

UNIVERSITY OF CALIFORNIA, DAVIS
GRADUATE GROUP IN PERFORMANCE STUDIES

Student Handbook

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IMPORTANT DATES AND DEADLINES 2011 - 2012

ACADEMIC CALENDAR

Fall Quarter, 2011

Monday, September 19, 2011 – Start of year Meeting for all students

10.30 incoming students

11.00 coffee/tea with all PhD students

11.30 pre-QE continuing students

12.00 lunch

1.30 post-QE continuing students to see Major Professor

Instruction begins Thursday, September 22

Wednesday September 29th – start of year reception/party, 5.30-6.30 pm

University Club, Old Davis Rd (near Wyatt Theatre)

Register for Winter classes early November

Fellowship application writing Workshop : first week November

Fellowship application deadline for continuing students December 1, 2011

Instruction ends Friday, December 2

Winter Quarter, 2012

Instruction begins Monday, January 9

Register for Spring classes late February

Instruction ends Monday, March 19

Spring Quarter, 2012

Instruction begins Monday, April 2

Register for Fall classes early May

Instruction ends Thursday, June 7

VISION

We understand performance as both an object of inquiry and as a lens through which to view the world. We are committed to a notion of process, both in understanding performance activity, and identities, cultures, and representation. We understand practice not only as an important counterweight to theory, but as a mode of inquiry in its own right. We focus on a broadly inclusive definition of historical and contemporary performance forms, including consciously staged performances in theater, dance, film, new media, ritual, political activism, public demonstrations, music and everyday performances in virtual and real life. We understand that studying performance is studying a way of doing, and that bridging the theoretical and the practical within disciplinary and transdisciplinary formations is a powerful means of enhancing both theory and practice.

Composed of four clusters of faculty interest –Cultures/ Ecologies, Embodiments, Interactive Medias and Text and History – the Graduate Group in Performance Studies engages students in ways of thinking about performance that are historically, politically, culturally, and rhetorically informed, using tools from theater studies, dance studies, anthropology, sociology, film studies, visual culture, linguistics, literary studies, ethnography, ethnomusicology, computer science, technocultural studies, religion, race and ethnic studies, critical theory, and cultural studies in addition to the emerging canon of performance theory. Students are accepted into the program to pursue their inquiry either through traditional scholarly methodologies (archival research, ethnographic practice, theoretical and historical inquiry) or through practice as research, in which students are engaged simultaneously in the process of creation and analysis.

EXECUTIVE, ADMINISTRATIVE AND AFFILIATED MEMBERSHIP

Current Executive and Administrator

Departments and Departmental Graduate Advisers

Affiliated Faculty

1) Current Executive, Cluster Contacts, and Administrators

Kriss Ravetto-Biagioli: Interactive Medias (ravetto@ucdavis.edu)

Seeta Chaganti: Chair, Designated Emphasis in Studies in Performance and Practice
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Maxine Craig: Embodiments (mbcraigemkrimmer@ucdavis.edu)

Lynette Hunter: Chair and Main Program Adviser (lhunter@ucdavis.edu)

Halifu Osumare: Cultures/Ecologies (hosumare@ucdavis.edu)

Jon Rossini: Text, Performance and History, and Admissions (jdrossini@ucdavis.edu)

Marian Bilheimer: Program Administrator (mlbilheimer@ucdavis.edu)

2) Affiliated Departmental Graduate Advisers

AfroAmerican and African Studies: Halifu Osumare (hosumare@ucdavis.edu)

Art History: Blake Stimson (bstimson@ucdavis.edu)

Art Studio: Annabeth Rosen (arosen@ucdavis.edu)

Classics: Emily Albu (emalbu@ucdavis.edu)

Comparative Literature: Archana Venkatesen (avenkatesan@ucdavis.edu)

Design: Susan Avila (stavila@ucdavis.edu)

English: Seeta Chaganti (schaganti@ucdavis.edu)

Music: Henry Spiller (hjspiller@ucdavis.edu)

Native American Studies: Beth Rose Middleton (bethrosy@gmail.com)

Religious Studies: Archana Venkatesen (avenkatesan@ucdavis.edu)

Technocultural Studies: Kriss Ravetto-Biagioli (Ravetto@ucdavis.edu)

Theatre and Dance: Lynette Hunter (lhunter@ucdavis.edu)

Women and Gender Studies: Maxine Craig (mbcraig@ucdavis.edu)

3) Affiliated Faculty:

Moradewun Adejunmobi, African and African American Studies, U Ibadan
 Inez Hernandez Avila, Native American Studies, U Houston
 Gina Bloom, English, U Michigan Ann Arbor
 Lawrence Bogad, Performance Studies, Northwestern U
 Seeta Chaganti, English, Yale U
 Xiaomei Chen, East Asian Languages and Cultures, Indiana U
 Elizabeth Constable, Women and Gender Studies, U California Irvine
 Lucy Corin, Creative Writing/English, Brown
 Maxine Craig, Women and Gender Studies, U California Berkeley
 Della Davidson, Theatre and Dance, U Arizona
 Joe Dumit, Anthropology, U California Santa Cruz
 Gail Finney, Comparative Literature and German, U California Berkeley
 Jaimey Fisher, German, Cornell
 Laura Grindstaff, Sociology, U California Santa Barbara
 Noah Gynn, French, Yale U
 Lynette Hunter, Performance Studies, Edinburgh
 Caren Kaplan, Cultural Studies, U California Santa Cruz
 Elisabeth Krimmer, German,
 Peter Lichtenfels, Theatre and Dramatic Art, Queen's U, Canada
 Sheldon Lu, Comparative Literature and Chinese, Indiana U
 Adrienne Martin, Spanish and Portuguese, Harvard
 Darrin Martin, Technocultural Studies, U California San Diego
 Luz Mena, Women and Gender Studies, U California Berkeley
 Zoila Mendoza, Native American Studies, U Chicago
 Colin Milburn, English, Harvard
 Elizabeth Miller, English,
 Halifu Osumare, African American and African, Hawaii at Manoa
 Bob Ostertag, Technocultural Studies,
 Lynn Roller, Art History, U Pennsylvania
 Annabeth Rosen, Art Studio, Cranbrook Academy of Arts
 Jon Rossini, Performance Studies, Duke U
 Scott Shershow, English, Harvard U
 Eric Smoodin, American Studies, U California Los Angeles
 Henry Spiller, Ethnomusicology, U California Berkeley
 Smriti Srinivas, Anthropology, Delhi U
 Blake Stimson, Art History, Cornell U
 Archana Venkatesan, Religious Studies, U California Berkeley
 Grace Wang, American Studies, U Michigan
 Hagnar Watenpaugh, Art History,
 Julie Wyman, Technocultural Studies, U California San Diego

THE STRUCTURE OF THE PROGRAM

The PhD in Performance Studies, which was inaugurated in 1997 and which has been running in its current form since 2003, is an interdisciplinary degree combining academic work that is theoretically and critically engaged with performance practice as research. The graduate group is highly supportive of PhD students, who are encouraged to build personal research areas with active mentoring and within a strong graduate culture. Students coming into the program work with outstanding faculty whose areas of expertise cover a wide range of historical periods, media and approaches to performance studies.

The PhD offers a mainstream focus on criticism, history and theory, and practice as research. 'Practice as research' (PAR) is a term that is coming into use around the academic world to describe challenging graduate, postgraduate and postdoctoral research and critical reflection into various areas of performance practice and media. Candidates who would like to emphasize the practice as research strand must have at least ten to fifteen years of experience in professional performance fields or with professional media experience. The strand of the PhD that focuses on criticism, history and theory has long roots in the faculty and University campus at Davis and continues to be the more popular option, and the PAR strand is developing and complementing its partner in exciting and energizing ways.

STUDENT PARTICIPATION IN GOVERNANCE

A student representative is elected each year to sit on the Executive Committee of the Program. Students are encouraged to channel concerns not only through the student representative but also through the Administrator and their First Year Adviser or Major Professor.

Each Department with a significant number of graduate students in the Program being advised by faculty of that Department, is encouraged to ask for a graduate representative on the faculty meetings of the Department. This is a departmental affair supported by the Program. Currently on the Department of Theatre and Dance has sufficient student numbers working with its faculty to warrant a student representative at faculty meetings.

FACULTY CLUSTERS WITHIN THE PROGRAM

The clusters present the four main areas of interest in developing Performance Studies within the range of research carried out by affiliated faculty. Each cluster of interests offers a possible way for a student to focus their studies. However many students choose to work across the cluster range, and with a wide variety of faculty.

- 1) Cultures/Ecologies
- 2) Embodiments
- 3) Interactive Medias
- 4) Text and History

1) CULTURES/ECOLOGIES

Performance and culture at the local, societal, national, transnational and global levels, including the interaction of humans and their material environments

The ecology of a given culture in performance terms (how it manifests and is maintained in process)

Ethnographies of performance

The interaction of culture and the environment

The influence of colonialism, postcolonialism, and neocolonialism on performance and culture

This cluster of interests is intended to speak to scholars who interrogate broader social processes beyond the individual, who chart the relationship of individuals to the environment, and who investigate performance in culture.

It will attract anthropologists, ethnographers, ethnic studies scholars and those studying the performative aspects of cultural symbols.

It will attract scholars of literature and languages dealing with issues of nationalism, state formation and other forms and organizations of power.

It will attract scholars working on the use and influence of space and the built environment including architects and urban planners.

It engages the process of thinking about the relationship between human performance and sustainability.

Cultures/Ecologies refers to the area of scholarly inquiry that engages human cultures and/or their social and material environments, either separately or in interaction through their interdependence. Research areas may encompass issues constituent of the following: the interdependence of globalization and cultural performance (such as how hip-hop youth culture has become transnational, interfacing with many discrete cultures across the globe); anthropological studies of performance, both traditional and contemporary, in world cultures (engagement of Victor Turner's self-reflexive paradigm of Anthropology as Theater in studying contemporary Indian pow-pows for example); ethnographies of specific performance art practices globally (for instance, a study of New York choreographers Eiko & Komo's work in relation to traditional Japanese Buddhism); ecological processes of environmental sustainability as models of new social behaviors (studies that might encompass a city's "green" efforts as a "scripted" choreography of efforts, linking theater devices to effective coordination of sustainable living in city planning); music, dance, and theatre, and rhetorical studies in relation to the "performance of real life" (studies of how race, gender, and/or sexuality are performed through enactments, subversions, and re-enforcements in the US); the interaction of culture and the environment as national performances (ambitious historical studies of how national cultures are invented and performed, and changed through policy, politics, and rhetoric---the "invention of tradition" paradigm); and many more. Cultures/Ecologies assumes "culture" as a learned collective process of becoming that engages the traditional past with the contemporary "new." This understanding of culture is augmented by the increasing awareness in the 21st century of our global environmental interdependence as what binds us beyond cultural differences. This perspective of culture and ecology allows critical engagement of decades-old paradigms of performance as well as emerging models of sustainability by creative, inventive graduate students interested in Performance Studies.

2) EMBODIMENTS

The relationship of bodies in performance and performative contexts past and present

Identity as and in performance

Embodied experiences of and in performance, sociohistorical, psychological, and physiological

Methods of representing, transforming, and taking a position through the body in performance and performative contexts

Models of understanding human interaction through performance

This cluster of interest might attract the work of individuals in theater, dance, and performance art as they discuss the experience of individual bodies in performance.

It is relevant to scholars of history, sociology and ethnic studies as they talk about identity as a performance and the performative elements of social and group identity.

It references the practical implications of embodied training that would have potential significance to psychologists, physiologists, biologists, individuals working with neurocognitive models, artist/practitioners, and exercise scientists.

It also deals with questions of representation and documentation of bodies in performance that will encompass scholars working in discursive fields such as literature and languages.

Finally, it attends to the full rhetorical situation of performance as an intersection of bodies, real or virtual, and may interest scholars in technocultural studies, those interested in human performance and ergonomics.

