Designated Emphasis in Studies in Performance and Practice
Department of Theatre and Dance
Proposal revised February 1, 2006
Approved by Graduate Council on February 22, 2006

1. Description of the Designated Emphasis: Studies in Performance and Practice

Performance Studies consists of a critical way of thinking about practices of communication, from film and stage performance, to sports, religion, and everyday behavior, among many other areas. As an academic discipline it has developed new ways of knowing and new knowledge about the process of these activities rather than the end products. For example, commercial audiences still often expect theatre productions to offer predictable experiences, as can be seen in the globally reproducible sets, movements and vocals for a musical such as Cats or Anne of Green Gables. However, or possibly because of this conventional expectation, studies in theatre, dance, music and poetics, have spent considerable time over the past few decades studying and analyzing the concept of performance as continuous rehearsal, and researching ways of articulating the processes of and responses to ephemeral productions of, for example, meals or facial gesture.

The result has been a disciplinary paradigm that researches and teaches new ways of seeing and thinking about human behavior and human creativity, which provides a methodology that transfers widely within the arts and humanities, and offers considerable potential for the sciences. If performance has always been part of studies in theatre, music, dance and poetics, over the past few decades it has provided a framework that is now integral to methods used by anthropology and sociology, politics and history. For example, the study of presidential elections as a performance that persuades and coerces very different constituencies, can clarify ethical issues that are otherwise obscured.

Performance Studies has become a widely recognized area in university systems around the world. There are specific research institutions based on the field at Bristol University (PARIP: the world leader) and University of Lancaster (Palatine) in the UK, and Edith Cowan University (Creative Industries) and Monash University (Centre for Drama and Theatre) in Australia. In North America there are research projects at NYU Tisch Centre for the Arts, Northwestern (School of Communication Performance Studies), and Simon Fraser University (TransNet). All these sites demonstrate that the field is inherently interdisciplinary and collaborative, and interacts closely with new media such as computer-based communication. Its roots lie in a period of critical philosophy that emerged in the second half of the twentieth century, and which responded to increasingly disembodied ways of thinking about human behavior. By focusing on situated learning, embodied knowledge, and the interaction and interplay of theory and practice, performance studies has defined ways of looking at actual human agents and interpreting how they move their bodies, or interact with other people.

When a practice is on-going and difficult to pin down – a good example here might be jazz – it frequently becomes difficult to articulate the knowledge it involves. Indeed in the medium of dance, for example, both the activity and the learning involved often function without verbal conceptualization, and our understanding of it comes closer to strategies for tacit knowledge in areas such as computing, or traditional knowledge in aboriginal studies. This ability to track and offer ways to critique passing events has led to the name ‘performance art’ for precisely this kind of crafted aesthetic process, and to the name ‘performance studies’ for the disciplinary area that is devoted to thinking through critical frameworks for it. The most comprehensive recent publications in the field include: Performance Studies (Richard Schechner, 2002), The Practice of Performance: Studies in Musical Interpretation (John Rink, 2005), Performance on the Edge: Transformations of Culture (Johannes Birringer, 2002), Art Practice as Research: Inquiry in the Visual Arts (Graeme Sullivan, 2004).
One of the most important reasons put forward by the people making this application, to develop this area of Designated Emphasis at UCDavis, is the need for a specific emphasis on an area of study in which students who want to focus on process can receive dedicated training in methods for approaching practice, in procedures for analyzing it from experiment, and in different ways of thinking about and articulating performance as embodied knowledge. At the moment there are courses in a number of different departments, with a concentration in Theatre and Dance. Students and faculty will benefit from the focus on the area provided by the DE by bringing together dispersed faculty experience, and from the interdisciplinarity that will be generated by different departments being involved. One cutting-edge faculty example from our own campus is the LabAct project between Theatre and Dance and the Laboratory Management Institute that uses actor-training methods to model good practices for young scientists. Developing this kind of interdisciplinary thinking around process is at the centre of the DE objectives.

