studies; emphasis on post-positivist methods; includes examination of ethical imperatives in research. Prerequisite(s): Admission to the MA in Performance Studies or permission of instructor.

603. Performance, Power, and Identity (3 credits) Issues in, and production of, power and identity in expressive culture, examines how forms of power and varieties of social identity shape, and are shaped by, performance. Prerequisite(s): PERF 600 or permission of instructor.

604. Performing Vernacular Culture. (3 credits) Examines populist and counter-traditions in expressive culture; emphasis on contemporary cultures of performance and/as practices of everyday life. Prerequisite(s): PERF 600 or permission of instructor.

605. Topics in Globalization and Performance Studies (3 credits) Examines expressive cultures in global contexts; theoretical and methodological approaches to globalization and/in performance. May be taken two times for credit. Prerequisite(s): PERF 600 or permission of instructor.

Elective Courses

610. Graduate Studies in Dance Research (3 credits) Examines key theoretical and methodological issues in dance studies from a performance studies perspective.

611. Contemporary Religions and Performance (3 credits) Examines the intricate relationship between religious traditions and performance. Focus on contemporary religious movements.

612. Music Capitalism (3 credits) Explores the production, distribution, and consumption of music genres as a performance of capitalism.

613. Performing Texas (3 credits) Explores "Texas" as a set of complex performances that construct specific identities and communities.

614. Soundscapes (3 credits) Explores sound in social life; sound as performative of identity; sound performance.

615. Spectacle, Performance, and Politics (3 credits) Interdisciplinary and international exploration of spectacle as political performance.

620. Critical Ethnographic Methods in Performance Studies (3 credits) Critical methods in performance ethnography; emphasis on political dimensions of field encounter. May be taken two times credit. Prerequisite(s): PERF 600, 602.

621. Topics in Popular Music Studies (3 credits) Examination of context, politics, and political economy of specific popular music forms. May be repeated for a total of 9 credits.

622. Performance and the Construction of American Identity (3 credits) Role of performance in construction of national identity; special emphasis on post-Civil War US. Prerequisite(s): PERF 600, 601, 602, or permission of instructor.

623. Phenomenology and Music (3 credits) Theoretical and methodological potentials of phenomenology in analyses of music; special emphasis on use of phenomenology to examine multiple aspects of music production, including embodiment.

682. Performing Gender on the US Stage (3 credits) Course focuses on representative plays and performers 18th-21st centuries to examine portrayals of US gender and sexuality.

Thesis Track	SCH
Required Courses	18
Internal Electives	6
External Electives	6
Thesis	6
TOTAL	36

Prefix and Number	Required Courses: Thesis Option	SCH
PERF 600	Graduate Scholarship in Performance Studies	3
PERF 601	Theories of Performance Studies	3
PERF 602	Research Methods in Performance Studies	3
PERF 603	Performance, Power, and Identity	3
PERF 604	Performing Vernacular Culture	3
PERF 605	Research in Performance Studies	3
PERF 691	Research in Performance Studies	6

Prefix and Number	Electives: Thesis Option	SCH
PERF 610-682	PERF elective offered during your program of study	Up to 6
XXX xxx	Outside elective, to be determined in consultation with your supervisor and the DGS	Up to 6
PERF 685	Directed Studies* with faculty in the Department of Performance Studies	Up to 6

XXX 685	Directed Studies with TAMU Graduate Faculty, to be determined in consultation with your supervisor and the DGS	Up to 3
PERF 689	Topics in Performance Studies*	Up to 6
	Indicates variable topics courses that may be repeated for elective credit	

THESIS REQUIREMENTS

Though every thesis project is different, there are some general guidelines to follow.

Research Prospectus: Your 6000-6500-word research prospectus is the first step toward your degree. Before you begin drafting, identify a potential thesis advisor and meet with him/her. You should expect feedback on the prospectus, so ask for it if you don't get it. The prospectus will introduce your research project, justify your methodology, complete a literature review, and indicate the next steps and timeline for completing your thesis.

Your prospectus should have these components, organized at least roughly in this fashion:

Project Description

Methodology

Literature Review

Conclusion/Timetable

Bibliography

You must also fill out and attach the [IRB Compliance Statement](#).

Thesis: Your thesis should be 50-75 pages long, organized into chapters, and including appendices and illustrations when appropriate.

Your thesis should have these components, organized at least roughly in this fashion:

Introduction

3-5 Chapters

Bibliography

THESIS COMMITTEE

Your thesis committee consists of one supervisor and at least one internal (from the Graduate Faculty in the Department of Performance Studies) and one external (from the Graduate Faculty at Texas A&M University, usually but not always in the College of Liberal Arts). More than one external member must be approved by the DGS.

THESIS CHECKLIST

First Semester

- Register for your first semester of classes
- Meet with the DGS and GAT supervisor to lay a plan for the semester.
- At the conclusion of your first semester: Meet with DGS and establish your Thesis Advisor.
- Following meeting with DGS: Meet with your Thesis Advisor and begin determining your academic plan (Comprehensive Exam vs. Thesis) and area of specialization.
- Before the end of the semester: Produce your first draft of your Prospectus and beginning working with your Thesis Advisor on revisions.
- Register for your second semester of classes.

Second Semester

- Schedule the Submission deadline for your Prospectus with the DGS.
- Schedule the Prospectus Defense with the DGS
- By the conclusion of the second semester: Check in with your Graduate Advisor and begin finalizing your Degree Plan.
- Register for your third semester of classes.

Third Semester

- Establish your Committee
- Finalize your Degree Plan and turn it in to the Office of Graduate Studies online. Also submit your Thesis Proposal to OGS.
- Register for your fourth and final semester of classes.

Fourth (Final) Semester Apply for May graduation.

- Work with your Thesis Advisor on final drafts of your Thesis and establish the deadline to submit it to your committee.
- Submit your Thesis to your committee at the agreed upon date.
- 10 days prior to your examination or by the OGS deadline, submit "Request and Announcement of the Final Examination"
- Complete your Thesis Defense on the date established by your Thesis Advisor in accordance with OGS deadlines
- By the OGS deadlines, submit a signed approval form and a PDF file of the thesis in final form. The signed approval form is submitted to the Thesis Office. The PDF file must be submitted via the web to <http://thesis.tamu.edu>.
- By the OGS deadlines: Congratulations! Submit the final draft (with revisions) of your thesis to the Office of Graduate Studies.
- Gig 'Em! Walk across the stage for graduation.

The official OGS calendar is available [here](#).

Required Courses	18
Internal Electives (to be determined by student program of study and course availability; must take at least 6 credits in PERF)	6-12
Free Electives (to be determined by student program of study and course availability; may not take more than 12 credits outside of PERF)	6-12
TOTAL	36

Prefix and Number	Required Courses: Exam Option	SCH
PERF 600	Graduate Scholarship in Performance Studies	3
PERF 601	Theories of Performance Studies	3
PERF 602	Research Methods in Performance Studies	3
PERF 603	Performance, Power, and Identity	3
PERF 604	Performing Vernacular Culture	3
PERF 605	Research in Performance Studies	3

Prefix and Number	Prescribed Elective: Exam Option	SCH
PERF 610-682	PERF elective offered during your program of study	Up to 12
XXX xxx	Outside elective, to be determined in consultation with your supervisor and the DGS	Up to 12
PERF 685	Directed Studies* with faculty in the Department of Performance Studies	Up to 6
XXX 685	Directed Studies with TAMU Graduate Faculty, to be determined in consultation with your supervisor and the DGS	Up to 3
PERF 689	Topics in Performance Studies*	Up to 6

	*Indicates variable topics courses that may be repeated for elective credit	
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COMPREHENSIVE EXAM REQUIREMENTS

Your committee for the Comprehensive Exam will consist of your Graduate Advisor, two committee members from within the Department of Performance Studies, and an outside committee member.

The Comprehensive Exam will consist of 6 written responses followed by a hour long oral examination. The written exam will of 3 categories: Methodology, Theory, and Area of Specialization. The questions are written by the professors for PERF601 and PERF602 and your graduate advisor. Each of the categories will contain 3 essay questions and you must answer 2 of the 3 in essays of 25000 words within two weeks of receipt of questions. The written responses will be read by your committee, who will then conduct an oral examination.