Embodiments embraces the presence of bodies within performance practice, as physiological, psychological, and virtual entities. Research in this space ranges from the phenomenological to the affective, from questions of identity politics as lived on the streets to the psychophysical experiences of a dancer on the stage. It involves the study of consciousness, situational politics, spirituality and activism. Though the body can be imagined as a metaphor for thinking about a relation to the world, this extends beyond the metaphorical to deal with the lived conditions of actual bodies both on stage and off in a wide range of performative situations. Categories such as race, ethnicity, sexuality, gender, ability, age, and class are placed in dialogue with performance and performativity to ask questions such as: How does one's identity shape one's social interactions? How is this reflected in performance? How does one perform an identity? How are bodies used, understood, and experienced in the process of performance? What are the relationships between bodies and rituals? How is a body trained and how does this manifest in performance? What cultural expectations attached by the self and others to the body? What is the reality of sensory experience and how can this be understood in performance? What are the physical and technological limits of the body? How do affect, joy, pain, fear, transform a body in the space of performance? What are the possibilities of the body as a work of art? How is the body used as a tool in performance? How does a performer experience her body? Using methodologies from linguistics, anthropology, psychology, sociology, linguistics, rhetoric, theater, dance and other ways of thinking about performance, Embodiments explores the possibilities of bodies in process, in action, in performance.

3) INTERACTIVE MEDIAS

A study of the specific modes, forms, effects and interactions of various media including embodied media: film, photography, the visual arts, radio, television, music and sound, digital media, human and animal bodies, the internet, and the printed word

Mediated social performances and communications in their historical and theoretical contexts

Ethnographic documentation of media audiences including models of readership and spectatorship

Formal and philosophical approaches to media analysis, the construction of cultural hierarchies and taste, modes of production

Historically-based examination of critical junctures in the histories of media and technology

This cluster of interest might attract the work of scholars working in a variety of media including graphic artists, creative writers, sound and new media artists, documentary film makers, and those who study a range of media forms including faculty in Theatre and Dance, English, Film Studies, Technocultural Studies, Languages, and Ethnic Studies.

It is relevant to historians, political scientists and sociologists attending to issues of mediated representation as well as scholars of communication studies.

It asks questions about identity and spectatorship that will speak to scholars of gender, race and ethnicity, as well as those focused on community formation.

It allows for an interrogation of various forms of media as genres of performance.

The comparative axis of Performance Studies examines the mobilization of both disembodied and embodied media (including posthuman and cyborg bodies) within and across cultures (anthropological and aesthetic) in different times and spaces. In our contemporary context, new digital media and the internet are rapidly transforming modes of citizenship, social engagement, and political activism. But media transformation and cultural change have a long history. Media have always re-shaped modes of perception, subjectivities, identities, and political engagement. New radio and film technologies re-shaped political participation in 1930s and 40s Europe, just as amateur video productions are changing vernacular culture in contemporary Nigeria. The Interactive Medias cluster examines diversely mediated social performances and communications within a deep historical and critical framework. The critical perspectives entail a rigorous understanding of formal and philosophical approaches to media analysis, models of readership and spectatorship, the construction of cultural hierarchies and taste, the ethnographic documentation of media audiences and an understanding of modes of production. Thus, the theories, practices and methodologies of comparative media complement a historically-based examination of landmark, or critical, junctures in the histories of media and technology. From this core component comprising theories and histories of comparative medias, students can elect to specialize in a range of comparative media research and practice under the guidance of UC Davis faculty.

4) TEXT AND HISTORY

The Text and History cluster within the Performance Studies program focuses on the history of the production and reception of dramatic texts and performance practices. It situates performance texts in political, social and historical contexts in transcultural settings, from the ancient, to the early modern and the contemporary world. It also theorizes the issues raised around performance that took place in an historical past.

Approaches in relationship to performance include:

- Historical study of the people who create and the audiences that take part in performance
- Theoretical approaches and methodologies to performance and performance studies, including changes in theories of performance, and the use of performance studies' theories to think about the construction of the historical past
- Phenomenological analysis of the changing spatial and temporal dimensions of performance
- Textual, literary and rhetorical exploration of theatrical and performance texts in a wide range of media.

Examples of faculty and student research areas:

- exploration of production history through archives of theatre and performance spaces relating to the San Francisco Mime Troupe
- religious ritual from the medieval to modern period as central to defining the role and position of women
- Sixteenth and seventeenth century English drama, theater history, performance of games, masculinity, sound studies.
- Modern Chinese drama, film, television drama, political theater, street theater, women's theater, comparative literature, literary theory, cultural studies, and performance studies.
- Medieval and early modern French literature, theater, and culture. Ethics and politics in fifteenth- and sixteenth-century farce; medieval romance, Molière, and the Theater of the Absurd.
- Twentieth-century American composers and the mythology of the American West; eighteenth- and nineteenth-century aesthetics, reception history, and representations of music in literature.
- Nineteenth- and early-twentieth-century British literature, culture, and politics; gender studies; film and visuality; print culture and media studies; late-Victorian dramatic revival and the socialist movement; Shaw, Wilde and Ibsen.
- Early modern Spanish literature and drama: drama as textual, cultural and performative practice; theatrical spaces and playhouses; Golden Age comedia studies; history of Spanish theater; transatlantic drama
- Ancient Mediterranean art; Greek theater; Greek and Roman cult practice; religious ritual as performance.
- Early modern and modern Islamic Art and Architectural History, urban history, theory of architectural preservation, and architecture and gender

- Modern European and American drama, Theory of drama and performance, History of American cinema, Family trauma in contemporary American film
- Gender and film studies, the history and representation of violence and warfare, German literature and culture from the eighteenth century to the present
- Medieval cartography; classical receptions; film and the classical world
- poetic and visual representations of dance in the late Middle Ages; their role in the modern construction of medieval studies

CURRICULUM

- 1) Overview:
 - a) Teaching Training
 - b) Teaching Requirement
- 2) Performance Studies Required Core Courses: 16 units required
- 3) Core Option courses in Performance Studies: PFS259
- 4) Elective courses throughout the Graduate Group
- 5) PFS 290, 270A-C, and 299/298 Courses
- 6) Foreign Language Requirement
- 7) Designated Emphases
 - a) What is a Designated Emphasis (DE)?
 - b) The Program Designated Emphasis in Studies in Performance and Practice
 - c) The program affiliation to further Designated Emphases

1) Overview

The PhD in Performance Studies is a four-year program. In the first two years of study, students develop an understanding of performance by drawing from a range of regular course offerings in the field to identify, explore, and define a field or fields of research. Students are required to complete at least four core courses out of five. Each individual program is then built from seminar and/or practice as research courses, as well as independent or group studies, in consultation with the First Year Adviser or the Major Professor. Students are required to complete a minimum of 60 units before taking the qualifying examination. No more than 12 units may be taken below the graduate level unless specifically approved by the PhD graduate program adviser.

All students are required to have a good reading knowledge of a language other than English; ideally, this language should be one relevant to the field of dissertation research. This requirement should be passed by the end of the second year of study, and must be passed before the student will be approved to take qualifying examination. Students passing the language requirement with course work taken at another institution must demonstrate that this course work is sufficiently recent to demonstrate a useful working knowledge of the language for scholarly purposes.

a) Teaching Training

As part of a funded program of study, students may be required to accept a teaching appointment for at least one year. This requirement may be waived in individual cases by petitioning the Graduate Group Main Adviser. Students are not required to accept teaching appointments if they are not receiving commensurate support in the form of a teaching assistantship or other funding. The University offers several courses to train Teaching Assistants. Students have to take one of these courses during the first term of their first year, and are encouraged to take on further

training sessions throughout their PhD program.

b) Teaching Requirement

Graduate students are normally limited by University policy to 15 quarters of contracted employment.

In order to be appointed or reappointed, graduate students must be in good academic standing and must be progressing satisfactorily toward the doctorate. Good academic standing includes maintaining a grade point average of at least 3.0 on the 4.0 scale. The Graduate Studies Division restricts graduate student employment at the University to 50% time.

2) Performance Studies Required Core Courses:

16 units required (including PFS200)

- PFS200: Methods, Materials and Performance Research (4 units)
- PFS265: (at least 3 of the following 4)

PFS200: Methods, Materials and Performance Research (4) Seminar--3 hours; term paper. Essential research tools in theatre and related fields; bibliographies, primary sources; methods of evaluating and presenting evidence; delineating research areas in the field; current debates; researching, shaping and presenting oral and written paper.

PFS265a: Modes of Production (4) Seminar--3 hours; term paper. Comparative Media course

- Introduces students to the literature of performance production in a variety of media: theatre, dance, film, video, computer-based, looking at cultural, aesthetic, rhetorical and political theory. May be repeated

PFS265b: Signification and the Body (4) Seminar--3 hours; term paper. Embodiments course

- 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 body mechanics, the body and social behavior, body movement and theories of rhetoric, historical theories of body and soul. May be repeated.

PFS265c: Performance and Society (4) Seminar--3 hours; term paper. Cultures/Ecologies course

- Introduces students to the role of performance (broadly defined), in everyday life, sociopolitical negotiation, identity, social movements, the media, the environment, the state, transnational and glocal sites. Material will differ depending on instructor, but topics might include presidential elections, performative aspects of medicine and law, religious ritual, ecological activism, among others. May be repeated.

PFS265d: Theory of Performance Studies (4) Seminar--3 hours; term paper.-
Performance Studies is a new discipline, growing out of several others including history of theatre and dance, anthropology and ethnology, linguistics, sociology, cultural and technological studies. There is a very substantial field of theory, history and criticism that has developed, which is integral to the understanding and development of performance research generally. 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. May be repeated.

3) Core Option courses in Performance Studies: PFS259

These vary with individual faculty and from year to year
They have included courses such as:

- 'Feminist Theory and Performance' (Hunter)
- 'Postcolonial Performance' (Cabranes Grant)
- 'Identity issues in Performance' (Rossini)
- 'Film and the Performance of Race in the USA' (Wilderson)
- 'Theatre as Performance in the Twentieth Century' (Lichtenfels),
- 'Experimental Documentary' (Wyman)

4) Elective courses throughout the Graduate Group include but are not limited to:

- African American and African Studies
- AAS155A African American Dance and Culture
- Art History
- 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
- Art Studio
- ART290 Seminar
- ART299 Individual Study
- ART401 Museum Training: Curatorial Principles
- ART402 Museum Training: Exhibition Methods
- East Asian Languages and Cultures
- CHI103 Modern Chinese Drama
- Communication Studies
- CMN201 Perspectives on Strategic Communication
- CMN220 Persuasion Theories
- CMN230 Theories of Social Interaction
- CMN231 Theories of Interpersonal Influence

Comparative Literature

COM210 Topics and Themes in Comparative Literature

Cultural Studies

CST 212 Studies of Rhetorics and Culture

CST214 Studies in Political and Cultural Representation

Critical Theory

CTR200B Nietzsche and the 20th Century

Theatre and Dance

DRA221A Advanced Acting

DRA224 Design Series Lighting, Costume, Sets

DRA250 Modern Theatre

DRA251 Scoring and Scripting

DRA252 Space, Place and Time

DRA255 Composing

English

ENL161A Film History I

ENL161B Film History II

ENL162 Film Theory and Criticism

ENL233 Problems in American Literature

ENL262 Sexuality and Temporality

Exercise Science

EXS201 Exercise Cardiorespiratory Physiology

EXS206 Exercise Metabolism

EXS227 Techniques in Biomechanics

Film Studies

FMS 124 Special topics in US film history

FMS 127 Film Theory

FMS176A Classic Weimar Cinema

French

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

German

GER241 The German Drama

Italian

ITA115C Italian Drama from Machiavelli to the Enlightenment

ITA120B Italian Literature of the Twentieth Century: Poetry and Drama

ITA150 Studies in Italian Cinema

Music

MUS210A Ethnomusicology

MUS210B Theory

MUS210C Historical Musicology
 MUS221 Topic Seminars
 MUS222 Topic Seminars
 Native American Studies
 NAS125 Performance and Culture Among Native Americans
 NAS188 Native American Literature in Performance
 NAS224 Performance in the Americas
 Performance Studies
 PFS259 Contemporary Performance
 PFS259 Feminist Theory and Performance
 PFS259 Experimental Documentary
 PFS259
 PFS265A Modes of Production
 PFS265B Signification and the Body
 PFS265C Performance and Society
 PFS265D Theories of Performance
 Spanish
 SPA257 Spanish Literature of the Renaissance and Golden Age: Drama
 Technocultural Studies
 TCS 101 Experimental Digital Cinema
 TCS 125 Advanced Sound Performance
 TCS151 Topics in Virtuality
 TCS 152 New Trends in Technocultural Arts
 TCS 153 Innovative Soundtracks
 TCS 20XReading New Media Through Sound

Independent and Group studies may be taken with any Faculty member of the Department subject to availability (patterns of leave, administrative responsibilities and so on).