The emphasis on process is the main contribution that studies in performance and practice make to methodology, but for the analysis and understanding of experience, it is essential that training take place by attending to specific contexts. A number of affiliated and participating programs and departments focus on the historical aspects of Performance Studies in ways that complement the contemporary emphasis of research and teaching elsewhere in the faculty. There is significant research both within the department of Theatre and Dance and in several other PhD programs at UCD on colonial, postcolonial and neocolonial approaches to space and time, as well as a developed attention to issues of performance in ethnicity, gender and class. So the second pressing reason for this area of Designated Emphasis is the importance for all practice of specific context, and learning how different contexts have an impact on what might otherwise be similar theoretical strategies.

Critical material in the field of Performance Studies now applies methods developed in interaction with anthropology and ethnography, rhetoric and the history of language, communication and the media, philosophy and critical theory, cultural and technocultural studies, and film studies. The strategies for teaching and learning in the various affiliated and participating departments integrate critical approaches with performance and practice, looking at a wide range of theatre, music, performance art, video, poetry and writing, street theatre, dance, body movement and voice, in socio-cultural locations varying from Africa to China, Japan, Europe, Latin America, the Indian subcontinent, Malaysia, Canada, the United States, the Caribbean, Mexico, Australasia and aboriginal communities around the world.

The extensive experience of many of the affiliated and participating faculty in interdisciplinary teaching and research, means that this DE will offer the opportunity to students to learn not only from the intersection of two or more quite different contexts but also to develop generative and new sets toward practice that construct quite different ways of looking at knowing and knowledge. The Designated Emphasis in Studies in Performance and Practice will also enable students to recognize more clearly the relevant courses in other departments, will encourage faculty to discuss and debate issues that arise from the intersection of various approaches and to collaborate on conferences, workshops and publications, and will ease administration and fluidity of student involvement with different departments around campus.

The core proposed Designated Emphasis in Studies in Performance and Practice will be based upon a new course (DRA200) designed to ground the discipline as an interaction between theory and practice or ‘practice as research’; the DE will also draw upon existing courses in this field taught as part of the current PhD program in the department of Theatre and Dance as well as courses taught in other programs and departments. Current courses in Theatre and Dance introduce students to the effects of the new media on the concept of performance, to recent developments in thinking about the human body, and to the diversity of contemporary attitudes, public and critical, to performance [see below for more detailed descriptions]. The substantial number of courses offered by other programs and departments are listed below, and will extend and augment these existing fields of inquiry.

The goals of the Designated Emphasis are
1) to provide graduate students with a set of strategies for thinking about how theory and practice can interact
2) to encourage students to develop ways of recognizing and acting upon embodied knowledge
3) to train students to analyse and evaluate craft and production that is in process and may or may not produce identifiable and conventionally duplicatable ‘end products’
4) to develop the students’ capacity for interdisciplinary thinking and application.

Assessment
Many students involved in courses that look at material that is ‘in process’ will be producing conventionally assessable work in formats appropriate to the different disciplinary areas in which they take a course. Some work will also take place in practical projects or the production of portfolio work, which may become the main topic of learning in itself. The evaluation of work in process has been an area of considerable study in departments of Education and elsewhere for at least the last two decades (for example in ‘Situated Learning’). Central to the scholarly assessment of this kind of knowledge is the logbook, journal or other record of work that students keep throughout the process. There are specific criteria for the way these are kept, including evidence of critical self-reflection and recursive engagement with earlier research. Students use these in the final stages of the course to produce not only the work in process but also a detailed critical evaluation of that process, within the disciplinary focus of the course they are taking.

For example, someone in the Department of Theatre and Dance directing a community-based play that explored the integration of immigrant groups in the Bay area, would need to provide the journal as evidence of socio-cultural research, scholarly library research, development of conceptual approach, and self-critical evaluation of process. They would also need to make available the performance to the assessors, and to make a record of it for future reference and to obtain feedback on the performance. And finally they need to write a critical evaluation of the process and performance assessing, at the time of performance, what their research and conceptual plan had generated in terms of knowledge, learning or valued experience, and comment on further developments they would make to continue the process. The evaluation will have specific criteria appropriate to the discipline in which the student is working, so for example, in Theatre and Dance they would be expected to attend to the socio-cultural, historical and aesthetic contexts of scholarly writing in the field.

Affiliated PhD Programs
The proposed Designated Emphasis will contribute to a number of PhD programs within the Arts and Sciences. The more immediate fields to which it will make a valuable contribution in addition include Comparative Literature, Cultural Studies, English, French, Music, Native American Studies, Spanish, and Theatre and Dance.