COMPREHENSIVE EXAM ADVISING AND COMMITTEE

You will meet with the DGS during your first semester to determine your Graduate Advisor. During the second semester you should sit down with your Graduate Advisor and establish your committee. The committee should consist of your Graduate Advisor, two graduate faculty within the Department of Performance Studies, and one outside committee member.

Your Graduate Advisor will also serve as your committee chair. S/he is distributes the exam questions, collects the exam answers, and schedules the defense. All committee members approve your degree plan.

COMPREHENSIVE EXAM CHECKLIST

First Semester

- Register for your first semester of classes
- Meet with the DGS and GAT supervisor to lay a plan for the semester.
- At the conclusion of your first semester: Meet with DGS and establish your Graduate Advisor.
- Following meeting with DGS: Meet with your Graduate Advisor and begin determining your academic plan (Comprehensive Exam vs. Thesis) and area of specialization.
- Register for your second semester of classes.

Second Semester

- By the conclusion of the second semester: Check in with your Graduate Advisor and begin finalizing your Degree Plan.
- Register for your third semester of classes.

Third Semester

- Establish your Committee
- Finalize your Degree Plan and turn it in to the Office of Graduate Studies online.
- Meet with your Graduate Advisor, PERF601 and PERF602 professors and any other Committee Members to establish your reading lists.
- Register for your fourth and final semester of classes.

Fourth (Final) Semester Apply for May graduation.

- At the start of the semester: Begin working with your Graduate Advisor to establish the dates for your written examination and oral examination.
- 10 days prior to your examination or by the OGS deadline, submit "Request and Announcement of the Final Examination"
- Complete your Written Examination in the time line allotted by your Graduate Advisor and DGS
- Complete your Oral Examination on the date established by your Graduate Advisor
- Congratulations! Submit your "Record of Examination to the Office of Graduate Studies in accordance with OGS deadlines
- Gig 'Em! Walk across the stage for graduation.

The official OGS calendar is available [here](#).

PERF600: GRADUATE SCHOLARSHIP IN PERFORMANCE STUDIES
PREREQ: ACCEPTANCE IN THE PERFORMANCE STUDIES MA PROGRAM OR
PERMISSION OF THE INSTRUCTOR

FALL 2010

DR. KIRSTEN PULLEN

KPULLEN@TAMU.EDU

TR1-2 AND BY 104A ACADEMIC BUILDING

APPOINTMENT

Anything at all can be studied as performance. – Richard Schechner

Schechner's sweeping pronouncement offers permission to apply performance studies theories and methods to whatever we choose. Who has taken advantage of that permission? Where and how? To what ends? In this course, you'll survey what has been studied as performance, focusing on scholarship published in the last five years. Applying what you know about performance studies theories and methods from your other graduate coursework, you'll explore the very contemporary contours of the field.

You'll also apply performance studies theories and methods to several small projects, positioning yourselves within the field. PERF600 prepares you for further coursework. You'll practice graduate scholarship through book reviews, conference proposals, and blogging. You'll participate in scholarly debate through seminar discussions, peer review, journal reports, and oral presentations. You'll identify and develop a research project that will culminate in your MA thesis.

Course Requirements

Reading Summaries (10%): All readings are available as pdf files on WebCT. Each week, you'll complete a short summary of the readings. Summaries should encapsulate the various arguments presented, identify a "through-line" for the analyses, juxtapose the readings with each other and other readings we've completed, make connections between the theories presented and your own research interests, raise questions for class discussion. Reading summaries should be one page, typed, single-spaced and turned in at the beginning of class. Include a works cited if you need one; you need not include a bibliography. Late reading summaries will not be accepted. There are twelve reading summaries this term; you will receive credit for ten only, so you will skip two. Reading summaries will be graded with a √, √+, or √-.

Participation (15%): Graduate seminar participation prepares you for membership in the scholarly community. Class discussion is your opportunity to try out different perspectives, debate new ideas, test your analytic skills against your peers, and develop a scholarly persona. You will complete all assigned readings and think critically about them well in advance of each class. You will plan questions and talking points about those readings, but you'll also listen to and engage ideas that emerge in class. I will occasionally ask you to bring ungraded work (such as CV and abstract drafts) to class, which will be considered as part of your participation grade. It is your absolute responsibility to be prepared, connected, and respectful during each moment of each class.

Blog (5%): You will post at least two columns to our class blog; if you post more, you may be eligible for bonus points. Your blog entries should focus on the field of performance studies, especially as it's constituted at Texas A&M University. They may be informal, but they may not be uninformed. You will write as public intellectuals, applying your critical insights to

questions of performance encountered in your daily life, in your artistic practice, in your attendance at cultural events, and in your research. The blog is your chance to intervene in the institutional, professional, and academic frameworks of this graduate program. Remember, we focus on ethnography and vernacular culture – blogging can and should be an example of both. You’ll also be expected to contribute links to relevant listservs, cfp, PhD/MFA programs, professional organizations, and other items of interest. The blog is a resource for and a record of your graduate scholarship in performance studies.

Journal Report (5%): You’ll prepare a short summary of the publication history, mission, and focus of one of the disciplinary journals from which our readings are drawn. You’ll present the report to the class.

Book Review (10%): You will publish a book review in a scholarly journal. You’ll identify a disciplinary journal, find a book in which you’re interested and for which you’re qualified, contact the book review editor and ask about reviewing opportunities, write a review, and submit it for publication. You’ll also present your review in class, and peer edit a classmate’s review. (More information to follow.)

Abstract (10%): You will submit an abstract to a regional or graduate student conference. We will workshop abstracts in class. (More information to follow.)

Précis (15%): You will develop a short (500-word) précis of your research project and present it to the class. Your précis will describe your object of study and discuss your theoretical perspective and methodological framework. Your précis will identify potential weaknesses with your argument and methodology and explain how you’ll address those issues. (More information to follow.)

Research Prospectus (30%): You will introduce your research project, justify your methodology, complete a literature review, and indicate your next steps and timeline for completing your thesis. (Much more information to follow.)

You are responsible for all in-class viewings, workshops, lectures, and discussions. You are expected to bring all of the reading to every class. All readings and assignments are due on the date indicated. All work submitted must be typed. No work accepted via email without prior arrangement. Failure to complete or earn a passing grade on the research prospectus, blog, or class participation results in failure of the course as a whole. No late assignments, no extra credit, no exceptions.

Grade Equivalency:

4.0-3.01	A
3.0-2.01	B
2.0-1.01	C
1.0-.5	D
.49-0	F

Grading:

A=4.0-3.01 Exceptional ability to conceptualize and present ideas; effort beyond meeting basic criteria; you have sought out new ideas and information; your work is thorough and original; your work shows initiative and imagination; there are few to no errors in your written work; overall your work shows a trajectory of development and growth. You have exceeded expectations for research, writing, or speaking at the graduate level in a Research I university. **B=3.0-2.01** Solid work; meets basic requirements; evident language competency; few errors; you are able to engage but generally do not go

beyond information and ideas readily accessible through class, readings, and discussions. Your research, writing, and speaking are commensurate with graduate standing in a Research I university.

C=2.0-1.01 Marginal work; writing assignments and discussions demonstrate limited ability or effort to engage ideas and information; written assignments have many errors (sentence structure, spelling, grammar, etc.) and/or are underprepared. Your research, writing, and speaking are slightly below expectations for students with graduate standing in a Research I university and should be improved with additional effort.

D=1.0-.5 Quantity and quality of work falls far below the expectations of graduate students in a Research I university. You are either not expending enough effort or you need help to accomplish the work required.

F=.49-0 Needs no explanation.

Students With Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life/Services for Students with Disabilities in Cain Hall, 845-1637.

Plagiarism

As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings, etc., which belong to another. In accordance with the definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you should have the permission of the person. Plagiarism is one of the worst academic sins, for the plagiarist destroys the trust among colleagues without which research cannot be safely communicated. If you have any questions regarding plagiarism, please consult the latest issue of the Texas A&M University Student Rules, under the section "Scholastic Dishonesty."

An Aggie does not lie, cheat, or steal, nor tolerate those who do. KNOW THE CODE. See <http://www.tamu.edu/aggiehonor/> for the Aggie Honor Code.