5) PFS 290, 270A, 270B, 270C and 299/298 Courses

The PFS290 course is strongly recommended (soon to be required) for all students in the first two years of the program. It involves attendance at eight campus lectures/seminars/events, of which at least four should be connected with the Performance Studies Program, and about which short reports need to be written up and submitted to the student's First Year Adviser or Major Professor. Students receive 4 units of 298 credit for this course, normally credited in the spring quarter of the year. Students may arrange 299 (independent study units) or 298 (group study units) with individual instructors, on the advice of their First Year Adviser or Major Professor. The process for requesting these units is simple: approach the instructor in question and ask them if they would be willing to undertake a 299 or 298. Students are advised carefully to prepare for this request by clarifying as much as possible what they hope to achieve by such work.

The PFS270 range is specifically for students who are preparing for their Qualifying Examination and would like an intensive course involving substantial reading and writing for 270A and 270B, and substantial practice/laboratory work and writing for 270C. The difference between a 270 and a 299 is not only the purpose of the course, but a much higher expectation of time for preparation, work and contact between the student and the instructor, usually equivalent to a standard graduate course.

6) Foreign Language Requirement

Particularly because of the intercultural and transcultural emphasis for study in the department, all students are required to have a fluent reading knowledge of a language other than English; ideally, this language should be one relevant to the field of dissertation research. Students may satisfy this requirement either by passing an upper-division or graduate course in the language with a grade of B or better, by passing the Graduate School Foreign Language Test with a score to be determined by the department, by passing a reading test in the language arranged by the PhD Program Faculty, or by being assessed as fluent by a speaker of the language. The 'reading test' arranged by the PhD Program Faculty consists of: an article in a foreign language (15-20pp) that the student summarizes in English (2-3pp), plus roughly 400-700 words of detailed translation from a primary text relevant to the student's area of study. Both pieces are chosen by the student in consultation with the Major Professor or Adviser; the test is open book over 4 hours at an agreed upon time; the assessment, by a faculty member with knowledge of the foreign language, should reach upper level undergraduate language acquisition standard.

This requirement should be passed by the end of the second year of study, and must be passed before the student will be approved to take qualifying examination. Students passing the language requirement with course work taken at another institution must demonstrate that this course work is sufficiently recent to demonstrate a useful working knowledge of the language for scholarly purposes.

7) Designated Emphases

- a) What is a Designated Emphasis (DE)?
- b) The Program Designated Emphasis in Studies in Performance and Practice
- c) The program affiliation to four further Designated Emphases

a) What is a Designated Emphasis (DE)?

Graduate students in certain Ph.D. programs may participate in a Designated Emphasis, a specialization that might include a new method of inquiry or an important field of application which is related to two or more existing Ph.D. programs.

The Designated Emphasis is awarded in conjunction with the Ph.D. degree and is signified by a transcript designation; for example, "Ph.D. in Performance Studies with a Designated Emphasis in Critical Theory." Programs approved as Designated Emphases include: African American and African Studies; Classics and the Classical Tradition; Computational Science; Critical Theory; Economy, Justice, and Society; Feminist Theory and Research; International Nutrition; Native American Studies; Reproductive Biology; Second Language Acquisition; and Social Theory and Comparative History.

Benefits of a Designated Emphasis Program

Students who participate in a Designated Emphasis program benefit in several ways:

- Coursework for the Designated Emphasis provides analytical tools that enhance their research.

- The D.E. accords graduate students the opportunity to network with students and faculty across the UC Davis campus, thereby providing a larger audience for their research and work and increasing access to information about career opportunities.

- D.E. students have a larger pool of professors to draw from when forming their qualifying examination and dissertation committees.

- Because of their additional training, D.E. students are competitive for teaching assistant and associate-in positions in the relevant program.

- D.E. students are more competitive in the academic job market.

b) The Program Designated Emphasis in Studies in Performance and Practice

Faculty Contact: Lynette Hunter (lhunter@ucdavis.edu)

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. The field of Performance Studies is inherently interdisciplinary and collaborative, and interacts closely with new media. Its roots lie in 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 process, situated learning, embodied knowledge, and the interaction and interplay of theory and practice, performance studies has defined ways of looking at, interpreting and interacting with actual human agents and their mediation.

Critical approaches in the field of Performance Studies include 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, film studies, environmental studies and many other areas.

The DE in Studies in Performance and Practice offers students who want to focus on process, 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

The goals of the Designated Emphasis are
 to provide graduate students with a set of strategies for thinking about how performance theory and practice can interact
 to encourage students to develop ways of recognizing and acting upon embodied knowledge
 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'
 to develop the students' capacity for interdisciplinary thinking through practical application, critical analysis and theory.

Courses

The required courses are DRA200, one of DRA265a-d, and at least two other courses given by faculty who are affiliated with the Designated Emphasis

Assessment

Many students involved in courses that look at material that is 'in process' will produce conventionally assessable work in formats appropriate to the different disciplinary areas in which they take a course (for example: the essay). At the same time, some work will also take place in practical projects or the production of portfolio work.

c) The program affiliation to four further Designated Emphases:

- Designated Emphasis in African American and African Studies

Faculty Contacts: [Halifu Osumare](#) , [Milmon Harrison](#)

The African American Studies Research Cluster engages in an exploration of the ways in which the discipline of African American Studies is central to many of the current discourses concerning globalization, contemporary American religion, politics, post-colonial theory, and literary criticism. As a group, we investigate how the African American experience has been and continues to be central to U.S. history, politics, culture, and even international relations. Our areas of study include not only the complexities of what has recently been called the “racial stalemate” in America, but also the vital contributions of African American expressive culture, including music, dance, religion, literary, and popular cultural styles. The research cluster allows faculty and graduate students to jointly develop cutting-edge research questions and inquiry into some of the most vital and vexing questions of our American history and contemporary times.

The Designated Emphasis in African American and African Studies will increase students' understanding of the breadth of past and present research in the subject areas of African American and African Studies. It will also provide the institutional means by which students and faculty already working on areas of inquiry touching upon African American and African Studies can be channeled or concentrated together for interaction and collaboration extending beyond their respective regional homes across the UC Davis campus.

- Designated Emphasis in Critical Theory

<http://crittheory.ucdavis.edu/FrontPage>

The DE in Critical Theory at UC Davis provides doctoral students a double opportunity: to participate in interdisciplinary seminars focusing on the rich tradition of critical thought, both ancient and modern; and to add a formal credential in critical theory to their degrees. Our faculty, drawn from various affiliated programs in the humanities and social sciences, offer a wide range of expertise across multiple historical periods and theoretical approaches. Our seminars bring together students and faculty from across this broad disciplinary spectrum, providing a rare opportunity to compare perspectives, and to interrogate the fundamental axioms and principles of social, political and cultural practice.

We are united by no single set of presuppositions but, rather, by a shared commitment to close reading, rigorous thinking and the pursuit of what Marx famously calls "a ruthless critique of everything that exists." We accordingly understand critical theory not as a static canon, nor as a merely academic exercise, but as a robust, ongoing engagement with texts, institutions, the polis, and the world.

- Designated Emphasis in Native American Studies

<http://nas.ucdavis.edu/site/de/>

The Native American Studies Department at UC Davis offers a Designated Emphasis in Native American Studies (DENAS). Currently graduate students in Comparative Literature; Psychology; Spanish; Performance Studies; History; Sociology; and Anthropology can enroll in the DENAS. If you are interested in being admitted to the Designated Emphasis in Native American Studies, but your graduate program/department is not affiliated, see the DENAS Chair.

The Designated Emphasis in Native American Studies affords graduate students in affiliated programs the opportunity to supplement their Ph.D. in a given discipline with a specialization in Native American Studies. A doctoral student in good standing may seek admission to the DE in Native American Studies. Students in affiliated Ph.D. programs who complete the requirements of the DE will have this noted on their transcripts and their Ph.D. diploma will note the “Ph.D. in ____ with Emphasis in Native American Studies.”

At UC, Davis, the Native American Studies Department focuses hemispherically upon the indigenous peoples of the Americas, that is, upon the peoples, nations, tribes, and communities whose ancestors have lived in North, Central and South America from earliest times. Native American Studies is interdisciplinary in its scholarly approach to the world of American Indian peoples, offering a comprehensive and comparative perspective. This unique hemispheric approach includes attention to the increasing dislocation and diaspora of indigenous people throughout the Americas, and calls upon the authority of Native intelligence (Native voices, Native texts) in all its forms and manifestations to address the issues that concern Native peoples, including the creative strategies for continuance they have developed over the centuries.

- Designated Emphasis in Feminist Theory and Research

<http://wms.ucdavis.edu/de.html>

The Women and Gender Studies Program at UC Davis offers a Designated Emphasis in Feminist Theory and Research. Currently graduate students in the following fourteen affiliated Ph.D. programs are eligible to participate: Anthropology, Comparative Literature, Cultural Studies, Education, English, French, German, Geography, History, Native American Studies, Performance Studies, Psychology, Sociology, and Spanish.

The Designated Emphasis in Feminist Theory and Research affords graduate students in affiliated programs the opportunity to augment their Ph.D. in a given discipline with a specialization in Feminist Theory and Research. Typically a doctoral student in good standing may seek admission to the Designated Emphasis in Feminist Theory and Research and enroll in Designated Emphasis in Feminist Theory and Research courses.

Those students in affiliated Ph.D. programs who complete the requirements of the Designated Emphasis will have this noted on their transcripts and their Ph.D. diploma will note the Ph.D. in X with Emphasis in Feminist Theory and Research.

Feminist theory and research examines the complex ways in which gender always forged in relation to race, class, sexual, and national identities has organized language, identities, traditions of knowledge, methodologies, social relations, organizations, economic

systems, and every facet of culture. In making gender a central category of analysis, feminist scholarship engages such questions as: the relationship between language and institutions, the nature of social power and historical agency, heteronormativity, the relationship between gender and nation, alternative sexualities, and gender and representation.

Feminist scholarship tends by nature to be interdisciplinary. Indeed it is feminist scholars who laid some of the groundwork for such interdisciplinary formations as the new ethnography, new historicism, and cultural studies

Feminist theory and research are among the most exciting and powerful forces in academic research and intellectual life today. Students with the D.E. demonstrate additional training that is attractive to employers inside and outside of the academy.

5) Designated Emphasis in Writing, Rhetoric and Composition

Faculty Contact: Carl Whithaus (cwwhithaus@ucdavis.edu)

[http://writing.ucdavis.edu/programs-and-services/Designated Emphasis in Writing Rhetoric and Composition Studies/](http://writing.ucdavis.edu/programs-and-services/Designated_Emphasis_in_Writing_Rhetoric_and_Composition_Studies/)

The Designated Emphasis (DE) in Writing, Rhetoric, and Composition Studies (WRaCS) offers PhD students in affiliated programs the opportunity to prepare for leadership roles in writing and rhetoric research, teaching, and program administration. Drawing on recent work in cultural studies and rhetoric, the WRaCS DE is a program where students can explore the intersections of theory and practice and consider how multimodal forms of composition (visual, audio, textual/linguistic, and gestural/bodily) are shaping performance. The study of how social, technological, and cognitive factors impact composing processes is vital for understanding how writers, designers, directors, and others work in traditional spaces as well as in emerging digital environments.

PhD graduates in affiliated programs will find that a Designated Emphasis in Writing, Rhetoric, and Composition Studies opens up positions at universities, colleges, and community colleges, research foundations, and international corporations that are looking for expertise in writing and rhetoric. This designated emphasis provides doctoral students with both theoretical and practical knowledge focused on pedagogy, program administration and research. Graduate students in this DE are encouraged to make connections between writing and performances found in diverse spaces including the stage, digital and online environments, schools, workplaces, galleries and other sites of cultural work.

