

# Northwestern Performance Studies' Dissertations

| Year | Name                       | Title of Dissertation                                                                                                                      |
|------|----------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| 2024 | <b>Magat, Jonathan</b>     | <i>Another Time: Queer of Color Performance and the Art of Illness</i>                                                                     |
|      | <b>Gamboa, Eddie</b>       | <i>Border Productions of Loss: Naturalized Violence and Sensorial Solidarities From the Paso del Norte</i>                                 |
|      | <b>Fukuto, Ethan</b>       | <i>Peripheral Spill: Sex, Loss, Asian American Queer Performance</i>                                                                       |
|      | <b>Manuel, Gregory</b>     | <i>Styles of Attention for a Flammable Place</i>                                                                                           |
| 2023 | <b>Zender, Benjamin</b>    | <i>Mess: The Labor of Minoritarian Archival Performance</i>                                                                                |
|      | <b>Vásquez Toral, Enzo</b> | <i>Cuir Devotion: Folklore, Indigeneity, and Performance in the Andes</i>                                                                  |
|      | <b>Marsh, Gervais</b>      | <i>Envisioning Otherwise: Difficult Intimacies and Black Queer Creative Possibility</i>                                                    |
|      | <b>Ross, Danielle</b>      | <i>Embodied Refusals: Performance and Transnational Feminist Witnessing in the Face of Gendered Violence</i>                               |
| 2022 | <b>de la Cruz, Meiver</b>  | <i>The Political Economy of Arab Dance in the United States</i>                                                                            |
|      | <b>Webb, Chaunesti</b>     | <i>Surreal Black Beauty: Risk, Difficulty, and Alterity in Contemporary Black Feminist Performance</i>                                     |
| 2021 | <b>Morelli, Didier</b>     | <i>Forms Follows Action: Performance in/against the City in New York and Los Angeles (1970-1985)</i>                                       |
| 2020 | <b>Zondi, Mlondi</b>       | <i>Unmournable Void: Tending-toward the Black Dead and Dying in Contemporary Black Performance and Visual Art</i>                          |
| 2019 | <b>Mtshali, Mbongeni</b>   | <i>Infidel(itie)s of Colour: Unruly Black Bodies, Modernity and Performance in Post-Apartheid South Africa</i>                             |
|      | <b>Sandoval, Ashlie</b>    | <i>Designed to Work: Architecture, Surplus Labor, and Performance</i>                                                                      |
| 2018 | <b>Chung, Kelly</b>        | <i>Inactivity: Performance, Confinement, and the Racial Form of Women's Labor</i>                                                          |
|      | <b>Langes, Rae</b>         | <i>Performing Monstrosity: Queer and Transgender Tactics of Resistance in Twenty-first Century United States</i>                           |
|      | <b>Micu, Andreea</b>       | <i>Performing the Commons: Urban Aesthetics in the Aftermath of the Southern European Economic Crisis</i>                                  |
|      | <b>Nguyen, Patricia</b>    | <i>Of Land and Water: Performing Ecologies of Statelessness in the Aftermath of the Vietnam/American War</i>                               |
|      | <b>Tayeb, Leila</b>        | <i>Sonic Upheavals: Music in Libya, 2011-2017</i>                                                                                          |
|      | <b>Zullo, Justin</b>       | <i>We Get Free: Chicago Hip-Hop, Juvenile Justice, and the Embodied Politics of Movement</i>                                               |
| 2017 | <b>Lebron, Margaret</b>    | <i>Crossing the Military-Civilian Divide: Performance, Affect, and Embodiment in</i>                                                       |
|      | <b>Roach, Shoniqua</b>     | <i>The Paradox of Black Freedom: Black Female Sexuality in Contemporary Performance, 1965-2000</i>                                         |
|      | <b>Souffrant, Kantara</b>  | <i>Circling the Cosmograms: Feminist Art, Vodou, and Diasporic (Re)turns to Post-Quake Haiti</i>                                           |
| 2016 | <b>Adeyemi, Adekemi</b>    | <i>Feeling Good in the Second City: how queer women of color take pleasure in the nightlife scenes of Chicago's hipster gentrification</i> |
|      | <b>Mahmoud, Jasmine</b>    | <i>Avant-Garde Frontiers in the Austere City: Political Economies of Artistic Placemaking in the Post-Millennial United States</i>         |
|      | <b>Williams, Rhaisa</b>    | <i>Unfit to Mother, Fit to Be Free: Resistive Performances of Black Motherhood</i>                                                         |
|      | <b>Yeboah, Nikki</b>       | <i>Performing 'Afrika': Sankofa and the Construction of Post-Colonial African Identity in Ghana</i>                                        |
|      | <b>Yoon, Soo Ryon</b>      | <i>Dancing Africa, (Un)Doing Koreanness: Circulation of African Culture in Contemporary South Korea</i>                                    |