PERF600: GRADUATE SCHOLARSHIP IN PERFORMANCE STUDIES

FALL 2010

DR. KIRSTEN PULLEN

All readings and written assignments must be completed before class. All work submitted must be typed. No email submissions without prior arrangement. No late assignments, no extra credit, no exceptions.

Date	Topic	Reading	Writing
31 Aug	GRADUATE SCHOLARSHIP, PERFORMANCE STUDIES		
2 Sep	PLAGIARISM	"Concerning <i>Theory for Performance Studies</i> ." <i>TDR</i> 53.1 (Spring 2009): 7-46. "Philip Auslander Responds..." <i>TDR</i> 53.3 (Fall 2009): 7-8	
7 Sep	GOALS & ASSIGNMENTS		<i>Goal Sheet/Calendar</i>
9 Sep	*TEXT & PERFORMANCE	Worthen, WB. "Antigone's Bones." <i>TDR</i> 52.3 (Fall 2008): 9-33. Davis, CB. "Cultural Evolution and Performance Genres: Memetics in Theatre History and Performance Studies." <i>Theatre Survey</i> 59.4 (Dec 2007): 595-614. MacKay, Ellen. "The Theatre as a Self-Consuming Art." <i>Theatre Survey</i> 49.1 (May 2008): 91-107.	<i>Reading Summary</i>

14 Sep	PERFORMING THE PUBLIC INTELLECTUAL	Brian Eugenio Herrera, PhD Dial M for Musicology The Feminist Spectator Future Perfect Just TV My Heart's in Accra Observations on Film Art ProfHacker ZigZigger	
16 Sep	*PERFORMANCES	Wolf, Stacy Ellen. "'Defying Gravity: Queer Conventions in the Musical <i>Wicked</i> .'" <i>Theatre Journal</i> 60.1 (Mar 2008): 1-21. Guthrie, Sharon. "'A Body Oozin' Life': Resurrecting 'The Ballad of Mack the Knife.'" <i>Journal of Popular Music Studies</i> 19.2 (May 2007): 157-78.	<i>Reading Summary</i>
21 Sep	JOURNAL REPORTS		<i>Report</i>
23 Sep	*PERSONA	Jakovljevic, Branislav. "From Mastermind to Body Artist: Political Performances of Slobodan Milosevic." <i>TDR</i> 52.1 (Spring 2008): 51-74. Leff, Leonard. "Becoming Clifton Webb: A Queer Star in Mid-Century Hollywood." <i>Cinema Journal</i> 47.3 (Spring 2008): 3-28. Vogel, Shane. "Lena Horne's Impersona." <i>Camera Obscura</i> . 323.67 (Jan 2008): 10-45. Steigler, Zack. "'Slave 2 the System': Prince and the Strategic Performance of Slavery." <i>Journal of Popular Music Studies</i> 21.2 (June 2009): 21339.	<i>Reading Summary</i>

28 Sep	BOOK REVIEWS	Ritchie, Fiona. <i>Theatre Survey</i> 51.01 (May 2010): 151-54. Carlson, Marvin. "What Are You Reading?" <i>Theatre Survey</i> 48.2 (Nov 2007) 353-55. Bennett, Susan. <i>Theatre Journal</i> 62.2 (May 2010): 304-05. Peck, James. <i>Theatre Journal</i> 62.2 (May 2010): 30506. McConaghie, Bruce. <i>TDR</i> 54.2 (Summer 2010): 183-84. Reinelt, Janelle. <i>TDR</i> 53.1 (Spring 2009): 151-53. Gosa, Travis. <i>Journal of Popular Music Studies</i> 21.2 (Jun 2009): 240-46. <i>Popular Music and Society</i> , 33.4 (Oct 2010): 569-77.	
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30 Sep	*HISTORY	<p>Peschel, Lisa. "Nonsurvivor Testimony: Terezin Ghetto Theatre in the Archive and the Second Czech Cabaret." <i>Theatre Survey</i> 48.01 (May 2007): 143-67.</p> <p>Colborn-Roxworthy, Emily. "'Manzanar, the eyes of the world are upon you': Performance and Archival Ambivalence at a Japanese American Internment Camp." <i>Theatre Journal</i> 59.2 (May 2007): 189-214.</p> <p>Savran, David. "The Search for America's Soul: Theatre in the Jazz Age." <i>Theatre Journal</i> 58.3 (Oct 2006).</p>	<i>Reading Summary</i>
5 Oct	*THE BODY	<p>Parker-Starbuck, Jennifer. "Becoming-Animate: On the Performed Limits of 'Human.'" <i>Theatre Journal</i> 58.4 (Dec 2006).</p> <p>Peterson, Michael. "The Animal Apparatus: From a Theory of Animal Acting to an Ethics of Animal Acts." <i>TDR</i> 51.1 (Spring 2007).</p>	
7 Oct	*THE BODY	<p>Elswit, Kate. "The Some of the Parts: Prosthesis and Function in Bertolt Brecht, Oskar Schlemmer, and Kurt Jooss." <i>Modern Drama</i> 51.3 (2008).</p> <p>Kuppers, Petra. "The Wheelchair's Rhetoric: The Performance of Disability." <i>TDR</i> 51.4 (Winter 2007).</p> <p>Sandahl, Carrie. "Why Disability Identity Matters: From Dramaturgy to Casting in <i>Pyretown</i>." <i>TPQ</i> 28.1&2 (Jan 2008): 225-241.</p>	<i>Reading Summary</i>
12 Oct	CONFERENCES		<i>CFPs</i>
14 Oct	*DANCE	<p>Kraut, Anthea. "'Stealing Steps' and Signature Moves: Embodied Theories of Dance as Intellectual Property." <i>Theatre Journal</i> 62.2 (May 2010): 173-89.</p> <p>Berson, Jessica. "Baring and Bearing Life Behind Bars: Pat Graney's 'Keeping the Faith' Prison Project." <i>TDR</i> 52.3 (Fall 2008): 79-93.</p> <p>Croft, Clare. "Ballet Nations: The New York City Ballet's 1962 US-State Department Sponsored Tour of the Soviet Union." <i>Theatre Journal</i> 61.3 (October 2009): 421-442.</p>	<i>Reading Summary</i>
19 Oct	WRITING ABSTRACTS & PROPOSALS		<i>Abstract</i>
21 Oct	*OBJECTS, THINGS,	<p>Hamera, Judith. "Disruption, Continuity, and the Social Lives of Things: Navajo Folk Art and/as Performance." <i>TDR</i> 50.4 (Winter 2006): 146-60.</p> <p>Bernstein, Robin. "Dances with Things: Material Culture and the Performance of Race." <i>Social Text</i> 27.4 (2009):67-94.</p> <p>Beasley, Myron M. "Voodoo, Penises and Bones: Ritual Performances of Death and Eroticism in the Cemetery and the Junkyard of Port-auPrince." <i>Performance Research</i> 15.1 (Mar 2010): 41-47.</p>	<i>Reading Summary</i>
26 Oct	BOOK REVIEW		<i>Book Reviews</i>