CURRENT STUDENTS: Information and Forms

See under Info for Students on the Performance Studies website

- 1) Information: a) Office of Graduate Studies
b) Performance Studies Program
- 2) Deadlines a) Office of Graduate Studies
b) Performance Studies Program
- 3) Normative Time to Degree
- 4) Financial Assistance
- 5) Intercampus Exchange]

1) Information

Office of Graduate Studies (OGS) information

Information For Degree Candidates: <http://gradstudies.ucdavis.edu/forms/index.html>

(this includes: Preparing and Filing your Thesis)

OGS Handbook:

<http://gradstudies.ucdavis.edu/students/handbook/index.html>

Please visit the website of the Office of Graduate Studies (OGS) for information on:

Fellowships and other Financial support
 QE External committee membership
 Application for filing fee
 In Absentia/PELP
 Intercampus Exchange
 Normative Time and Residence Requirement
 Parti-time Study Status
 Reconstitution of Committee Membership
 Variable Unit Change Petition
 Designated Emphasis application

Program information and forms

Dissertation Guidelines
 Dissertation Prospectus
 Performance as Research Guidelines
 PhD Submission Checklist
 Preparation for Qualifying Examination Form: due June
 Qualifying Examination
 Qualifying Examination Procedures
 Student Handbook

2) Deadlines:

a) Office of Graduate Studies Deadlines and Calendar

<http://gradstudies.ucdavis.edu/students/calendar.html>

see especially: Dissertation Filing Date
Internal Fellowships: January 15th
Travel Awards

b) Program Deadlines:

Quarterly Registration: by beginning of first week of class in quarter
Following Year TA/GSR positions: January 15th
First Year Examination: The first Monday of the third quarter examination week
Major Professor Resolution: end of the third quarter of the first year
Qualifying Examination Committee Resolution: six months before the QE examination – usually the end of the second year
Dissertation Committee Resolution: six months before the QE examination – usually the end of the second year

3) Normative Time to Degree

In the Graduate Group in Performance Studies the normative time for a student who enters the program to complete is 4-5 years. Students usually complete the Qualifying Examination in the first quarter of the third year of the degree program.

4) Financial Assistance

Teaching Assistantships

A limited number of teaching assistantships are available to qualified students. The current rate (2009-2010) for a teaching assistantship at 50% time (the normal load) is \$16,637.00 per academic year. In addition to this salary, TAs receive a substantial partial fee remission.

Students who wish to be considered for teaching assistantships should complete and return the application as early as possible, but in no case later than January 15th.

Scholarships and Fellowships

University scholarships and fellowships are available to students with exceptional academic qualifications. Applications will be available as part of the online application process and must be submitted, along with all other parts of the application, by January 15th. U.S. Citizens must also complete the [FAFSA](#).

Other Financial Aid

Information concerning grants, loans, and work-study assistance is available from the [Financial Aid Office](#). Inquires concerning housing costs and availability should be directed to [Student Family Housing](#) or the [Community Housing Office](#).

Please see:

Internal Fellowships:

http://gradstudies.ucdavis.edu/ssupport/internal_fellowships.html

External Fellowships:

http://gradstudies.ucdavis.edu/programs/external_fellowships.cfm

Resources for Obtaining External Support:

http://gradstudies.ucdavis.edu/ssupport/search_engines.html

5) Intercampus Exchange Program

A graduate student registered on any campus of the university may become an intercampus exchange student with the approval of the graduate adviser, the chairperson of the department or group on the host campus and the dean of Graduate Studies on both the home and the host campuses.

An intercampus exchange student has library, health service and other student privileges on the host campus, but is considered a graduate student in residence on the home campus. The grades obtained in courses on the host campus are transferred to the home campus and entered on the student's official graduate transcript.

Application forms may be obtained in Graduate Studies and must be submitted five weeks before the beginning of the quarter in which you wish to participate in the program. Petitions received after the first day of the quarter will not be processed.

6) How to get a Library Card

Applications for library privileges may be made at the circulation desks in Shields Library, the Carlson Health Sciences Library, the Blaisdell Medical Library, or the Physical Sciences & Engineering Library. Requests for renewal of library privileges may be made either in person, by email or by phone to your home library. Privileges for unaffiliated borrowers are not issued at all locations. Current faculty, staff and students may also [register online](#).

Photo identification and verification of status or payment must be presented when registering. A current government-issued photo ID is required. See [Library Privileges](#) section below for application procedures and privileges available to different types of borrowers. All borrowers must present a valid library card each time an item is checked out or renewed.

Library privileges are not transferable. Only the individual named on the library card can use the card.

Authorization cards, which allow borrowing by proxy, may be issued to Davis Campus faculty and disabled staff and students. Please see section on [Proxy Cards](#) for more information on proxy card eligibility.

DEGREE PROGRESSION

In Brief:

Action	Deadline
First year exam	Year 1, Exam week 3 rd quarter
First year review	Year 1, 3 rd quarter
Assignment of Major Professor (MP)	Year 1, 3 rd quarter
Discussion with MP about dissertation development, QE reading lists, and constitution of committees	Year 2, 1 st quarter
Constitution of QE and Dissertation committees	Year 2, 3 rd quarter
Preliminary form of reading lists submitted to the QE Committee	Year 2, During 2 nd quarter
Outline proposal for dissertation area	Year 2, 3 rd quarter
Final form of reading lists submitted to the QE Committee	Year 2 4 th week, 6 th quarter (approved by the 10 th week)
Second year review	Year 2, 3 rd quarter
QE application forwarded to OGS	Year 3, Beginning of the 1 st quarter
Dissertation prospectus submitted to the QE committee	Year 3, 2 nd week, 1 st quarter (approved by the Executive Committee by 4 th week)
Written QE takes place	Year 3, 9 th week, 1 st quarter
Oral QE takes place	Year 3, 10 th week, 1 st quarter
Typical completion of the dissertation	Year 4, 3 rd quarter

Progression

In general progression takes the following path:

When students enter the program they are mentored by a First Year Adviser suggested by the PhD Program Faculty.

At the end of the first year students are reviewed by the PhD Program Faculty and decide, in consultation with Faculty, upon a major professor (who may be the same as their First Year Adviser) This review consists of:

- a take-home examination covering any required courses offered that year
- a statement of purpose
- performance in seminars.

Students holding a BA and admitted to the MA Program may apply to progress to the PhD upon successful completion of the First Year Review.

During the second year students need to work carefully and consistently toward preparing for their Qualifying Examination (QE) and Dissertation Prospectus.

Preliminary discussion with their Major Professor should occur as soon as possible, and through the second year 299, 298 and 270 courses should be arranged. By the end of the second quarter committee membership for both the QE and the Dissertation committees is normally well in hand, and formalized by the end of the year.

At the end of the second year, the PhD Program Faculty meet to carry out an advisory review. This review considers:

- the student's performance in coursework
- a preliminary reading list for the qualifying examination
- an outline draft of the dissertation prospectus.

In the fall quarter of the third year, students present the dissertation prospectus to the PhD Program Faculty for approval, and take the Qualifying Examination.

On passing the qualifying examination, students are formally eligible for Advancement to Candidacy, and write the dissertation.

The First Year

First Year Advisor is assigned to the student by PhD Main Program Advisor (MPA). This faculty member is usually the faculty member organizing the ongoing support for the student.

Students complete DRA200 and usually one or two of 265 a,b,c or d, in the first year of study. Depending on individual undergraduate training, students may also be required to take undergraduate coursework in "traditional" fields of performance studies not emphasized in the PhD program; in this case, work extending the undergraduate syllabus will be devised in consultation with the faculty member giving the course. In the first year, students normally take a majority of graduate seminars, an advanced undergraduate course, and one individual study course. Students are also expected to complete at least one PFS259 course in the first year.

At the end of the first year of study, all students submit a list of three names of faculty with whom they would like to work as a Major Professor. The MPA attempts to match students with their preferred faculty member, keeping in mind that faculty also have commitments to other students and interruptions caused by, for example, sabbatical leave.

During exam week of the third quarter students write an examination covering any required courses offered that year (i.e. DRA200, and one or two of 265 a,b,c or d, or substituted courses). This examination is take-home, and students are given 24 hours in which to return the examination, submitting approximately 4000 to 5000 words (approximately 15-20 pages). All students taking the exam will take the exam on the same day. The exam is graded pass/fail, and is read by three members of the Program Faculty prior to the first-year review meeting.

First Year Review

In the spring of each year, the PhD Program Faculty meet to assess the performance and progress of first-year students in the program. Three members of the Program Faculty will read the first-year examination and each reader will submit a written report and vote (pass/fail) on the examination in advance of the meeting. This examination forms an important part of the material discussed as part of each student's

first-year review. Each student also submits a short statement of purpose (approx. 1500 words) which has two functions:

- 1) it indicates the area of practice as research a PAR student would like to undertake during the second year
- 2) it identifies the potential field of dissertation research, and
 - outlines the steps (problems, course work, fields) to be taken in the second year toward writing the dissertation prospectus, and
 - considers progress toward that goal made in first-year course work.

These materials and the student's grades form the basis of the review, a meeting at which the PhD Program Faculty assess each student's overall performance in the program and make a recommendation for the student's continuation or dismissal. Normally, students continuing in the program must pass the first-year exam, maintain at least a 3.5 GPA in graduate-level course work, and present a cogent account of future plans in the personal statement. Students who do not meet all of these standards may be considered to have entered unsatisfactory work. The Program Faculty will also take this opportunity to make specific recommendations to each student regarding his/her progress and objectives for the coming year.

At this time, if it has not already been established, the student will agree with the MPA upon a major professor on the basis of their statement of purpose.

Should there ever be an irreconcilable breakdown of communication between the student and the Major Professor, the Individual Adviser in the Department (where relevant) or the MPA, should be consulted by both student and faculty member, and a different Major Professor agreed upon.

The MPA informs the student in writing of the recommendations, and informs the assigned major professor and practice as research tutor in the relevant cases (with a copy to Graduate Program Administrator).

The Second Year

In the second year, students complete the final two required courses within the program (from the PFS265 range), at least one further PFS 259 course, continue to take formal seminars, group and individual study courses in their fields of research, and begin framing the dissertation. Students are not examined on the final two required courses, but will be expected to submit either an essay or other appropriate documentation for assessment.

Students also often undertake one course in practice as research; this is taken either by attending an MFA course, or as an independent study working with an appropriate member of Faculty, in which latter case students are encouraged to ally the study to one of their on-going courses. The practice as research should consist of documentation of practical work related to performance, a journal of the process of the production, and a critical evaluation of work.

Student and Major Professor establish the Qualifying Examination and Dissertation committees. Discussion usually starts in the fall quarter of Year Two. The student is expected to contact potential committee members about their willingness to sit on the committee(s), and to suggest possible 270 courses that will take place over the winter and spring quarters to prepare for the Qualifying Examination. The committees

need constituting by filling in paperwork with the Program Administrator, by the end of the spring quarter of the second year, and must be constituted no later than week three of the Fall quarter of the third year, in order to put the approvals process into motion.

Students must submit reading lists for the qualifying examination (see below) by the end of the Spring quarter; these should consist of between 20-30 books and/or articles for each paper, and primary texts. Students should also prepare an outline draft of the dissertation prospectus, to submit to the review meeting at the end of the Spring quarter.

Students are required to complete the language requirement by the end of the second year of study. Please see 'Foreign Language Requirement'. Precisely how the language component is fulfilled is up to the major professor, and the decision should be communicated to the MPA.

Second Year Review

The Program Faculty meeting at the end of the Spring quarter receives the student's grades, the preliminary reading list for the qualifying examination, and the outline draft of the dissertation proposal, form the basis of the review of the student's second year work. The Program Faculty will take this opportunity to give general advice to each student regarding her/his progress and objectives for the coming year. The MPA informs each student in writing of her/his performance (with a copy to the Program Administrator), and the Program Faculty's advice, and the major professor schedules a meeting with the student to discuss the review.

Third and Fourth Years

During the first quarter of the third year of study the student submits the dissertation prospectus and takes the qualifying examination. The Prospectus forms the focal point of a 60 to 90 minute discussion of the research project that takes place immediately after the qualifying examination. The examination may be repeated once. The remainder of the third year and all of the fourth year the student pursues the dissertation. Students enroll for up to 12 units of 299d work with their major professor, and may take other courses. They are encouraged to present the findings of their research to the faculty, to fellow students, and at professional meetings.