Participating Departments: A participating department is one that does not have a PhD program but which has agreed to accept DE students into appropriate classes.


2. Academic Nature of the Designated Emphasis

Requirements for Admission to the Designated Emphasis

Any student admitted to the doctoral program of an affiliated PhD program is eligible for admission provided that:

a) the candidate can provide a clear statement about how admission to the DE will enhance their doctoral work, and
b) the candidate intends to complete a dissertation that incorporates some aspect of the strategies and approaches of Studies in Performance and Practice
Students applying for admission to the DE in Studies in Performance and Practice must fill out and submit to the Executive Committee of the DE the form ‘Application for DE’, which can be found on the Graduate Studies website at:

http://gradstudies.ucdavis.edu/programs/de.cfm (at the bottom of the menu on the right hand side of the page).

When eligibility is accepted, the Chair of the DE committee signs the application form and submits it to the Office of Graduate Studies.

**Normative time impact on affiliated PhD Programs**

Because the Designated Emphasis requires only four graduate courses, one of which may be in the student’s home affiliated PhD program, it is estimated that the impact of completing the DE in Studies in Performance and Practice on the student’s time to degree will be minimal.

**Appointment of faculty to the Qualifying Examination and Dissertation Committees**

The student’s affiliated PhD program will recommend to the Office of Graduate Studies at least one member of the student’s qualifying examination committee and dissertation committee from among the members of the DE Group, subject to approval by the DE.

**Curricula**

1. **Required Courses in the Designated Emphasis**

   Students are required to complete four courses relevant to the Designated Emphasis. These will include:

   a) **DRA200: Methods, Materials and Performance Research, 4 Units, Fall Quarter**

   This course introduces students to current thinking in the area of Performance Studies and Practice as Research. It offers a brief history of the development of the field, introduces a number of areas of practice as research such as experimental work in theatre, dance, video and performance art, and explores a variety of media. A key element of this course is to create a learning environment in which students begin to understand how to talk about practice and laboratory work in the arts, and how to develop conceptual frameworks and methodologies for doing so.

   b) One of

   - **DRA 265a: Modes of Production: Introduces students to contemporary scholarly and practice as research approaches to performance studies. It looks at performance studies and its relation to aesthetics, culture and society, and particularly at how the different media for performance (stage, film, video, print, computer, DVD, body, art, music, design) affect the structure and effects of performance. 4 Units**

   - **DRA265b: Signification and the Body: Introduces students to analysis of the body in performance, drawing on theoretical models from several fields. Material will vary depending on instructor but examples might include bodymechanics, the body and social behavior, body movement and theories of rhetoric, historical theories of body and soul. 4 units**

   - **DRA265c: Performance and Society: Introduces students to the role of performance (broadly defined), in everyday life, sociopolitical negotiation, identity, social movements, the media, and the state. Material will differ depending on instructor, but topics might include presidential elections, performative aspects of medicine and law, religious ritual, among others. 4 units**

   - **DRA265d: Theory of Performance: Introduces students to theoretical approaches for analysis and criticism of Performance Studies from the history of theatre and dance, anthropology and ethnology, linguistics, sociology, cultural and technological studies. Depending on the instructor the topics may vary, but could include history from**
Stanislavski to Grotowski, the impact of poststructural theory on performance, and/or ethical responsibility in performance.

c) Two additional courses from those listed above or from other graduate courses in Theatre and Dance or other affiliated PhD programs, selected in consultation with the student’s DE adviser from courses which emphasize the strategies and approaches of Studies in Performance and Practice within the student’s field of study.

2. Elective courses:
The choice of further courses in areas related to the Designated Emphasis will be left to the student and the student’s adviser.

3. Qualifying Examination Requirements:
The qualifying examination shall include material related to the subject of the Designated Emphasis. The Qualifying Examination committee will include at least one DE faculty member.

4. Dissertation Requirements:
The dissertation shall contain original research on material connected with the Designated Emphasis and its relation to the student’s research in the affiliated PhD program. The Dissertation committee will include at least one DE faculty member.