28 Oct	*THEATRES OF WAR	Gill, Zack Whitman. "Rehearsing the War Away: Perpetual Warrior Training in Contemporary US Army Policy." <i>TDR</i> 53.3 (Fall 2009): 139-55. Magelson, Scott. "Rehearsing the 'Warrior Ethos': 'Theatre Immersion' and the Simulation of Theatres of War." <i>TDR: The Drama Review</i> 53.1 (2009), 47-72. Paterson, Doug. "Three Stories from the Trenches: The Theatre of the Oppressed in the Midst of War." <i>TDR: The Drama Review</i> 52.1 (2008): 110-17. Davis, Tracy C. "Operation Northwoods: The Pentagon's Scripts for Overthrowing Castro." <i>TDR</i> 50.1 (Spring 2006): 134-48.	<i>Reading Summary</i>
2 Nov	GRANTS & FELLOWSHIPS		
4 Nov	*PERFORMING CULTURE	Dox, Donnalee. "Dancing Around Orientalism." <i>TDR</i> 50.4 (Winter 2006): 52-71. Chelkowski, Peter J. "Time out of Memory: Ta'ziyeh, the Total Drama." <i>TDR</i> 49.4 (Winter 2005). Adinkah Mensah. "Witchcraft Themes in Popular Ghanaian Music." <i>Popular Music and Society</i> 31.3 (2008): 299-311.	
9 Nov	*PERFORMING CULTURE	Guy, Nancy. "Feeling a Shared History through Song: 'A Flower in the Rainy Night' as a Key Cultural Symbol in Taiwan." <i>TDR</i> 52.4 (Winter 2008): 64-81. Manuel, Jeffrey T. "The Sound of Plain White Folk? Creating Country Music's Social Origins." <i>Popular Music and Society</i> 31.4 (Oct 2008): 417-31. Szeman, Ioana. "'Gypsy Music' and Deejays: Orientalism, Balkanism, and Romani Musicians." <i>TDR</i> 53.3 (Fall 2009): 98-116.	<i>Reading Summary</i>
11 Nov	CV WORKSHOP		CV
16 Nov	ONLINE PUBLISHING	Moreman, Shane T. "Rethinking Conquergood: Toward an Unstated Cultural Politics." <i>Liminalities: A Journal of Performance Studies</i> 5.5 (November 2009). Human, Renee. "Flowing through the City: An Urban Ethnography." <i>Liminalities: A Journal of Performance Studies</i> 4.1 (March 2008). Scheidt, David Darius Jiri Sander. "DJ Parasite: An [au]/[o]-tophographic Sound Track." <i>Liminalities: A Journal of Performance Studies</i> 3.3 (Nov 2007).	
18 Nov	NO CLASS		
23 Nov	PRÉCIS		<i>Précis</i>

30 Nov	*TOURISTS & TRAVELERS	<p>Levin, Laura and Kim Solga. "Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto." <i>TDR</i> 53.3 (Fall 2009): 37-53.</p> <p>McGinley, Paige. "Highway 61 Revisited." <i>TDR</i> 51.3 (Fall 2007).</p> <p>Richards, Sandra L. "What is to be Remembered?: Tourism to Ghana's Slave Castle-Dungeons." <i>Theatre Journal</i> 57.4 (Dec 2005).</p>	<i>Reading Summary</i>
2 Dec	*PERFORMING IDENTITY	<p>Tang, Patricia J. "Negotiating Performance in Senegalese Popular Music: Sound, Image, and the Ethnomusicologist as Exoticized 'Other.'" <i>Journal of Popular Music Studies</i> 17.3 (Dec 2005): 275-300.</p> <p>Fletcher, John. "Of Minutemen and Rebel Clown Armies: Reconsidering Transformative Citizenship." <i>TPQ</i> 29.3 (2009): 222-38.</p> <p>deVries, Imar and Isabella van Elferen. "The Musical Madeleine: Communication, Performance, and Identity in Musical Ringtones." <i>Popular Music and Society</i> 33.1 (2010): 61-74.</p>	<i>Reading Summary</i>
7 Dec	*MEDIATIZED PERFORMANCE	<p>Westlake, EJ. "Friend Me if You Facebook: Generation Y and Performative Surveillance." <i>TDR</i> 52.4 (Winter 2008): 21-40.</p> <p>Pullen, Kirsten. "If Ya Liked It then Ya Shoulda Made a Video: Flashdance and the Public Sphere of Images." <i>Performance Research</i> 17.2 (in press)</p> <p>Auslander, Philip. "Lucille Meets GuitarBot: Instrumentality, Agency, and Technology in Musical Performance." <i>Theatre Journal</i> 61.4 (Dec 2009): 603-16.</p>	<i>Reading Summary</i>

Performance, Power, Identity

Dr. Jayson Beaster-Jones

Phone: (979) 845-0305

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Course Number: PERF 603

Course Time: 2:20-3:35pm

Course Location: ACAD 123

Course Credits: 3

Course Description

Performances of expressive culture are one of the primary sites in which issues of power and identity are negotiated in social life. This course explores the ways in which forms of power and varieties of social identity shape performance and in turn are shaped by it. Through theoretical and ethnographic readings in a variety of social scientific disciplines, we will interrogate the intersections between performance and the politics of language, gender, class, race, and ethnicity in a variety of expressive forms, including music, dance, film, and standup comedy.

Course Objectives

- Expand knowledge and history of key theoretical works
- Cultivate nuanced understandings of the interconnections of language, gender, race, and class
- Critically engage with concepts of power and identity
- Develop an appreciation of the mutual constitution of identity/power and expressive culture
- Practice summarizing and utilizing social theoretical ideas in response papers, presentations and short papers

Course Requirements

15% Class attendance, participation in discussion

10% Lead a class discussion [Sign up in first week of class]

15% Weekly Response Papers [directed writing, 1 single spaced page per week]

25% Mid-term paper. [5 pages, assigned March 1, due March 9]

35% Final paper. [10 pages, assigned April 26, due May 9]

Attendance and class participation will be noted daily. Participation and written assignments will be graded according to the following guidelines:

	Classroom Participation	Written Work
A	<ul style="list-style-type: none"> ◦ input in every session ◦ full command of material ◦ answer/ask informed questions 	<ul style="list-style-type: none"> ◦ excellent style/organization ◦ comprehensive understanding of topic ◦ strong thesis/argument
B	<ul style="list-style-type: none"> ◦ input in many sessions ◦ good command of material ◦ answer direct questions 	<ul style="list-style-type: none"> ◦ acceptable style/organization ◦ fair understanding of topic ◦ adequate thesis/argument
C	<ul style="list-style-type: none"> ◦ input rare ◦ vague familiarity with material ◦ inconsistent response to questions 	<ul style="list-style-type: none"> ◦ faulty style/organization ◦ limited understanding of topic ◦ weak thesis/argument
D	<ul style="list-style-type: none"> ◦ no input ◦ poor command of material ◦ inattentive and/or disruptive; unresponsive 	<ul style="list-style-type: none"> ◦ poor style/organization ◦ no understanding of topic ◦ incoherent or absent thesis/argument
F	<ul style="list-style-type: none"> ◦ unexcused class absence 	<ul style="list-style-type: none"> ◦ incomplete or not turned in

Lateness: Please do not disrupt the class by coming late. You should discuss with me any circumstances that might result in tardiness. If you are more than twenty minutes late to class, your tardiness will count as an absence.

Religious Holidays: Students who miss class for the purpose of religious observance are permitted to make up this work. Students should submit their documented religious holiday schedule for the semester by the end of the second week of class.

Americans with Disabilities Act (ADA) Policy Statement.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information, visit <http://disability.tamu.edu/>.

Academic Integrity Statement: Aggie Honor Code.

An Aggie does not lie, cheat, or steal or tolerate those who do.

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information please visit: <http://www.tamu.edu/aggiehonor/>

Academic Integrity Statement: Pledge.

On all course work, assignments, or examinations at Texas A&M University, the following Honor Pledge shall be pre-printed and signed by the student: "On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work."

Books and other required course materials.

Turino, Thomas (2008) *Music as Social Life: The Politics of Participation* Chicago: University of Chicago Press. ISBN-13: 978-0226816982

Fox, Aaron. (2004) *Real Country: Music and Language in Working-Class Culture* Durham: Duke University Press. ISBN-13: 978-0822333487

Ortner, Sherry (2003) *New Jersey Dreaming: Capital, Culture, and the Class of '58* Durham: Duke University Press. ISBN-13: 978-0822331087

All other readings are available in PDF format in the “Readings” folder of the eLearning course website.

Film viewing assignments can be accessed via TAMU’s MediaMatrix website. To access MediaMatrix:

1. Type URL <http://mediamatrix.tamu.edu>
2. Log on with your NET ID and password.
3. Select the Home tab.
4. Scroll down to see the published streams listed under the tabs (select appropriate tab):
Published to my NetID/Guest User; Published to my courses; or Published to my UIN
5. Click the view link to watch/listen to stream.