Students normally take an independent study courses of 4 units to prepare for the qualifying examination and the dissertation prospectus in the first quarter of their third year. Students will typically meet with their major professor once a month, and with the MPA once a quarter.

Third and Fourth Years IN DETAIL

A Qualifying Examination: Overview, Guidelines with Schedule

B Dissertation: Preparation, Prospectus, Completion

A: QUALIFYING EXAMINATION

- 1) Overview
- 2) Guidelines with Schedule: Preparation and Procedures

1) Qualifying Examination Overview

During the Fall quarter of the third year, students generally work toward their qualifying examination and produce the full prospectus for their dissertation by registering for independent study credits and PFS 270 courses. The qualifying examination should be taken by the end of the first quarter of the third year of study; students who do not meet the deadline without the approval of the Main Program Adviser (MPA) will be regarded as making unsatisfactory progress. In compliance with the University's nine-quarter rule, students must take their qualifying examination by the end of the third quarter of their third year to remain eligible for academic appointments.

The examination fields should cover reading lists, normally submitted by the end of the third quarter of the second year, and in final form no later than the first week of the Fall quarter, for at least one major pedagogical area in the discipline apart from that covered by the dissertation, as well as reading lists in 2-4 fields that provide the critical, theoretical, performance and/or historical contexts of the dissertation. One way of thinking about this is that one paper covers advanced research in your field appropriate to graduate and postgraduate study; one paper covers material challenging to upperlevel undergraduates; and the third paper covers a more general approach to the field that might be appropriate to introductory level students. All papers however, should address leading edge questions and issues in their topical areas.

A student may choose to prepare an area of practice as research as one field, relevant to the dissertation, for examination; this will consist of practice, documentation of the process of production and a critical evaluation. The material on the examination ranges considerably beyond the focus of the dissertation and positions the student's research interests in relation to the larger field of twentieth and twenty-first century performance and performance studies.

The usual form for describing the examination fields is:

- 1) a title indicating the scope of the field
- 2) a one-page (no more than 2 pages) outline that delineates the focus of research in your particular development of the field. This is very important since it guides your examiners to the areas in which you can be expected to answer questions.
- 3) a list of background resources, at least 25 key items (eg. Books, articles, archives, other documentation).

[Approvals process

The Main Program Adviser (MPA) reviews the recommended qualifying examination committee, and may request changes in membership prior to the Program Administrator's submission of the recommendation to Graduate Studies. The qualifying examination committee is appointed in accordance with Graduate Council policies and Graduate Studies procedures.]

When the examination reading lists have been approved by the qualifying examination committee, normally no later than week four of the Fall quarter, the MPA and the Program Administrator send the application to take the qualifying examination forward to Graduate Studies.

The student may schedule the written and oral examinations in consultation with the examination committee and the Graduate Administrator, normally for the ninth and tenth weeks of the Fall quarter; the written exam is scheduled for three days in one week, and will examine the chosen fields in 3 exam papers, one to be taken each day normally for four hours. The oral examination is scheduled for the following week. The chair of the qualifying examination committee is responsible for gathering questions from committee members, and providing the Graduate Administrator with a clean copy of the examination.

The written examination normally consists of twenty-four hour take home examinations; the examination may be written in longhand, or on a typewriter, but preferably on a personal computer. Written material is to be handed to the Graduate Administrator, word-processed material should be emailed to the Graduate Administrator. After the final session, the Graduate Administrator copies the exam and provides each member of the Qualifying committee with a copy of the written exam, to be read in advance of the oral examination.

If part of the examination is practice as research, suitable arrangement will be made for the assessment of live or recorded performance and the accompanying documentation, to be carried out in advance of the oral examination. The oral examination is normally 2-3 hours; students may be asked to provide additional commentary on any part of the examinations, and to reflect on the dissertation prospectus. At the close of the oral exam, the Qualifying examination committee votes to pass, not pass, or fail the student on the basis of the complete examination process. Although the committee may feel that some parts of a given exam are stronger or weaker than others, the examination should be evaluated as a whole.

According to policies of the Academic Senate, a student who receives a “not pass” is eligible to sit for the examination again. In the Performance Studies Program, the entire written examination must be retaken, and should be based on the same reading lists but with a new set of questions. Re-taking part of the examination is not an option. However, should any practice as research element be assessed as pass, the student should not re-take it. A student who receives an overall ‘fail’ will be disqualified from the program. In case of “not pass”, the major professor and student must decide on whether the student wishes to re-take the examination, and put this procedure into motion, with copy to the Graduate Program Administrator. Up to three months are allowed for a retake, and only one retake is permitted. If initial failure is due to structural problems in examination lists, emendations may be made prior to the retake.

The Graduate Advisor's Handbook outlines the formal procedures for recommending both unanimous and split votes of pass, not pass, fail, and no exam. Failure to pass the qualifying examination for a second time will result in disqualification from the program.

2) Qualifying Examination Guidelines with Schedule: Preparation and Procedures

Preparation for the Qualifying Examination (QE)

1) [Usually the winter and spring quarters before a third year fall QE]
 Student contacts potential QE examiners (5) and if they accept, contacts their Major Professor, the MPA, and the Program Administrator, to confirm the makeup of the committee. At this point the Chair of the committee who is a Graduate Group faculty member, and who cannot be the Major Professor, is appointed. There are usually at least three members of the Graduate Group on the committee, and there must be at least one member of the committee who is not in the Graduate Group [formal letters of exception can be sent via the MPA to the Office of Graduate Studies, should an appeal need to be made for all members of the committee to be within the Graduate Group]. Three members of the QE committee are usually also on the dissertation committee.

2) [Usually June before a the fall QE]
 After agreement of Major Professor and MPA, the Program Administrator applies to Graduate Studies for formalization of the committee.

3) Student is responsible for discussing possible examination dates with the Major Professor and Chair of the QE committee. Student and the Chair of the committee are responsible for setting up the oral examination date.

[Student takes 2/3 examinations over 7 days. The written examinations are 24 hour take-home papers. The oral examination takes place within one week of the final exam.]

4) [Usually June before a fall QE]
 Student sends out draft lists to committee members. Lists comprise an opening 1-2 page description of the area of examination, including the critical, theoretical, historical and methodological questions being pursued (this element may not materialize until the fall quarter), followed by a bibliography of sources. In the case of a practice as research (PAR) exam a portfolio has to be outlined that focuses on a performance that the student has either previously performed or performs live. The portfolio will include a journal of process, a documentation of the performance as research element, and the critical evaluation.

5) [Usually June/July before a fall QE]
 The committee members discuss any additional information or possible texts or questions with the student, to ensure that the student has covered the appropriate ground for the examination, and to ensure that both student and committee understand the scope of the examination.

6) [Usually the first week of the fall QE quarter]
 The student sends out the final version of the opening material and lists for each exam, to every member of the QE Committee.

7) [Usually the fifth week of the fall QE quarter]
 Student sends the committee the final dissertation prospectus.

8) [Usually the eighth week of the fall QE quarter]
 The PAR portfolio, which includes a journal of process, a documentation of the performance as research element, and the critical evaluation must be available to the committee 2 weeks prior to the examination. This material should be deposited with the Graduate Program Administrator. Any electronic elements of the portfolio may be emailed out to the committee members.

The Qualifying Examination Procedures

The QE is intended to ensure that the student has a sound understanding of the area, can teach general and specific courses at undergraduate and graduate levels, and in the case of PAR candidates, can articulate an integration of performance and research. The QE also provides the opportunity for the committee to question the student on the proposed dissertation prospectus, and make the transition from course work into research.

9) [Usually 2 weeks before the QE]

The Chair of the QE asks each member of the committee for (usually) 2-3 questions each. These are assembled into the 2/3 written examination papers relevant to the 2/3 lists prepared by the student, if necessary with editing and/or combining. Each examination paper consists of 4 questions, from which the student selects 2 to write about. It is usual that questions by some committee members are not directly addressed, but all members read and assess the answers whether or not they submitted the questions under review.

Mainstream PhD candidates in Performance Studies take 3 written examinations, and may choose to add one practice as research paper. Practice as Research PhD candidates in Performance Studies take 2 written examinations and a practice as research paper via portfolio, and may choose to add one further written examination. Professional PhD candidates in Performance Studies usually take the examinations as Practice as Research, but may, with agreement of the Major Professor and the MPA, take other combinations of examination as long as there are at least three clear examination areas.

10) [Usually at least 4-5 days before the first examination]

The Chair of the QE sends the written examination papers to the Program Administrator, who is responsible for ensuring that they are sent either on paper or electronically to the student on the appropriate days. The student will already have agreed with the Chair of the committee on which day they would like to sit which exam, and at what time of day they would like to receive the examination. Students may choose any combination of days in the 7 day period, so for example, they may choose to write three exams in three days, or to space them out over a Friday, Monday and Thursday. Usually they are sent out at 9/10am on day 1 and received back at 9/10am on day 2, and so on.

11) The student writes 2 answers out of the 4 questions. The answers are expected to run 2,500-3000 words each. In the rare case of a performance examination [only possible with PAR students who also write two examinations and submit a portfolio], the examination rubric and evaluation criteria will be decided upon in discussion between the student and members of the committee.

12) The Program Administrator sends the written examination answers to committee members on the day that the student completes each examination. This is to ensure that members have the time to read them all before the oral examination, although it is up to the committee members to decide when they read them. The committee members are responsible for examining any practice as research elements in their own time. If this involves live performance work, the student is responsible for informing them of dates and times well in advance of the examination, and if these are impossible for a committee member, the student is responsible for providing them with documentation of the performance sufficient for examination purposes. Practice as research elements are usually held by the Program Administrator for two weeks prior to the examination.

13) The oral examination location and time are decided among the student, Program Administrator, and the Chair (who liaises in turn with the committee members). The oral examination takes place as soon as possible after the date of the final examination and within a week of the final examination.

Conduct of the oral examination

14) The oral examination consists of an introduction by the student to issues that may have arisen out of the examination, and then questions by the committee members to the student about the answers made. The intent of these questions is constructive, and is to reassure the committee members that the student is prepared to teach at undergraduate and graduate levels in both general and specific areas. The committee also questions the student on the dissertation prospectus, especially with regard to the relevance of the dissertation to the examination areas, and to potential developments with which they may be helpful.

In the Performance Studies Graduate Group it is not expected that the candidate will have entirely or precisely planned the writing of the dissertation, and this part of the oral examination is intended to help them focus, re-focus, or consider elements that the examiners feel would be important to the development of the proposed work.

15) The standard format for the oral examination, which usually last 2-3 hours is as follows:

1) everyone meets and then the candidate is asked to leave for a few minutes while the examiners discuss how to organize the questioning and we get a general sense of how the examiners felt about the exams going into the oral.

2) candidate comes in the room and is invited to present for 5-10 minutes on issues arising from the examinations.

3) Chair asks committee members to raise questions or points of discussion. Often this is organized by passing from member to member, giving each 10-15 minutes, with other members contributing where relevant. Discussion focuses on the written examinations and the portfolio for the practice as research elements.

4) After the discussion of the examination there is usually a short break of 5-10 minutes, during part of which the committee consults on its own and determines whether it is satisfied by the examination questioning.

5) the candidate is called back in, presents on the dissertation, followed by a more free-flowing discussion of the dissertation prospectus, for up to a further hour.

6) the candidate is asked to leave while the committee determines whether or not the candidate has passed or not passed.

a) If the student has clearly passed, they are invited in and congratulated.

b) If the student has passed but needs to reconsider some of the areas of work (this usually happens especially with regard to the relation of the dissertation to the examination areas), they are invited in and congratulated and then filled in on the work that the committee thinks they need to do to ensure an appropriate level of quality in the dissertation.

c) If the student has not passed, they are invited in and the committee need to tell them precisely what it is that they have to do before they re-take the QE.

8) the candidate gets further feedback from the Major Professor within a week after the examination.

9) if necessary, arrangements are made for a re-take within the following six months to a year.

16) The Chair of the committee informs the Graduate Program Adviser, who in turn informs the student and Program Administrator in writing of whether they have passed, or not passed. The Program Administrator informs the Office of Graduate Studies of whether the student has passed or not passed. In case of “not pass”, the Major Professor and student must decide on whether the student wishes to re-take the examination, and put this procedure into motion, with copy to the Program Administrator. Up to three months are allowed for a retake, and only one retake is permitted. If initial failure is due to structural problems in examination lists, emendations may be made prior to the retake.