| 2015 | <b>Brown, Andrew</b>       | <i>Refuge In Performance: ReStaging LGBTI Refugees in South Africa</i>                                                                     |
|      | <b>Cooperman, Hillary</b>  | <i>They Built Their Wall Through My House: The Performance of Occupied Space in Beit Jala, West Bank</i>                                   |
|      | <b>Daniher, Colleen</b>    | <i>Unsettling Acts: Settler Colonial Intimacy and the Racial Ambiguity Act</i>                                                             |
|      | <b>LaMothe, Mario</b>      | <i>On 'Dedouble': Haiti, Contemporary Dance, and Performances of Vodou and Voodoo</i>                                                      |

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|------|-----------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| 2014 | <b>Khubchandani, Kareem</b>       | <i>Ishtyle: Queer Nightlife Performance in India and the South Asian Diaspora</i>                                                             |
|      | <b>Krell, Elias Dylan Cosenza</b> | <i>Singing Strange: Transvocality in North American Music Performance</i>                                                                     |
| 2013 | <b>Diouf, Esailama Gedo</b>       | <i>Staging the African: Transcultural Flows of Dance and Identity</i>                                                                         |
|      | <b>Fortuna, Victoria Lynn</b>     | <i>Poner el cuerpo: Buenos Aires Contemporary Dance and the Politics of Movement</i>                                                          |
|      | <b>Biggs, Lisa Lynn</b>           | <i>Acting Right: The Role of Performance in Black Women's Community Organizing From Behind Bars</i>                                           |
|      | <b>King, Barnaby Rosa</b>         | <i>Carnavalesque Economies: Clowning as Transformational Social Practice in Colombia</i>                                                      |
|      | <b>Rahman, Munjulika</b>          | <i>Urban Dance in Bangladesh: History, Identity, and the Nation</i>                                                                           |
| 2012 | <b>Barton, Derek Lee</b>          | <i>Staging Nature: Ecology, Performance, and Environments</i>                                                                                 |
|      | <b>Mitchell, Gregory Carter</b>   | <i>Packaging Desire: Commissioning Performances of Racialized Masculinity in Brazil's Gay Sex Industry</i>                                    |
|      | <b>Moreno, James Joseph</b>       | <i>Choreographing the American: The Dances of Jose Limon</i>                                                                                  |
| 2011 | <b>Iddrisu, Habib Chester</b>     | <i>The Price of Adaptation: Hybridization of African Music and Dance from Village to International Stage</i>                                  |
|      | <b>Prasad, Pavithra</b>           | <i>Full Power: Subculture, Tourism and the Performance of Affinity in Postcolonial Goa.</i>                                                   |
|      | <b>Johnston, Chloe F.S.</b>       | <i>Paths of Risk and Resistance: Walking as an Interventionist Art</i>                                                                        |
| 2010 | <b>Mwangola, Salome Mshai</b>     | <i>Performing Our Stories, Performing Ourselves: In Search of Kenya's Uhuru</i>                                                               |
|      | <b>Johnson, Javon</b>             | <i>My Words Dance: Doing Race, Gender, and Sexuality in Slam and Spoken Word Poetry Communities in Los Angeles and Chicago</i>                |
|      | <b>Paz, Coya</b>                  | <i>A Changing Lynchocracy: Lynching and the Performance of American Identities in Gold Rush California, 1848-1858."</i>                       |
| 2009 | <b>Argade, Jyoti</b>              | <i>Jungle Boys, Babus, and Camp Orientals: The Liminal Personae of the Film Star Sabu</i>                                                     |
|      | <b>Baptista, Lori</b>             | <i>Stirring the Melting Pot: Food and the Performance of Inclusion in Newark's Ironbound Community</i>                                        |
|      | <b>Dunford, Christine</b>         | <i>Deploying Nature: A Performance Ethnography of Community Gardens, Gardeners, and Urban Change in a Chicago Neighborhood</i>                |
|      | <b>Furno, Raffaele</b>            | <i>Mise en vie' and Intra-Culturalism: Performing the Life of Black Migrants to Italy</i>                                                     |
|      | <b>Hsieh, Hsiao Mei</b>           | <i>Across the Strait: History, Performance and Gezaixi in China and Taiwan</i>                                                                |
|      | <b>Roberts, Tamara</b>            | <i>Musicking at the Crossroads of Diaspora: Afro Asian Musical Politics</i>                                                                   |
|      | <b>Tyburczy, Jennifer</b>         | <i>Sex Objects: Performance, Pleasure, and Pedagogy in Sex Museums, 1973-2008</i>                                                             |
|      | <b>West, Mark</b>                 | <i>Dalit Dissent: Barefoot Lawyers and the Arts of Caste Resistance in Rural South Asia</i>                                                   |