Outline of Topics, Reading Assignments

Week 1: Course Introduction

Jan 17

Course Introduction

Jan 19

Peirce (1998) “What is a sign?” (pp. 4-10)

Parmentier (1994) “Peirce Divested for Non-Intimates” (pp. 3-22)

Week 2: Performance, Cosmopolitanism, Politics Jan

24, 26

Turino (2008) *Music as Social Life: The Politics of Participation*

Week 3: Gender, Power, Language

Jan 31

Lakoff (1990) *Talking Power: The Politics of Language in Our Lives* (pp. 1-50)

Keating & Egbert (2007) “Conversation as Cultural Activity” (pp. 171-96)

Feb 2

Ochs (1992) “Indexing Gender” (pp. 335-358)

Week 4: Language, Race, Ethnicity

Feb 7

Urciuoli (1996) *Exposing Prejudice: Puerto Rican Experiences of Language, Race, and Class* [pp. 1-9, 73-105]

Feb 9

Morgan (2002) “Language Norms and Practices” (pp. 62-83)

Mendoza-Denton (2008) “Hemispheric Localism: Language, Racialized Nationalism, and the Politicization of Youth” (pp. 101-147)

Week 5: Racial Formations, Black Atlantic

Feb 14

Omi and Winant (1994) *Racial Formation in the United States* (pp. 1-76)

Feb 16

Gilroy (1993) "Jewels Brought from Bondage": Black Music and the Politics of Authenticity" (pp. 72-110)

Week 6: Class, Bodies, Habitus

Feb 21

Mauss (1973) "Techniques of the Body" (pp. 70-87)

Bourdieu (1977) "Structures and the Habitus" (pp. 72-95)

Feb 23

Willis (1978) *Learning to Labor* (pp. 1-7, 52-88, 171-84)

Week 7: Class, Mobility

Feb 29, Mar 1

Ortner, Sherry (2003) *New Jersey Dreaming: Capital, Culture, and the Class of '58*

Mar 1: Mid-Term Paper Assigned

Week 8: Adaptation, Representation

Mar 6

Baumann (1996) "Transformations of the Word in the Production of Mexican Festival Drama" (pp. 301-327)

Mar 8

Film: *Omkara* (2006)

Mar 9: Mid-Term Paper Due at 5pm

Week 9: Courtesans, Tradition, Memory

Mar 20

Creekmur (2007) "Remembering, repeating, and working through *Devdas*"

Film: *Devdas* (2002)

Mar 22

Qureshi (2006) "Female Agency and Patrilineal Constraints: Situating Courtesans in 20th Century India" (pp. 312-331)

Film: *India Cabaret* (1985)

Week 10: Gender, Ethnicity, Comedy

Mar 27

Lakoff (1973) "Language and Woman's Place" (pp. 45-80)

Del Negro (2010) "From the Nightclub to the Living Room: Gender, Ethnicity, and Upward Mobility in the 1950s Party Records of Three Jewish Women Comics" (pp. 188-213)

Mar 29

Stokes (1994) "Introduction: Ethnicity, Identity, and Music" (pp. 1-27)

Week 11: Race, Place, (Dis)empowerment

Apr 3, 5

Fox (2004) *Real Country: Music and Language in Working-Class Culture*

Week 12: Ethnicity, Class, Representation

Apr 10

Fox (2004) *Real Country: Music and Language in Working-Class Culture*

Apr 12

Film: *Blue Collar Comedy Tour: The Movie* (2003)

Week 13: Class, Gender, Sexuality

Apr 17, 19

Wilkins, Amy (2008) *Wannabes, Goths, and Christians: The Boundaries of Sex, Style, and Status*

Week 14: Race, Ethnicity, Music

Apr 24, 26

Sharma (2010) *Hip Hop Desis: South Asian Americans, Blackness, and a Global Race Consciousness* [TBD]

Apr 26: Final Paper Questions Assigned

Final Paper Due May 7, 5pm

Bibliography

Baumann, Richard (1996) "Transformation of the Word in the Production of Mexican Festival Drama" in *Natural Histories of Discourse* Michael Silverstein and Greg Urban, eds. Chicago: University of Chicago Press.

- Bosse, Joanna. (2008) "Salsa Dance and the Transformation of Style" *Dance Research Journal* 40(1):4564.
- Bourdieu, Pierre. (1976) *Outline of a Theory of Practice* NY: Cambridge University Press.
- Creekmur, Corey. (2007) "Remembering, repeating, and working through *Devdas*" in *Indian Literature and Popular Cinema: Recasting Classics*, Heidi R.M. Pauwels, ed. NY: Routledge.
- Del Negro, Giovanna (2010) "From the Nightclub to the Living Room: Gender, Ethnicity, and Upward Mobility in the 1950s Party Records of Three Jewish Women Comics" in *Jews at Home: The Domestication of Jewish Identity*, Simon Bronner, ed. Portland, OR: The Littman Library of Jewish Civilization.
- Fox, Aaron. (2004) *Real Country: Music and Language in Working-Class Culture* Durham, NC: Duke University Press.
- Gilroy, Paul (1993) *The Black Atlantic: Modernity and Double Consciousness* Cambridge: Harvard University Press.
- Keating, Elizabeth & Egbert, Maria. (2007) "Conversation as Cultural Activity" in *Companion to Linguistic Anthropology*, Alessandro Duranti, ed. Malden, MA: Blackwell.
- Lakoff, Robin. (1973) "Language and Woman's Place" *Language in Society* 2(1):45-80.
- Lakoff, Robin. (1990) *Talking Power: The Politics of Language in Our Lives* NY: Basic Books.
- Mauss, Marcel. (1973) "Techniques of the Body" *Economy and Society* 2(1): 70-87.
- Mendoza-Denton (2008) "Hemispheric Localism: Language, Racialized Nationalism, and the Politicization of Youth" in *Homegirls: Language and Cultural Practice Among Latina Youth Gangs* NY: Blackwell.
- Morgan, Marcyliena (2002) "Language Norms and Practices" in *Language, Discourse and Power in African American Culture* NY: Cambridge University Press.
- Ochs, Elinor. (1992) "Indexing Gender" in *Rethinking Context: Language as an Interactive Phenomenon*, Duranti & Goodwin, eds. NY: Cambridge University Press.
- Omi, Michael and Winant, Howard. (1994) *Racial Formation in the United States* NY: Routledge.
- Ortner, Sherry (2003) *New Jersey Dreaming: Capital, Culture, and the Class of '58* Durham, NC: Duke University Press.
- Parmentier, Richard (1994) "Peirce Divested for Non-Intimates" in *Signs in Society* Bloomington: Indiana University Press.
- Poster, Winifred. (2007) "Who's on the Line: Indian Call Center Agents Pose as Americans for US Outsourced Firms" *Industrial Relations* 46(2):271-304.
- Qureshi, Regula. (2006) "Female Agency and Patrilineal Constraints: Situating Courtesans in 20th Century India" in *The Courtesan's Arts: Cross-Cultural Perspectives*, Feldman and Gordon, eds. NY: Oxford University Press.
- Sharma, Nitasha. (2010) *Hip Hop Desis: South Asian Americans, Blackness, and a Global Race Consciousness* Durham, NC: Duke University Press.

- Stokes, Martin. (1994) "Introduction: Ethnicity, Identity, and Music" in *Ethnicity, Identity, and Music: The Musical Construction of Place*, Martin Stokes, ed. NY: Oxford University Press.
- Tomlinson, John. (1991) *Cultural Imperialism: A Critical Introduction* Baltimore: Johns Hopkins University Press.
- Turino, Thomas (2008) *Music as Social Life: The Politics of Participation* Chicago: University of Chicago Press.
- Urcioli, Bonnie (1996) *Exposing Prejudice: Puerto Rican Experiences of Language, Race, and Class* Boulder, CO: Westview Press.
- Walker (2010) "Courtesans and Choreographers: The (Re)Placement of Women in the History of Kathak Dance" in *Dance Matters: Performing India*, Pallabi Chakravorty and Nilanjana Gupta, eds. NY: Routledge.
- Wilkins, Amy (2008) *Wannabes, Goths, and Christians: The Boundaries of Sex, Style, and Status* Chicago: University of Chicago Press.
- Willis, Paul. (1978) *Learning to Labor: How Working Class Kids Get Working Class Jobs* NY: Columbia University Press.

Branding Texas. By Leigh Clemons. Austin, TX: University of Texas Press, 2008; pp. viii + 173. \$40 hardcover.

Leigh Clemons introduces her book, *Branding Texas*, by asserting that she is “a Texan, born and raised” (xii). If posed the same question, most Texans would answer similarly. We, like Clemons, know that “being Texan” implies more than the geographic location of our birth. *Branding Texas* seeks to uncover exactly what this fervor-inducing Texan identity means, and as a proud citizen of the Lone Star State, I am drawn to Clemons’ research and compelled to comment.