17) Re-takes: The structure of a re-take examination is the same as for the normal QE, except that the committee has the option of pass/fail, rather than pass/not pass. If a student fails the QE at this stage they no longer continue with the PhD degree. In the case of a pass or a fail, the MPA informs the student and the Program Administrator in writing of the outcome. The Program Administrator informs the Office of Graduate Studies of the outcome.

B: THE DISSERTATION

- 1) **Preparation**
- 2) **Guidelines for the Dissertation Prospectus**
- 3) **Guidelines for the Completion of the Dissertation**

Preparation for the Dissertation prospectus and its role in the Qualifying Examination

1) Select your dissertation committee: the committee normally has three members, one of whom will be your major professor. The two other members of the committee are determined by you and your major professor. Further members may be added if this is in the student’s interest and agreed by both the Major Professor and the Main Program Adviser. They must agree to serve on your committee preferably six months before your qualifying written exam and the oral exam (usually by the end of June before a December date for the exams), and normally no later than three months before the exams.

The Major Professor must be a member of the Graduate Group in Performance Studies. There should be at least one other member of the Graduate Group on the Dissertation Committee, and a third member should come from outside the Graduate Group membership. In relevant cases it is possible to apply to have a third member of the committee come from within the Graduate Group.

Should the student and Major Professor agree to invite a non-UCD member onto the committee, they must advise the Program Administrator and apply to the Office of Graduate Studies in the approved way. Keep in mind that non-UCD people will all need to liaise over the dissertation and all be present at the oral examination for the Qualifying and Dissertation Examinations. The Graduate Group cannot pay for the costs of committee members to attend the oral examination, and members who live at a distance are usually telephone or video conferenced in.

[Approvals Process

The Executive Committee reviews the recommended dissertation committee, and may request changes in membership prior to the Program Administrator's submission of the recommendation to Graduate Studies. The dissertation committee is appointed in accordance with Graduate Council policies and Graduate Studies procedures.]

The Dissertation Committee is also usually part of your qualifying exam committee, and the two elements of qualifying exam and dissertation prospectus are closely linked. At least one written exam paper will usually focus on the area of the dissertation, and the second part of the oral exam emphasizes material from the dissertation prospectus.

Note to designated emphasis (DE) candidates: You must have a designated emphasis faculty member appointed to the dissertation committee. The initial application for designated emphasis must be on file with Graduate Studies. The designated emphasis director must sign the 'Application for Qualifying Exam' before the oral exam, and 'Advancement to Candidacy' after the oral exam.

Please ensure that throughout the procedure you keep in close contact with your Major Professor. This person is ultimately responsible for advising you to proceed with the examination and you should not take any decisions without running them by the Major Professor first.

2) Meet with the three members of your dissertation committee to discuss your prospectus plans, and your development of the qualifying examination areas. All members must approve the reading/performance list and prospectus with reference sources (bibliography and performance resources) that you submit to the Graduate Administrator.

3) Prepare the draft prospectus with reference sources, and the reading/performance list. The Prospectus is usually between 15-30 pages long, normally outlining the chapter breakdown of the work. If PAR work is to be included, this should be specifically addressed and a timeline for completion should be made.

Guidelines for Dissertation Prospectus

The dissertation prospectus, which must be submitted by week five of the Fall quarter, is generally a short document that frames the purpose and scope of the dissertation project,

sets it in the context of relevant scholarship, and provides a chapter outline and a working bibliography.

Examples:

Dissertation: Queer Performance in San Francisco

Possible Qualifying Fields: Theories of the Body in Representation; Queer Performance History; a specific performance; Regional theatre history of California.

Dissertation: Performing Ourselves, Performing Ethnography: Construction of Self in Latino/a Cultural Production

Possibly Qualifying Fields: Latino/a Performance History; Ethnography and its critique; Race, Ethnicity and Identity.

The dissertation prospectus is a kind of scholarly writing that can take various forms, marked by different disciplinary conventions, and by the fact that the document may serve multiple purposes and be read by different audiences. The prospectus is not a contract about what you will include or prove in your dissertation. It is, rather, an attempt to persuade your various readers (and perhaps yourself) that you have an intellectually significant project that you are capable of completing in approximately two years of research and writing from the date the prospectus is approved. The most immediate readers of your prospectus will be your Major Professor and the other members of your Dissertation Committee. They will help you to formulate your topic and will also help you shape the prospectus through the draft process. Very few people create a prospectus without several drafts and considerable feedback from others, so don't expect to do the prospectus over a weekend close to the deadline. And don't be offended or discouraged if your committee members ask for revisions: that's their job!

The closest generic relative to the dissertation prospectus these days is the fellowship or grant application, a kind of writing that you may well be doing throughout your career. You need to write your prospectus as you would a grant proposal, to address not only the specialists in your area who sit on your committee, but also other faculty members, both in your department and potentially, in other departments and other universities, who may read your prospectus in the course of evaluating not only the dissertation but of assessing it for fellowship aid. Some version of the prospectus may well form part of your job application process, so it is useful to think from the start about defining your project for readers who may not know your special field as well as you and your committee members presumably do.

To be a persuasive intellectual document, your prospectus will probably need to be at least 10 to 10 pages long and may be as long as 20-25 pages, and should include the following things, as well as any others you may decide to include for the persuasive purposes outlined above.

1) **A statement of your thesis or hypothesis**, either in the form of proposals or of questions you plan to address in the project. This part of the prospectus usually

comes first and should not be a lengthy rehearsal of your current ideas about your topic. Instead it needs to clearly state your argument, and/or the main problems/questions/issues you hope to address with the project.

2) **A discussion of how this thesis or set of questions is situated in the field of critical inquiry.** This part of the prospectus should include some account of your own critical approach and of how you will be extending or revising others' work in the course of contributing something new (synthetic and/or analytic or both) to debates that other scholar-practitioners-teachers have been formulating during the recent past. How you define the 'recent past' of your field of critical inquiry will depend in part on the nature of your topic and of course on whether the field is a traditional (albeit evolving) or an emergent one. A rule of thumb, however, is to do a search for articles and books related to your topic that have been published during the last fifteen years. Through such a search – perhaps along with other kinds of search tactics suitable to your topic – and through your Major Professor's, and your committee's, bibliographic aid, you should be able to educate yourself about the longer history of your topic by the time you write the final draft of your prospectus. The interdisciplinary and contemporary nature of much research in our department, means that you will need to educate your potential readers about the field as well as about your planned contribution to it.

3) **A discussion of your plan of research.** What tasks are you going to need to accomplish, in what order, to advance your thesis or explore your hypothesis? Will you need to read or look at materials that are not easily available – particularly, will you need to attend and annotate performances, or search for visual and audio material that might be difficult to come by? Do you need special collections abroad? Do you need to interview or consult people who aren't at Davis, and if so, are you going to need special funds for travel and/or for electronic communications? If you are including practice as research elements that involve new work, what provision will you need to make for funding? What venues will the production use, and how will you find and negotiate them? What production organization will you need to undertake, and how will you schedule it?

4) **A description (provisional) of how you plan to organize your argument.** The usual way of doing this is to suggest a list of chapters, but other tactics are possible. Practice as research elements should be fully integrated into the argument of the thesis, and organization should demonstrate how it works sensibly into the schedule of research.

5) Many elements of **the presentation of practice as research will need to be negotiated** with the Major Professor and Dissertation Committee: it is vital for the resulting agreements to be fully described in your prospectus.

6) **Reference sources:** A bibliography that includes both works you have already read or consulted and works you know you will need to read, as well as a theatre/dance/performance-ography that includes major performance influences on your thinking as well as works with which you know you will need to become acquainted, as your dissertation progresses. This background need not be exhaustive, nor exhausting, to

prepare, but to be a persuasive part of your prospectus, it needs to be an intelligent survey into the performances, writings and commentary relevant to your topic.

Use a recognized style-guide for the format of your notes, bibliography and theatre/dance-ography, such as the *MLA Handbook for Writers of Research Papers*. For preparation of the written dissertation itself, see 'Instructions for Preparing and Submitting Theses and Dissertations for Higher Degrees' on the web under UC Davis

Guidelines for the completion of the Dissertation

1) A Dissertation Committee should be no smaller than three people. During the research process a student may want to add members to the Committee in relevant areas. A student may normally choose, with agreement from the Major Professor and the Main Program Adviser, further members if necessary.

2) The Dissertation proceeds to completion usually over 18 months. The student should discuss with the Major Professor how to proceed in terms of consultations and liaising with all members of the Dissertation Committee.

- Some students prefer to focus their dissertation work with their Major Professor, and refer to the other members of the committee only at the completion of the project.

- Some students focus on work with the Major Professor, consulting with other members of the committee when the research and writing moves into relevant areas.

- Some students discuss individual chapters of the dissertation with individual members of the committee.

- Some students liaise with all members of the committee most of the time, fielding different perspectives and coalescing feedback throughout.

Students should make clear to the members of the committee how they want to work from the outset, and respect the often differing opinions they will encounter in the spirit of intellectual conversation.

Students should also agree with the Major Professor and/or other members of the committee how often they want to meet, and upon a schedule for producing the final dissertation.

3) To complete the dissertation the student needs to register for 299D courses with the Major Professor or another member of the Dissertation Committee, 12 units/quarter.

4) Should fieldwork be necessary to complete the dissertation the student should discuss the needs with the Major Professor and approach the Graduate Group Program Advisor for advice on how best to arrange this.

5) Students may normally PELP [Planned Educational Leave: usually for medical or family reasons] for 3 quarters, and in rare cases may apply to PELP further. Application to PELP (with agreement from the Major Professor) should be in the first

instance to the Graduate Program Advisor and then through the Graduate Program Administrator to the Dean of Graduate Studies.

6) Students who wish to maintain health insurance and library/email rights at UCD, may apply (with agreement from the Major Professor) for In Absentia research leave, in the first instance to the Graduate Program Advisor and then through the Graduate Program Administrator to the Dean of Graduate Studies. In Absentia leave is intended for students who are leaving the state of California for a period of time.

7) Should there be an irreconcilable breakdown of communication between the student and the Major Professor, the Individual Adviser in the Department (where relevant) or the Main Program Adviser, should be consulted by both student and faculty member, and a different Major Professor agreed upon.

8) The student may apply to the Major Professor to change or add to members of the Dissertation Committee. Any changes should be sent to the Main Program Adviser and the Program Administrator for implementation.

9) The dissertation process completes with an oral examination of the student by the Dissertation Committee. The student should submit the final dissertation to the committee members at least 6 weeks in advance of the examination. Any PAR elements must be completed at least 8 weeks in advance of the examination.

10) The dissertation may pass, pass with minor revisions (usually to be completed in the following month), pass with major revisions (usually to be completed in the following 6 months to a year), or fail.

MENTORING

Graduate Council recognizes that the advising of graduate students by faculty is an integral part of the graduate experience for both. Faculty advising is broader than advising a student as to the program of study to fulfill course work requirements and is distinct from formal instruction in a given discipline. Advising encompasses more than serving as a role model. The UC Davis Graduate Council has outlined the following advising rules that govern the relationship between faculty and graduate students. Faculty and graduate students must realize that, while the advising professor and thesis advisor will be the primary advisor during a student's career at UCD, many of the "functions" defined below may be performed by program faculty. An important corollary to this recognition is that faculty members must realize that much of their interaction with all students has an important advising component to it. Graduate students also have responsibilities to ensure successful advising and these are indicated below.

Faculty has a responsibility to advise graduate students. Advising has been defined as: Guiding students through degree requirements. This means:

1. Providing a clear map of program requirements from the beginning, making clear the nature of the course work requirements and defining a time line for their completion.
2. Providing clear guidelines for starting and finishing thesis work, including encouraging the timely initiation of the thesis research.

Guiding students through the thesis. This means:

1. Evaluating clearly the strengths and weaknesses of the student's research.
2. Encouraging an open exchange of ideas, including pursuit of the student's ideas.
3. Checking regularly on progress.
4. Critiquing oral, written, portfolio and performed work.
5. Providing and discussing clear criteria for authorship of collaborative research.
6. Assisting in finding sources to support thesis research, such as teaching assistantships, graduate student researcher assistantships, fellowships, etc.
7. Being aware of student's research needs and providing assistance in obtaining required resources. For example, serve as the student's advocate for necessary desk and/or laboratory space.