5. Upon Completion of Requirements
When the student has completed all the requirements of the DE in Studies in Performance and Practice they must fill in and submit to the Executive Committee of the DE the form ‘DE Report Form: Final Verification’ which can be found on the Graduate Studies website at: [http://gradstudies.ucdavis.edu/programs/de.cfm](http://gradstudies.ucdavis.edu/programs/de.cfm) (at the bottom of the menu on the right hand side of the page)
The Chair of the committee will sign the form and submit it to the Office of Graduate Studies.

6. Degree Conferral Process:
The degree awarded to a candidate who successfully completes both the affiliated PhD program requirements and the requirements for the Designated Emphasis will be a PhD in the affiliated PhD program ‘with a Designated Emphasis in Studies in Performance and Practice’.

7. Advising:
The DE in Studies in Performance and Practice will appoint a faculty adviser for each student admitted. This adviser may be different from the adviser appointed by the student’s affiliated PhD program, and if so will serve the candidate only in matters relating to the DE.

**Administrative Matters**

*Bylaws: Currently under review by Graduate Council’s Bylaws Committee*

**Article 1 : Purpose and Intent**

The Designated Emphasis Program in Studies in Performance and Practice (hereafter referred to as ‘the Program’) is organized primarily to indicate a specialization in this areas for established PhD programs and will be administered in conformance with the Rules of the Graduate Studies of the University of California, Davis campus. This Program will indicate that the recipient of the established PhD degree has received additional teaching and learning in Studies in Performance and Practice. The following affiliated PhD programs have agreed to participate in this program: /....
Besides the affiliated PhD programs which have officially voiced their support of the program, the Designated Emphasis may be a value to students in participating departments, including ….

Article 2 : Membership

The Program will consist of those persons associated with the Davis campus qualified to guide candidates to degrees in areas of research that are related to Studies in Performance and Practice. Program participants must be members of affiliated PhD programs or participating departments, have an active research program, and indicate their desire to participate in the Program’s activities. Admission will be determined by a majority vote of the Executive Committee of the Program. The Executive Committee will review the membership every two years to evaluate their participation in the Program.

Article 3 : Executive Committee and Officers

1. The management of the Program shall reside in a Chair and an Executive Committee. The Chair of the Executive Committee will be nominated by the Executive Committee members and recommended to the Dean of Graduate Studies in accordance with the document ‘The Policy for a Designated Emphasis’, which has been approved by the Graduate Council. He or she will serve as both the Chair of the DE Program in Studies in Performance and Practice and the Chair of the Executive Committee. The Executive Committee will consist of the Chair plus three faculty members elected by members of the DE.

2. Three of the four faculty members of the Executive Committee shall be elected for three-year terms. (The first group of the Executive Committee will be selected from the current Steering Committee of the Designated Emphasis in Studies in Performance and Practice by consensus and vote, subsequent Executive Committee members will be elected by the faculty associated with the DE). Replacement members shall be elected for full three-year terms. The fourth faculty member will be elected for a two-year term, and will be replaced after two years, at the first election, by a faculty member elected for three years. This is to ensure continuity between Committees.

3. To ensure broad participation, the Executive Committee shall have at least one member from a program different from that of the Chair. During the transition of the Chair, there may be a case in which none of the Executive Committee members are from a department or affiliated PhD program different from that of the Chair. The requirement may be postponed until an Executive Committee member is elected to replace the member from the Chair’s department or program.

4. Nominations for the Executive Committee shall be made by the faculty of the DE by mail during the third year of the tenure of the Executive Committee members (except as noted in 2 and 3). Elections shall be conducted by mail (or email) ballot and completed at least two weeks prior to the end of the Spring Quarter. The elected members shall assume their duties on July 1. Any vacancies will be filled by the faculty member(s) selected by the Executive Committee.

5. The principal duties of the Executive Committee shall be to determine and implement policies for the good of the Program.

6. The Executive Committee shall meet at least twice a year. One of the Executive Committee shall be appointed Vice-Chair.

7. The Chair shall be the chief officer and spokesperson for the DE and for the Executive Committee.
8. The Vice-Chair shall serve as chief officer of the DE in the absence of, or when designated by, the Chair. The Vice-Chair will also serve to provide advice to both students and their advisors regarding requirements for the Designated Emphasis.