Branding Texas concerns itself with the performance of Texan identity and the ways in which that identity is marketed for consumption. By interpreting the creation of cultural memory and performance-based pedagogy through “architectural, historical, behavioral, and political aspects” of Texan identity (121), the argument presented by Clemons is well grounded and accessible. Clemons “examines how theatre and other representational practices have helped to create and maintain a sense of ‘Texas’ as a distinct national and cultural identity more than 150 years after it ceased to be a separate nation” (vii). Several but not all of Clemons’ examples are historically rooted in the years Texas won its independence and survived as a nation, that is 1836-1845. These historical examples range from the obvious, like battle reenactments, to those in which more interpretation is needed, like the modern *Tuna* performances. She successfully explains how idealized notions of the revolutionary era, like bravery, sacrifice, and freedom (as well as “white” and “male”) became attached to the Texan identity and the Texas brand. Clemons, aware of the selective nature of a regional identity, airs the

negative aspects of the Texan identity, particularly its exclusions based on race and gender, as well as the positive, such as pride in their superiority over an outsider that only selectivity can allow. She contends that it is the historically based significance of the state that creates a unified identity to be shared among its citizens and characterized repeatedly through media and theatrical representations. In her book, Clemons effectively analyzes the modern interpretation of the Texas Revolution myths by interrogating how they are performative of Texan cultural identity and regionality.

Chapter One begins its mapping of the Texan identity with the importance of “cultural memory... and its relationship to specific places” (14), literally the intersection of memory and monuments. Texas cultural memory is exemplified in the construction and care-taking of historical monuments. These tangible markers of history function to unify contemporary Texans by celebrating their heroic shared pasts. Clemons uses a variety of examples, from the Alamo to a cliff face in Palo Duro Canyon State Park to illustrate how these marked places become “geographic repositories” for the ceremonies, reenactments, and validations of shared histories that “become part of the performance of Texan-ness” (15). She argues that though these historical sites seem only to corroborate the one-sided narrative of Texan identity, they also authorize “performative engagement” and discussion about the connotation of their place in the Texan cultural identity. Unfortunately, Clemons ignores the importance that this engagement of historical interpretation, particularly the negative aspects of it, could mean for altering the Texan identity now or in the future. Instead, she pushes the reader towards the next chapter in which more historical performances are discussed.

Clemons builds on the construction of Texan cultural memory by examining performances of the Texas Revolution in historical ceremonies and contemporary battle reenactments. Noting the performances' deliberately didactic approaches to history, her argument (that the construction of Texan identity is a purposeful one perpetuated and added to by each performance) becomes clearer. Heritage plays a part in many types of these revolutionary performances, particularly in historical pageants and dramas. The term Texan, usually associated with white male heroes like Davy Crockett and Sam Houston, becomes a troubled issue in these historical event performances. These battlebased presentations cast the Mexicans as evil and/or stupid and exalt the white male Texans to mythic proportions, completely trampling over the complex situations and circumstances of the Tejanos, African-Americans, and women who contribute to the revolution.

Clemons tries to expand her argument by propelling the reader to the present, giving modern paradigms of Texan identity, insisting that it has, in some cases, maintained its exclusionary practices but also expelled them. However, most of Clemons' examples of "authentic" Texans, like Preston Jones' *Texas Trilogy*, include performances of characters who only re-present Texas as "male" and "white." The best example of her argument in this chapter is that of Harold Hill from *King of the Hill*, who though being white and male, is decidedly neither racist nor sexist. Clemons, having defined the role history played in the creation of the cultural identity of Texans and the performances associated with it, next highlights the edification of authentic Texan identity in representations of small-town Texas. From Texas Centennial Celebration to the plays of Horton Foote, Clemons finds "a matrix of complex behaviors that signifies something

uniquely Texan” (90). These behaviors draw on an understood, historically-based Texan identity, and are forced to confront the difficulties of that identity (race, gender, freedom) or become trapped by the nostalgia of it.

The final chapter of Clemons’ book discusses how the “Texan brand” is used in current daily life. She states that the Texan brand is “a means by which the idea of Lone Star- the mainstream white male Texan- is created as a commodity” (95). Her most illuminating example of the use of the Texan brand in politics is that of George W. Bush’s presidential campaigns, specifically, how the obvious use of his Crawford ranch, costume, and drawl align him with the ideologies inherent in the Texan identity. Her thesis in this chapter legitimates the idea that the intended use of the Texan brand is to attribute the prodigies of the Texas Revolution, of the historical bravery and sacrifice of famous Texans, to a product, be it person or property. The use of this branding is not only restricted to selling votes and souvenirs; Texas repeatedly brands or is branded itself, by the actions of its own residents or opinions of outsiders, creating a palimpsest of national and cultural identity. Echoing this in the present she references the many cinematic and theatrical representations which sell “Texan.” These can be seen in the characterizations of Davy Crockett, good ol’ boy Sheriff Ed Earl Dodd from *The Best Little Whorehouse in Texas*, and, of course, 1990s television characters Walker, Texas Ranger and J.R. Ewing of *Dallas*. Though established in revolutionary myth, the Texan brand has evolved and been transformed to accommodate a myriad of products. Leigh Clemons’ *Branding Texas*, though specific to one regional identity, adroitly maps the performance of identity that many scholars will find useful and Texas enthusiasts will find enlightening. Clemons book is not intended for the new scholar, but is a good

resource for the academic pursuing regional, performance, or cultural studies. Though the specifics of her research may involve a lot of cowboys and cattle, the theories she engages to validate her argument are easily seen in these Texas examples. Clemons successfully explains the genesis of the Texan brand, its presence in historical sites and the performances that re-present and authenticate it.

Elizabeth Melton
Texas A&M University

Aloha America: Hula Circuits Through the U.S. Empire by Adria L. Imada. 2012. Durham, North Carolina: Duke University Press. 374 pages, black and white photos, notes, glossary, index. \$89.95 cloth, \$24.95 paper, e-book available.

“Aloha,” “luaus,” and the “hula girl” are Hawaiian icons often identified as essential representations of America’s paradise. In her book, *Aloha America*, Adria L. Imada examines the complex representations of Hawaii as the region transitioned from colony to territory to state beginning in the late 19th century and ending in the late 1950s. Focusing on the touring circuits of hula dancers, Imada explores the ways Hawaii became legible to Americans and incorporated into their vernacular culture. This process included the commodification and secularization of Hawaiian culture, the embrace of Hawaiians as exotics Others, and an imagined intimacy primarily dependent on erotic fantasies of colonial desire projected onto the female hula-dancers’ bodies. Imada simultaneously explores and disturbs these operations by emphasizing the performers’ histories and their potential for counter-colonial acts.

Imada productively utilizes several methodologies drawing from an overlapping hula archive and repertoire. The project was inspired by several gaps in the history of hula, thus she uses traditional archival sources like newspapers and military films, ethnographic fieldwork and oral histories, along with personal memorabilia and photographs. This combination of approaches allows Imada to “bring these subjugated knowledges and movements into view” (22) and uncover “‘hidden transcripts’ within imperial scripts, scenarios, and tableaux” (23). Some of the author’s stylistic writing choices also expose and promote Hawaiian knowledge because she primarily uses Hawaiian terms to refer to the different categories of hula and other cultural practices. Non-Hawaiian readers must continually adjust to new language terms, performatively engaging the text and its topic as decentered from an American context. Imada’s incorporation of

a glossary of Hawaiian terms is ultimately successful and is influenced by her position as a participatory ethnographer, identifying as “a hula sister, a hānai (adopted) niece,” whose genealogy and relationship to her interlocutors is as intimate and complex as the colonial and post-colonial cultural practices she studies (24).