Guiding students through professional development. This means:

1. Providing guidance and serving as a role model for upholding the highest ethical standards.
2. Treating students respectfully.
3. Encouraging and critiquing oral, written, portfolio and performed presentations.
4. Encouraging participation in professional meetings of regional groups as well as learned societies.
5. Facilitating interactions with other scholars and practitioners, on campus and in the wider professional community.
6. Assistance with applications for research funding, fellowship applications, and other applications as appropriate for the respective discipline.

7. Being the student's advocate in academic and professional communities.
8. Providing career guidance, specifically assistance in preparation of CV and job interviews, and writing letters of recommendation in a timely manner.
9. Recognizing and giving value to the idea that there are a variety of career options available to the student in his or her field of interest and accepting that the student's choice of career options is worthy of support. For example, guiding the student toward teaching opportunities when appropriate for the student's goal.

As partners in the advising relationship, graduate students have responsibilities.

As Advisees, students should:

1. Be aware of your advising needs and how these change throughout your graduate tenure. Graduate students should discuss these changing needs with their faculty advisor.
2. Recognize that one faculty member may not be able to satisfy all your advising needs. Seek assistance from multiple individuals/organizations to fulfill the advising roles described above.
3. Recognize that your advising needs must respect your advisor's other responsibilities and time commitments.
4. Maintain and seek regular communication with your advising professor.

FACILITIES:

UC Davis' extensive [Shields Library](#) numbers more than 2.6 million volumes, including more than 41,000 periodicals and serials. The library is ranked as one of the 25 best research collections in the nation and its collections in the Humanities are adequate for all but the most specialized research. Volumes not available on campus may be readily and promptly obtained from any of the nine UC campuses through interlibrary loan. In addition, a university bus service provides daily transportation to and from the Berkeley campus 60 minutes away.

The special collections in the performing arts are impressive, comprising more than 650 linear feet of materials. Holdings range from the Ballantine papers, chronicling the development of the Provincetown Players, to the archives of the Living Theatre, which from the mid-twentieth century advocated anarchy and radical social change. The Shields also holds the archives of the Bread and Puppet Theatre, the San Francisco Mime Troupe, the Joint Stock Theatre Group, and the Squat Theatre, as well as many other performance-related holdings, including ephemera, theatrical and booking agents' archives, set designs, playscripts, and so on. The Performing Arts collection has no geographical or language limits, although the bulk of the materials are in English and originate from Great Britain or the U.S.

The Arts Administrative Unit at UC Davis has extensive facilities in the Departments of Art, Design, Music, Theatre and Dance, as well as a number of Galleries. Further facilities are available through Academic Technological Services:
<http://ats.ucdavis.edu/services/>

First stop for the Arts Administrative Unit is the Office on the ground/first floor of the Art building on Hutchison.

GRADUATE STUDIES

Graduate Student Assistant to the Dean of Graduate Studies
 Gradlink
 Graduate Studies Gazette (Graduate Studies Newsletter)
 Staff Concerned with Graduate issues
 Graduate Student Association (GSA)

Office of Graduate Studies
<http://gradstudies.ucdavis.edu/>

1) Graduate Student Assistant to the Dean of Graduate Studies and to the Chancellor, 2008-2009 may be reached at 752-4090:

http://my.ucdavis.edu/login/outside_window.cfm?site=http%3A//www.ucdavis.edu

2) GradLink (Graduate Student Newsletter):

http://my.ucdavis.edu/login/outside_window.cfm?site=http%3A//www.ucdavis.edu

3) Graduate Studies Gazette (Graduate Studies Newsletter)

The newsletter is published bi-weekly for graduate students, postdoctoral scholars, and the campus community. The Gazette includes news of interest about graduate programs, graduate student and postdoctoral scholar accomplishments, updates from the Dean of Graduate Studies, and other information to keep readers aware of campus and office news as it impacts on graduate and postdoctoral education. If you would like to submit news for inclusion in The Gazette, or if you would like to subscribe, please send information to the editor:

<http://gsa.ucdavis.edu/?sec=gsa&page=newsletter>

4) Staff Concerned with Graduate issues

- Hector Cuevas, Director of Outreach, recruitment, & Retention
 hcuevas@ucdavis.edu, 752-2119

Admissions and Enrollment; Diversity, Outreach, and Recruitment; Summer Research Programs.

b- Jean Telford, Student Affairs Officer
 jtelford@ucdavis.edu, 752-9292

Arts, Education, Humanities, Mathematics, and Social Sciences
 Arts, Education, Humanities, Mathematics, and Social Sciences

- Teresa Dillinger, Coordinator of Professional Development
 tldillinger@ucdavis.edu, 752-7566

Professional Development, Professors for the Future

- Fredericka Parker, Marketing & Communications Manager
 fparker@ucdavis.edu, 752-9300, Marketing, Communications, GradLink

5) Graduate Student Association (GSA)

253 South Silo, 752-6108, 752-5158 (FAX), email: gsa@ucdavis.edu

GSA is the officially recognized student government for UC Davis graduate students. GSA is a communications network which links graduate students from all corners of the campus to other graduate students and to the UCD administration. GSA provides a place for discussion of any issue affecting graduate student academics or quality of life. Every graduate program should have elected or designated GSA representatives. For GSA to advocate graduate student concerns effectively, input is needed from the graduate student body. GSA provides advocacy, services, and information to all graduate students, but in turn, needs participation. GSA General Assembly meetings are held once a month and are open to all. Graduate students are elected to the GSA Executive Council in a variety of positions, mandated to carry out the policies and/or functions of the organization. A small portion of your registration fees is used to support the activities of GSA. Please find out about your student organization by calling or visiting the GSA office. The GSA office is open Mon - Fri. from 8 to 12 and 1 to 5. The GSA has a graduate student lounge available for meetings, study or just relaxation. The lounge is adjacent to the GSA office. The GSA also has provision for Travel Awards and Financial Support, as well as a number of other interesting services.

CAMPUS INFORMATION & RESOURCES

General campus information is available in person or by telephone from four visitor information centers

Buehler Alumni and Visitors Center
Mrak Hall Drive and Old Davis Road, (530) 754-9195

North Gate Visitor Information Kiosk
Howard Way off Russell Boulevard, (530)752-0661

South Gate Visitor Information Kiosk
Old Davis Road off Interstate 80, (530) 752-0660

Memorial Union Visitor Information Center
Memorial Union Building, (530) 752-2222

The Egghead Series: The Egghead Series by Robert Arneson is among the most recognizable art at UC Davis and a favorite for visitors' photographs. The five Eggheads are located as follows: Bookhead, Shields Library plaza; Yin & Yang, Fine Arts Complex; See No Evil/Hear No Evil, east lawn of King Hall; Eye on Mrak (Fatal Laff), Mrak Hall mall; and Stargazer, between North Hall and Young Hall.

CAMPUS GUIDANCE

- 1) The Students' Union
- 2) Health
 - a) Student Health Center
 - b) Emergencies and Urgent Care
 - c) Specialty Care
 - d) Mental Health
 - e) Clinical Support Services
 - f) Other services include: Primary Care, Women's Clinic, Men's Health, Dietitian Assessment
 - g) Counseling
 - h) Student Disability Center
 - i) Mediation Services
- 3) Student Conduct
- 4) Housing
 - a) On-Campus Housing
 - b) Off-Campus Housing
- 5) ARC (Athletic Recreation Center)
- 6) Student Employment Center
- 7) Academic Technology Services: Computing and IT
- 8) The Campus Writing Center

1) The Students' Union

Located in the Memorial Union are the Associated Students of UC Davis (ASUCD) and Student Programs and Activities Center. ASUCD is very active on campus and operates a number of student services, such as the Coffee House, Unitrans bus system and the Used Book Exchange. The Student Programs and Activities Center is the best place to obtain information on active student organizations on campus or receive advice on coordinating an event for your club or organization. Cultural clubs sponsor a number of performances and events each spring during African Continuum and African American Family Week, Asian Pacific Culture Week, La Raza Cultural Days, and the Native American Cultural Days and Pow Wow. These annual programs promote cultural awareness and understanding and provide opportunities for leadership development. The Cross Cultural Center, a great resource for students to learn more about their own and other cultures, began its first year of operation in 1993. The center promotes an environment of cross-cultural learning and exchange of ideas and offers cultural educational opportunities and club information to students.

Also located within the Memorial Union and Lower Freeborn Hall areas are student services such as Classical Notes, student stores, study lounges, U.S. Postal Service, a travel agency, the Used Book Exchange, KDVS radio station, and University Hair Cutters. Classical Notes hires students to take notes in classes in a particular format and then sells the notes to student subscribers who want to supplement their own notes. The UCD Bookstore sells general and text books, souvenirs and school and art supplies; computers, software and related items are available in the bookstore's computer shop.

2) Health

a) Student Health Center

Hours: Monday through Friday, 8-5 pm

Location: Cowell Student Health Center Annex

Phone: 530.752.2300

E-mail: student.questions@student-hlth.ucdavis.edu

b) Emergencies and Urgent Care:

Acute Care Clinic is a drop-in service for truly urgent medical problems. Patients are given treatment priority in this clinic depending on the severity of their problems. If you need urgent care at a time when the Student Health Center is closed, you can seek care at a community urgent care facility. The Student Health Center does not run an emergency room facility. All acute emergencies should contact 911 or seek care at the nearest Hospital Emergency Room. Plan ahead by carrying your health insurance ID card and keeping insurance information readily available.

c) Specialty Care in: Dermatology, Gynecology, Internal Medicine, Orthopedics, and Podiatry

d) Mental Health: Counseling services are provided at the Counseling Center, North Hall. They do not require a referral. Appointments may be made by calling 752-0871.

e) Clinical Support Services: Laboratory, X-ray, Pharmacy, and Physical Therapy services are available. The Pharmacy is open Monday, Tuesday, Thursday, and Friday 8:00 AM - 7:30 PM, and Wednesday 9 AM - 7:30 PM.

f) Other services include: Primary Care, Women's Clinic, Men's Health, Dietitian Assessment

Please note: Graduate students appointed in titles with partial fee remission did not pay for the medical insurance themselves and therefore cannot claim this deduction.

However, if they paid the university-wide Registration Fee, they can deduct the medical services portion. Those students with full fee remission did not pay either the insurance premium or the medical services fee and they cannot claim either of these deductions.

Important: Any deduction of medical expenses, including insurance premiums, must meet IRS guidelines that they exceed 7.5% of the taxpayer's AGI (average gross income), with the excess being an itemized deduction. If you have questions, please contact Diane Davies at dldavies@ucdavis.edu.

For information on insurance premiums, contact the Cowell Student Health Center (CSHC). Questions related to the funding of student health care services and insurance programs should be directed to Director of Cowell Student Health Center Michelle Famula (phone: 752-2331, email: msfamula@ucdavis.edu). Questions related to GSHIP remission and the implementation of these fee adjustments should be directed to Student Support in the Office of the Dean of Graduate Studies (phone: 752-8476).

g) Counseling:

Counseling Centre Resources

The Counseling Center
219 North Hall, 752-0871 (Information)

As a graduate or professional student you may encounter new and intense stressors. Some common issues of concern include academic performance, anxiety about completing dissertation or orals, self-identity, self-esteem, and conflicts in relationships with friends, professors, committee members, etc. The Counseling Center can provide assistance to address these issues.

Drop-in service is available daily to respond to students wanting immediate assistance without an appointment. Students using GSHIP for off-campus private resources can talk with staff for referral authorization.

Individual counseling is offered for short-term therapy.

Group Counseling is available to deal with issues such as stress management, assertiveness, self-esteem, intimacy.

Peer Counseling is offered at The House, TB 16, across from Regan Hall, and through the 24-hour hotline at 752-2790.

Workshops and Consultations are offered by the Counseling Center staff on a variety of topics, e.g., writer's block, time management, procrastination, self-esteem, anxiety, and eating disorders.