9. The Chair of the Executive Committee for the DE and the Chairs of the affiliated PhD programs shall meet at least once a year to discuss matters of importance to the Program.

Affiliated PhD Programs:
Theatre and Dance, Anthropology, Comparative Literature, Cultural Studies, English, French and Italian, Music, Native American Studies, Spanish.

Participating Departments:

Participating Faculty:
Robert Bell
Anna Maria Busse Berger
Larry Bogad
Yu-Hui Chang
Xiaomei Chen
Lucy Corin
Della Davidson
Frances Dolan
Elizabeth Freeman
Gail Finney
Sandra Graham
David Grenke
Noah Guynn
Ines Hernandez Avila
Lynette Hunter
John Iacovelli
Caren Kaplan
Alan Klima
Beth Levy
Peter Lichtenfels
Kari Lokke
Adrienne Martin
Jade McCutcheon
Zoila Mendoza
Maggie Morgan
Thomas Munn
Pablo Ortiz
David Robertson
Christopher Reynolds
Jon Rossini
Laurie San Martin
Seth Schein
Barbara Sellers-Young
Scott Shershow
Scott Simmon
Janet Smith
Henry Spiller
Bruce Winterhalder
Courses As of November 2005

AAS155A  African American Dance and Culture in the United States, Brazil, Caribbean
AHI251  Seminar in Tribal Arts
AHI254  Seminar in Classical Art
AHI263  Seminar in Chinese Art
AHI276  Seminar in Medieval Art
AHI278  Seminar in Italian Renaissance Art
AHI283  Seminar in Visual Culture and Gender
AHI288  Seminar in European and American Architecture
AHI290  Special Topics in Art History
ART290  Seminar
ART299  Individual Study
ART401  Museum Training: Curatorial Principles
ART402  Museum Training: Exhibition Methods
CHI103  Modern Chinese Drama
CMN201  Perspectives on Strategic Communication
CMN220  Persuasion Theories
CMN230  Theories of Social Interaction
CMN231  Theories of Interpersonal Influence
COM210  Topics and Themes in Comparative Literature
CST 212  Studies of Rhetorics and Culture
CST214  Studies in Political and Cultural Representation
CTR200B  Nietzsche and the 20th Century
DRA200  Methods and Materials in Performance Studies
DRA221A  Advanced Acting
DRA224  Design Series Lighting, Costume, Sets
DRA250  Modern Theatre
DRA251  Scoring and Scripting
DRA252  Space, Place and Time
DRA259  Contemporary Performance
DRA265A  Modes of Production
DRA265B  Signification and the Body
DRA265C  Performance and Society
DRA265D  Theories of Performance
ENL161A  Film History I
ENL161B  Film History II
ENL233  Problems in American Literature
ENL262  Sexuality and Temporality
EXS201  Exercise Cardiorespiratory Physiology
EXS206  Exercise Metabolism
EXS227  Techniques in Biomechanics
FRE102  Introduction to French Drama
FRE117A  Baroque and Preclassicism
FRE117B  The Classical Moment
FRE125  French Literature and the Other Arts
FRE130  From Page to Stage: Theatre and Theatricality
FRE206A  Seventeenth-Century French Literature: Theatre
FRE209B  Twentieth-Century: Theatre
FRE212  Studies in the Theater
GER241  The German Drama
ITA115C  Italian Drama from Machiavelli to the Enlightenment
ITA120B  Italian Literature of the Twentieth Century: Poetry and Drama
ITA150  Studies in Italian Cinema
MUS210A  Ethnomusicology
MUS210B  Theory
MUS210C  Historical Musicology
MUS221  Topic Seminars
MUS222  Topic Seminars
NAS125  Performance and Culture Among Native Americans
NAS188  Native American Literature in Performance
NAS224  Performance in the Americas
SPA257  Spanish Literature of the Renaissance and Golden Age: Drama

Resources
The existing resources at UCD are sufficient to support the Designated Emphasis in Studies in Performance and Practice.

Evaluation of DE
The DE will be reviewed by Graduate Council five years after admittance of students into the program. Thereafter, the program will be reviewed by Graduate Council on the periodic 7-year cycle. The “sunset clause” will be reset at the end of each successful review by Graduate Council.