This work is in conversation with Philip J. Deloria’s books *Indians in Unexpected Places* and *Playing Indian*. Imada expands Deloria’s concept of “playing Indian” to include the hula entertainers who simultaneously reinforced and challenged Hawaiian commodification as they literally “played Hawaiian.” As Hawaiian performers became increasingly more modern they had to overemphasize their island identity and “playing Hawaiian” became a strategy as they faced critics who did not believe they were Hawaiian enough. Additionally, just as Native Americans were found in “unexpected places,” the Hawaiian performers similarly disrupted modern landscapes and performed a unique “Hawaiian cosmopolitanism” as they toured across the U.S. (19). Imada emphasizes the performers’ pursuit of cosmopolitanism as one of their counter-colonial acts because their presence in and travel across the United States not only allowed them to promote Hawaiian culture, but also provided the performers with experiences otherwise unattainable to them. *Kaona* (hidden meanings) were present as the performers chanted *mele* (Hawaiian chants and songs) and integral to the performers’ counter-colonial tactics, particularly after Queen Lili’uokalani was deposed. The *Kaona* is delivered in addition to a literal meaning; thus the two meanings run parallel to one another. Simultaneously rhetorical and performative, the *Kaona* is intended for a selective audience. Although its origins are linguistically specific to Hawaii, *Kaona* extends scholars a rich interpretive invitation, which Imada answers, to read texts and performances as potentially containing hidden scripts. It also offers performance studies scholars an opportunity to rethink tactics of “enclosure and revelation” as they are incorporated into, preserved, and repeated in the repertoire.

Aloha America is loosely chronological, first exploring the late 19th century revival of hula dancing as a cultural practice, moving on in Chapters 2 and 3 to the introduction and increasing popularity of hula in the United States at the turn of the century, and concluding with a jump forward in Chapters 4 and 5 to the years preceding and following WWII when hula became ubiquitous and luaus came to represent the ever-welcoming Hawaiian hospitality. Imada traces this history through several key Hawaiian performers including, Kini Kapahukalaokamāmalu, Johnny Wilson, Ray Kinney, and Pualani Mossman. Each of these performers is both representational of their times and an exceptional case.

For example, most of Imada's early timeline follows Kini because she was present both at King David Kalākaua's boathouse, where hula was reintroduced as a cultural practice and hybridized for Hawaiian guests, and she participated in some of the earliest tours; however, it is important to note that Kini persists in the archive because she achieved recognition later in life as a "cultural authority" and the first democratic mayor's wife (40). Other performers who danced at her side enter this history as nameless and semi-forgotten actors. This becomes important as Imada increasingly turns to photographs as visual and material artifacts present in the archive. Imada analyzes several of Kini's photos from her time on the continent, contrasting images of the performers in costume where they are presented as exotic, highly sexualized Others with western-style portraits where Kini demonstrates her modern cosmopolitanism through her presentation of current fashion.

Several black and white photos are used throughout *Aloha America*, supporting Imada's arguments about the simultaneous commodification of hula and the performers' potential for subversive acts. As the primary visual artifact for the earliest years of the touring hula circuits, photographs offer opportunities to simultaneously examine the archive and the repertoire, but Imada primarily focuses on the archival aspects of the images. In the absence of the preservation

of material cultural objects, the photos provide insight into the performers' costumes both on and off-stage. The physical experience of wearing different kinds of clothes would call for specific kinds of actions, which would influence the repertoire in important ways. Imada could have benefitted from a slightly more in-depth analysis of the items and clothing captured in the photos as what Robin Bernstein refers to as "scriptive things."

Kini's hula narrative is present in the first three chapters, but the third chapter, "Impressarios on the Midway," explores Johnny Wilson's role as a cultural broker organizing hula tours and straddling the lines between politics, economics, and performance. Wilson was a mixed-raced royalist and Kini's lover/future husband. He saw the entertainment business as an opportunity to financially profit from the United States' interest in Hawaii and promote Hawaiian cultural practices. Similarly, "Chapter 4: 'Hula Queens' and 'Cinderellas'" turns to Ray Kinney, a Hawaiian bandleader in the 1930s and 40s, who organized hula tours and cast female dancers for New York's Hawaiian Room located in the Hotel Lexington. Dancers like Pualani Mossman used the Hawaiian Room as stepping-stones into the entertainment business and an access point to 20th century glamour. Performers' roles were highly gendered throughout the history of hula with women primarily serving as dancers, while the men filled the more socially acceptable musician positions. "Chapter 5: The Troupes Meet the Troupes" turns to the luau as a site of militaristic inversion where Hawaii was forced to repeatedly perform as the willing host to the colonizing U.S. military.

Aloha America is an insightful work that pushes against colonial and post-colonial narratives by drawing connections between performers who participated in the touring hula circuits and the commodification of Hawaiian culture by American audiences. This work responds to the historical gaps that have persisted in our knowledge of hula performance and the transnational exchange of cultural practices between Hawaii and the United States. Scholars who

are interested in post-colonial sites and performances, participatory ethnography, midway performances, WWII performance, transnational performance circuits, and cosmopolitanism will find this work most useful.

Emily Piepenbrink
Independent Scholar

Apocalypse Now in Afghanistan:
Reenactments and Surrogation in War Performances of the War on Terror

American soldiers have produced previous performances of war—while at war—since their first fight; Revolutionary officers under Washington reenacted *Cato*, Joseph Addison’s play about a general who resisted Caesar. Clearly, reproducing war stories is not an isolated incident but a longstanding tradition in the American military. Using well-known scripts of earlier wars and war heroes, today’s American war-fighters create new stages in the deserts and towns of Iraq and Afghanistan. These impromptu stages allow military performers and audience to rebecome and relate to past war-fighters through reenactments of popular war plays and movies. Current American military culture has become so saturated with references to and quotations from war performances that it is impossible to separate the representational from the real. Instead, representations and materiality mutually constitute war-fighters. Today’s war-fighters identify themselves in the warrior tradition by performing as the characters of earlier war stories.

In this paper, based on ethnographic fieldwork with veterans of the War on Terror, I interrogate the cyclical influences of war-fighters and war performances and how reenactments of war performances invoke military heritage and memorial in the midst of warzones. By examining how veterans relate to the characters of war-fighters in popular narratives, I will discuss how veterans of the War on Terror use war performances to form their war-fighter identities and situate themselves in the American military heritage. Combining Bourdieu’s field concept, Foucault’s theories of heterotopia, and Roach’s work on surrogation, I use excerpts from my ethnographic fieldwork to illuminate how war performance reenactments provide war-fighters with possible identities, turn military milieus into stages, and create a new “standard” repertoire of wartime performances.

Bio: Emily Piepenbrink completed her MA in Performance Studies at Texas A&M in May 2012. Her research centered on war-fighters interactions with war performances during pre-deployment, tours in Iraq and Afghanistan, and after their return home. She performed ethnographic research with veterans of the War on Terror and wrote and directed a multi-media performance based on her fieldwork.

Elizabeth Melton
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Education

Ph.D. *in progress* The University of North Carolina at Chapel Hill, Communication Studies
Temporary Advisor: Dr. Della Pollock

M.A. Texas A&M University, Performance Studies, May 2013

Master's Thesis: "'World-Class' Entertainment: Producing Cosmopolitan Cultural Capital"
Committee Chair: Dr. Judith Hamera

B.A. Texas A&M University, May 2010
Majors: Theatre, English
Honors Thesis: "The Color Lavender: Audience Reception, Adaptation, and Performance of *The Color Purple*" Advisor: Dr. Kirsten Pullen

Academic Appointments

Teaching Assistant The University of North Carolina at Chapel Hill, *August 2013 – Present*
2013: COMM 113, Public Speaking; COMM 120, Interpersonal and Organizational Communication

Graduate Assistant Texas A&M University, *September 2011 – May 2013*
2012-2013: The Academy of the Visual and Performing Arts
2011-2012: Scene Studio Assistant & Theatre Program Production Manager

Research Interests

Fields Performance Theory
Subfields Devised Performance, American Studies, Museum Studies, Theatre Tourism

Publications

Melton, Elizabeth. Review of *Performing heritage: Research, practice and innovation in museum theatre and live interpretation*. *Journal of Dramatic Theory and Criticism*. Spring 2013.

Presentations

Refereed Conference Presentations

"APAP/NYC: An Ethnographer's Journey Through the Largest Performing Arts Marketplace." Southern States Communication Association. Ethnography Group Top Student Paper. Louisville, Kentucky. 12 April 2013.

"The Arts Midwest Conference: Art and Not-Not-Commerce." Southeastern Theatre Conference Theatre Symposium. Atlanta, Georgia. 6 April 2013.

"The Sacred Aggie Performative: Protecting Whiteness at Texas A&M University." Communicating Diversity. College Station, Texas. 20 April 2012.