Confidential counseling services are available at no cost to registered students. The Center is open Monday - Friday, 8 AM - 12 and 1:00 - 5:00 PM.

h) Student Disability Center:

160 South Silo, 752-3184, 752-6833 TTY

The Student Disability Center (SDC) offers advising, assistance, and resources to students with temporary or permanent disabilities. Academic accommodations include: sign language interpreters, adaptive computer equipment, specialized educational materials including large print and audio taped textbooks, and funding for notetakers, readers and research assistants. Students are encouraged to contact the DRC as early as possible in planning for their graduate academic work.

i) Mediation Services: Mediation Services offers mediations, group facilitation, individual consultation, and education and training. The goal is to help people manage conflict in ways which:

- a. Demonstrate the UCD Principles of Community
- b. Support a fair and impartial complaint process
- c. Are cost effective and accessible to all
- d. Empower them to create solutions.

Conflict is a normal part of life. Taking personal responsibility for addressing and better managing conflicts is important and using the mediation process can help. Mediation helps people in conflict with one another to communicate more openly and problem-solve together. Please see <http://mediation.ucdavis.edu/> for more information on their services.

3) Student Conduct

A standard for student conduct is outlined in the booklet University of California Policies Applying to Campus Activities, Organizations and Students. The operation of the campus student disciplinary system is outlined in the booklet UCD Administration of

Student Discipline. These policies and regulations are available from the Office of the Vice Chancellor for Student Affairs, 541 Mrak Hall and the Coordinator of Student Judicial Affairs, 463 Memorial Union, and on the Student Judicial Affairs web pages.

Alleged violations of campus or University standards will be investigated by the Student Judicial Affairs staff. If complaints cannot be resolved informally between the Student Judicial Affairs staff, the accused student, and the referring party, the case may be referred to a formal hearing panel or a hearing officer for adjudication.

4) Housing

Community housing Listing Service - 21 South Hall, 752-1990.

Residence Halls - 51 Student Housing Office, 752-2033.

Russell Park/The Atriums - 400 Russell Park, Davis, CA 95616, (916) 753-7322.

Student Family Housing - Orchard Park/Solano Park, 752-2033.

a) On-Campus Housing

If you are single, married, or a student with a minor child, you are eligible to live in Orchard and Solano Park apartments. These apartments are University-operated one and two bedroom unfurnished units. Vacancies are filled from chronological waiting lists and students with children are given first priority to move into vacant apartments. For more information or to request an application, please call (530) 752-2033, email studenthousing@ucdavis.edu, or visit our Web site at www.housing.ucdavis.edu.

Additional on-campus, privately-owned and managed housing is available: Russell Park offers one, two, and three bedroom unfurnished apartments. The complex includes a child-care facility for student families. The Atriums offers studio and two- bedroom unfurnished units for single graduate students. Contact the Russell Park Office for further information on either Russell Park or The Atriums.

La Rue Park Children's House and Russell Park Child Development Center provide childcare to student families.

b) Off-Campus Housing

The city of Davis has a population of about 51,000, of whom 22,500 are students. Only about 25% live in the dormitories or other on-campus housing, so there's quite a rush for housing in the community. The Community Housing Listing Service has rental listings in a variety of categories. There is no charge for using the service and it is available to everyone. There are many listings in the local newspaper, The Davis Enterprise, and in the campus paper, The California Aggie.

Visit the Housing Office web site for more information about finding a place to live in Davis.

5) ARC (Athletic Recreation Center)

A place to de-stress. The ARC provides a full workout facility, including weight room, running track, climbing wall, basketball courts, volleyball courts, and racquetball/squash

courts. A variety of classes are offered including Yoga, Aerobics, Kickboxing, T'ai-Chi among others. Web-site is <http://arc.ucdavis.edu> for times and details.

6) Student Employment Center

114 South Hall, 752-0520.

Non-academic job opportunities available include those advertised through the Student Employment Office. These are usually on the campus, short and long term, working in offices, food services areas, the library or bookstore, laboratories and other University facilities. Positions are advertised by the department and you must check the Student Employment Center bulletin board daily. Job possibilities in the Davis community are listed there also. These include part-time office work, housekeeping, attendants for children and handicapped persons, restaurant work, etc. Registered students or the spouses of registered students are eligible to use the Student Employment Office. If you have received a letter of acceptance but have not yet registered, you may use these services during the quarter or summer prior to your enrollment.

7) Information Technology-Campus (IT-CAP)

IT-CAP provides a range of computing, communications, and media services in support of your research. Facilities include: several media resource centers where you can use media production equipment and review slides and taped lectures/programs; an array of multimedia and computer labs (terminals, workstations, PCs and Macs); a center to showcase leading-edge technology and for software/hardware evaluation; and a central Campus Access Point for information and consulting on all aspects of information technology used on campus. Call 752-2548 for more information. Computer laboratories are available in several locations on campus, including Olson Hall, Hart Hall and Meyer Hall. All residence halls have computer labs, as well. All computer labs offer both IBM and Macintosh computers.

8) The Campus Writing Center

The Campus Writing Center was established to encourage and improve students' thinking and writing abilities in all academic course areas. The Center has developed adjunct writing courses for credit in disciplines other than English. It has designed special workshops for teaching assistants who are involved in the assigning and/or evaluating of student writing. In addition, when professors or TAs request them, the Center offers workshops for groups of students to help them with particular writing assignments. As a TA you may often have a major responsibility for assigning and reading student essay examinations, lab reports, term papers, and other written materials. With the new General Education program requiring that student papers be evaluated both for content and correctness in writing, your role as the TA in these courses becomes even more critical to the improvement of your students' writing skills and abilities. You may request a workshop or get more information about services of the Campus Writing Center by calling 752-0431, or by paying a visit to the Center at TB 116.

THE LOCAL SCENE AND BEYOND

Performance on campus
Davis, Sacramento and Bay Area

1) Performance on campus:

This Month in the Arts:

To subscribe, send an e-mail with a blank subject line and Subscribe THISMONTH in the body of the message to listproc@ucdavis.edu
link to Music events

<http://music.ucdavis.edu/events/>

link to Theatre and Dance newsletter

<http://theatredance.ucdavis.edu/events/news.aspx>

link to Davis Humanities Institute: Events

<http://dhi.ucdavis.edu/>

link to Women's Writes

<http://wrrc.ucdavis.edu/html/newsletter.html>

see also:

f) See also:

Art in the Library

Shields Library, (530) 752-6561, (530) 752-1167 for hours
libinfo@ucdavis.edu

The University Library collects the works of current and former members of the UC art department. Art on display includes works by Robert Arneson, Squeak Carnwath, Roy DeForest, David Gilhooly, David Hollowell, George Longfish, Roland Petersen, Hassel Smith and Wayne Thiebaud.

Also featured in the Shields Library are black-and-white photographs from the "American Farm" collection, a portrait of the nation's agriculture and the profound transformation it has undergone over the last 200 years. As a whole, the full collection spans more than a century and the work of over 80 photographers. The collection was created by Maisie and Richard Conrat, and a copy of their book, *The American Farm*, is on reserve in Shields Library.

Campus Cinema

194 Chemistry, (530) 752-7570
campuscinema@yahoo.com

Campus Cinema is the student-run movie theater for students and the public alike. The theatre, in Room 194 of the Chemistry Building, is equipped with professional 35mm projectors and digital sound systems. Admission to Campus Cinema, is usually about \$3. E-mail Campus Cinema to receive notices of upcoming films.

Mondavi Center Ticket Office:

Front of Mondavi Center, (866) 754-ARTS toll free, (530) 754-ARTS
(530) 754-2787 for patrons with disabilities

The Mondavi Center Ticket Office handles ticket sales for the Robert and Margrit Mondavi Center for the Performing Arts, the Department of Music, and the Department of Theatre and Dance. The Mondavi Center office is open 10 a.m. to 6 p.m. Monday to Friday and, during the regular academic year, from noon to 6 p.m. on Saturday. The office also opens one hour before performances.

UC Davis Ticket Office:

Lobby of Freeborn Hall, (530) 752-1915
(530) 752-7117 fax

The UC Davis ticket office is located at Freeborn Hall handles ticket sales for Aggie Athletics, Associated Students of UC Davis and other ticketed events at Freeborn Hall and Recreation Hall. It is open from 10 to 5 p.m. Monday to Friday. The UC Davis Ticket Office generally opens one hour prior to show time at the venue in which the ticketed event is being held.

Arboretum

(530) 752-4880

arboretum@ucdavis.edu

Popular with strollers, joggers and cyclists, the 100-acre Arboretum stretches along the banks of the Putah Creek to form a three-mile loop on the south side of campus. It is an outdoor classroom, research laboratory and public garden. The Arboretum has more than 4,000 kinds of plants and trees, with a specialization in plants adapted to the Mediterranean climate with hot, dry summers and cool, wet winters. Trained docents lead free public tours at 2 p.m. on Sundays during the academic year. An annual plant fair draws hundreds of visitors.

California Raptor Center

Off Old Davis Road, south of Interstate 80, Rehab (530) 752-6091; Education office
(530) 752-9994

The California Raptor Center rehabilitates injured and orphaned raptors. It receives over 250 injured or ill raptors each year and is able to release more than 60 percent of these birds. The Center provides hands-on training in the care and management of birds of prey as well as educational programs for the general public. The center is open to the public Monday through Saturday.

2) Davis, Sacramento and the Bay area:

Davis information

Friday Nights in Downtown: Downtown Davis comes alive every Friday evening in July and August with a free concert series. Combined with the year-round Friday Open-Late program there are plenty of shops to browse before or after the concert.

Davis Farmers Market: Every Wednesday evening from April to September, the Farmers Market hosts live music along with other activities for children and adults. Every Saturday morning (8am to 1pm) throughout the year.

Varsity Theater: Varsity Theater is located in the heart of downtown Davis. They feature a variety of International movies and an assortment of movie festivals.

Sacramento Information

Travel by car, train or bus

Yolobus offers local and express bus service 365 days a year in Yolo County and neighboring areas including Woodland, Davis, West Sacramento, downtown Sacramento, Sacramento International Airport, Cache Creek Casino, Winters, Esparto, Madison and Knights Landing. <http://www.yolobus.org> (530) 666-2877

Sacramento Regional Transit light rail and bus service in the Sacramento area.

<http://www.sacrt.com/>

Events and performing arts guide

<http://events.sacbee.com/>

<http://seeaplay.com/>

B Street Theatre, Capital Stages perform at the Delta King theatre in Old Sacramento, Touring Shows, especially Broadway National Tours, perform at the Sacramento Community Center Theatre, 1301 L St., Sacramento, CA, 95814 (916) 808-5181

Bay Area Information

San Francisco, Berkeley, etc.

Travel by: Car, Train, Library bus

Library bus - The Intercampus Bus service provides transportation between the University of California Davis and Berkeley campuses for UCD/UCB faculty, staff and registered students. There are two round trips daily (Monday through Friday see website for schedule and more information).

<http://www.fleet.ucdavis.edu/buses/shuttles/berkeley/schedule.php>

Directions: San Francisco is about an hour and twenty minutes via car. You can also take the train (AMTRACK) from Davis to Berkeley.

Amtrak offers eight round-trip trains that link Davis to the Bay Area and beyond on the Capitol Corridor, California Zephyr, and Coast Starlight routes. Visit the historic depot at 840 Second Street downtown for schedules and reservations or see the Amtrak web site <http://www.amtrakwest.com> (530) 758-4220 or 1-800-872-7245

There is good public transportation in the Bay Area. BART is the commuter train line service that connects the suburbs and gets you across the bay from Berkeley to SF.

<http://www.bart.gov/>

Helpful websites:

<http://maps.google.com/maps>

<http://tickets.amtrak.com/itd/amtrak>

Performing Arts

There are many, many theatres, dance companies, museums, and galleries in the Bay Area. Here are just a few to get you started. There are some helpful websites below as well so you can look up what is currently playing.

SF – Major companies -- ACT, Magic Theatre, San Francisco Opera, SF Ballet,
Berkeley - Berkeley Rep, Aurora Theatre Company

Museums

<http://www.museumspot.com/cities/sanfrancisco.htm>

SF MOMA (Museum of Modern Art) <http://www.sfmoma.org/>

De Young Museum & Legion of Honor, <http://www.famsf.org/>

General Web sites

http://www.onlyinsanfrancisco.com/what_to_do/

<http://sanfrancisco.citysearch.com/>

<http://www.timeout.com/travel/sanfrancisco/>