Grants, Honors, and Awards

2013 Ethnography Group Top Student Paper Award, Southern States Communication Association
2012 College of Liberal Arts Vision 2020 Thesis Improvement Award, Texas A&M University: \$4,255
2010 Student Research Week, Texas A&M University: Session Winner: \$200.

2009 Melburn G. Glasscock Humanities Award, second place: \$50.
 2009 Summer University Undergraduate Research Funding: \$ 1,500.
 2009 Undergraduate Research Award from the Melburn G. Glasscock Center for
 Humanities Research: \$500.
 2006- 2010 Liberal Arts Honors
 2009-2010 University Undergraduate Research Fellow

Service

2013 Statue and Sculpture Policy Committee, Texas A&M University
 2012-2013 Liberal Arts Dean’s Council, Texas A&M University
 2012-2013 Graduate Student Council Representative, Texas A&M University
 2009-2010 MSC OPAS Student Chair, Vice President of MSC OPAS Board of
 Directors, member of Executive Board & Program Advisory Committee

Memberships in Professional Organizations

Phi Beta Kappa

Guest Artist Workshops

Paula Donnelly and Peter Howard “Cornerstone Theatre Workshop” Devised Activist
 Performance. Texas A&M University, 9 March 2012.
 Alvaro and Michelle Rios “Aggie Tales” Devised Activist Performance. Texas A&M University,
 26 Sep 2011 - 1 Oct 2011.

Professional Production Experience

Production Role	Production Name	Producing Organization	Year
Dramaturg	<i>Blood Brothers</i>	Texas Shakespeare Festival	2012
Dramaturg	<i>The Liar</i>	Texas Shakespeare Festival	2012
Dramaturg	<i>Measure for Measure</i>	Texas Shakespeare Festival	2012
Dramaturg	<i>The Merry Wives of Windsor</i>	Texas Shakespeare Festival	2012
Dramaturg	<i>The Beaux’ Stratagem</i>	Texas Shakespeare Festival	2011
Dramaturg	<i>Ernest in Love</i>	Texas Shakespeare Festival	2011
Dramaturg	<i>Hamlet</i>	Texas Shakespeare Festival	2011
Dramaturg	<i>The Taming of the Shrew</i>	Texas Shakespeare Festival	2011

Emily Piepenbrink
MA in Performance Studies, Texas A&M University
emilyjo.piep@gmail.com

Education

M.A. Texas A&M University Performance Studies, May 2012
 Master’s Thesis: “Rules of Engagement: Performance and Identity in
 the War on Terror” Committee Chair: Dr. Kirsten Pullen. Committee
 Members: Dr. Judith Hamera, Dr. Joseph Dawson

B.A. Texas A&M University, December 2009

Major: Theatre Arts; History
Magna Cum Laude

Academic Appointments

Graduate Assistant Texas A&M University, *January 2012-May 2012*
Coordinator and Dramaturg of Student New Works Festival
Director of Liberal Arts Donor Performance: *Hamlet Served Three Ways*

Graduate Assistant Texas A&M University, *September 2010- December 2011*
Costume Studio Assistant Manager

Publicity Manager Texas A&M University, *May 2011- July 2011*
Blueprint Theatre

Research Interests

Fields Theatre History, Performance Theory, Activist Theatre, Devised Performance, Acting Techniques

Subfields Performance in the Military, Popular Media Studies, Community Performance

Presentations

Refereed Conference Presentations

2012 American Society for Theatre Research
“Old Movies, New Soldiers: Reenactments and Heterotopias in Iraq and Afghanistan”
Nashville, Tennessee, 1-4 November 2012

2011 Mid-Atlantic Popular & American Culture Association
“Blogging from Baghdad: Military Blogging and the War-Fighter’s Search for Identity”
Philadelphia, Pennsylvania, 3-5 November 2011

2011 Federation Rhetoric Symposium, The Rhetoric of (T)here
“Old Soldiers Never Die: Restoring World War II in the War on Terror”
Commerce, Texas, 9-10 March 2011

Publications

2011 *The Branding of Texas* (Review)
Liminalities Vol. 7, Issue 1

Grants, Honors, and Awards

2012 Glasscock Humanities Award for Graduate Research,

2010-2012 Texas A&M University
National Science Foundation Advance Institutional Transformation Grant,
Texas A&M University; Coordinator, Program Developer, Performer-
Student Activities, Guerilla Theatre.

2009 Welker Scholarship, Maya Research Program

Memberships in Professional Organizations

American Society for Theatre Research
Theatre Communications Group

Guest Artist Workshops

2012 Cornerstone Theatre “Devised Community Performance”
Texas A&M University, 9-10 March 2012

2011 Kathleen Baum “Meyerhold Biomechanics Workshop”
Texas A&M University, 4-5 February 2011

2010 Tim Miller “Broken is Better: 23 Aggies Can’t Be Wrong”
Autobiographical Solo Performance
Texas A&M University, 4-8 October 2010

Production Experience

Production Role	Production Name	Producing Organization	Year
Director/Writer	<i>The Scripted War</i>	Texas A&M University	Spring 2012
Director/Writer	<i>Hamlet Served Three Ways</i>	Texas A&M University	Spring 2012
Co-Founder		Blueprint Theatre	Summer 2011
Director	<i>Bad Dates</i>	Blueprint Theatre	Summer 2011
Dramaturg	<i>Antigone Arkhe, Bad Dates</i>	Blueprint Theatre	Summer 2011
Dramaturg	<i>Th3 B3ggar’s Op3ra</i>	Texas A&M University	Spring 2011

MA in Performance Studies

Texas A&M University

IRB Compliance Statement (2013)

Fundamental IRB Policies A) Anyone (including students) conducting human subject research at Texas A&M University must have IRB approval for their research *before* he/she starts that research. B) Fieldwork done for a classroom exercise is not research and does not require IRB approval *unless* the student intends to use the data collected in that research as part of his/her thesis or another published work. If the student does intend to use the results of that fieldwork in his/her thesis or another published work, he/she must receive IRB approval *before* starting the research. C) If the student has participated in a classroom exercise and did not intend to use it as part of his/her thesis but later proposes a thesis on that topic and wishes to use the information gathered during his/her classroom exercise, he/she must get IRB approval in order to use that material. *Please note:* this is only a brief summary of fundamental IRB policies. All researchers (including students) are responsible for compliance with IRB policies and procedures. For further information, consult the IRB website.

1. Does this your thesis project include human subjects research? _____Yes _____No
2. If your thesis project includes human subjects research, have you obtained IRB approval for this research? _____Yes _____No
 - If yes, please provide documentation of IRB approval at your prospectus defense.
 - If your application has been submitted an application to the IRB, please provide a copy of your application at your prospectus defense.
 - If you have not yet submitted an IRB application, please provide a draft of your application and indicate your proposed submission date at your prospectus defense.

I understand the steps necessary to obtain IRB approval before conducting human subjects research. I will not undertake any such research unless and until I obtain IRB approval.

Student Date

Supervisor Signature Date

Please note: when you receive IRB approval, you must give a copy of your approval letter to the Director of Graduate Studies.

The student's thesis proposal will not be accepted by the Graduate Executive Committee unless they are satisfied that the student is in compliance with IRB procedures.

MA IN	PERFORMANCE	STUDIES
TEXAS	A&M UNIVERSITY	
GRADUATE ASSISTANT	(TEACHING)	CONTRACT
TEMPLATE	(2013)	

This contract is the template for all GA(T)s in the MA in Performance Studies. It will be modified with specifics for each assignment. All GA(T)s and their supervisors should talk through the contract and submit

any modifications to the Director of Graduate Studies by the end of the first week of classes. This contract suggests a range of duties and time spent on each: none of this is required, and the supervisor and GA(T) may add, subtract, or modify any of the duties or hourly breakdowns. The semester total may not exceed 140 hours or 10 hours per week. The DGS will approve any and all changes and return for signatures by the GA(T) and supervisors. The original, signed copy will be kept on file with the DGS.

It is the responsibility of the GA(T) to meet (either virtually or face---to---face) once a week, and to track hours worked on departmental time sheets. It is the responsibility of the supervisor to monitor GA(T) activities, sign time sheets, and provide feedback to the GA(T) and the DGS.

Duties	Hourly Breakdown
Other	
TOTAL	140

GA(T)

Date

Supervisor

Date

Director

of Graduate Studies

Date