| 2008 | <b>Donkor, David</b>              | <i>Spiders in the City: Trickster and the Politics/Economics of Performance in Ghana's Popular Theatre Revival</i>                            |
|      | <b>Mwangola, Salome Mshai</b>     | <i>Performing Our Stories, Performing Ourselves: In Search of Kenya's Uhuru Generation</i>                                                    |
|      | <b>Potuglu-Cook, Öykö</b>         | <i>Night Shifts : Moral, Economic, and Cultural Politics of Turkish Belly Dance Across the Fins-de- Siècle</i>                                |
|      | <b>Winslade, Jason</b>            | <i>Thinning the Veils: Initiation and the Performance of Occultism</i>                                                                        |
| 2007 | <b>Afary, Kamran</b>              | <i>Performance-conscious Activism and Activist-conscious Performance as Discourse in the Aftermath of the Los Angeles Rebellion of 1992</i>   |
|      | <b>Danzig, Leslie Buxbaum</b>     | <i>Chicago's 500 Clown Theatre: Physical Action, Impulse and Narrative Play</i>                                                               |
|      | <b>Day, Amber</b>                 | <i>Prankly Speaking: Performative Satire and Political Dialogue</i>                                                                           |
|      | <b>Farley, Kathryn</b>            | <i>Teaching Performance in the Digital Age: Computerized Technologies, Improvisational Play Techniques and Interactive Learning Processes</i> |
|      | <b>McCune, Jeffrey</b>            | <i>Doin' the Down Low, Remixin' the Closet: Black Masculinity and the Politics of Sexual Passing</i>                                          |

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|------|------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|      | <b>McNeal, Meida</b>         | <i>Choreographing Citizenship in the 'Gayelle': Performing Trinidadian Cultural Nationalisms</i>                                                                                                        |
| 2006 | <b>Braggs, Rashida</b>       | <i>'American' Jazz : Traversing Race and Nation in Postwar France</i>                                                                                                                                   |
|      | <b>Karamitsos, Stephanie</b> | <i>The Art of Janine Antoni: Labor, Gender and the Object of Performance</i>                                                                                                                            |
|      | <b>Mohammed, Mohammed</b>    | <i>Imagining and Performing Habasha Identity: The Ethiopian Diaspora in the Area of Washington, D.C.</i>                                                                                                |
|      | <b>Parkins, Lisa</b>         | <i>Representing 'The Marquise of O—': Disruptions and Subjectivity</i>                                                                                                                                  |
|      | <b>Peña, Elaine</b>          | <i>Making Space Sacred: Devotional Capital, Political Economy, and the Transnational Expansion of the Cult of la Virgen de Guadalupe</i>                                                                |
| 2005 | <b>Alexander, Renee</b>      | <i>Art as Survival : The Congo Tradition of Portobelo, Panama"</i>                                                                                                                                      |
|      | <b>Campbell, Michelle</b>    | <i>My Life as Mick Mounter : Performing Genders with the Chicago Kings</i>                                                                                                                              |
|      | <b>Onoda, Natsu</b>          | <i>Tezuka Osamu : An Intertextual History of Comics in Post-World War II Japan</i>                                                                                                                      |
|      | <b>Partridge, Amy</b>        | <i>Public Health for the People: The Use of Exhibition and Performance to Stage the 'Sanitary Idea' in Victorian Britain</i>                                                                            |
|      | <b>Szeman, Ioana</b>         | <i>Performing for Europe at its Borders: Gender, Nation and the Roma Minority in Post-Communist Romania</i>                                                                                             |
|      | <b>Szeto, Kin Yan</b>        | <i>The Cosmopolitical Martial Arts Cinema of Asia and America: Gender, Ethnicity and Transnationalism</i>                                                                                               |
| 2004 | <b>Anderson, Nancy</b>       | <i>Cultural Performance Corporate Style: An Ethnographic Study on Employee Experiences with Change Management at Topflight</i>                                                                          |
|      | <b>Jones, Bronwyn</b>        | <i>Performing Psychopathology: Crime Scene Photography, Forensic Aesthetics, and Performative Knowledge in Contemporary Serial Killer Narrative</i>                                                     |
| 2003 | <b>Moss, Shondrika</b>       | <i>Ah'd Save de Text for You: Exploring Zora Neal Hurston's Characteristics of Negro Expression</i>                                                                                                     |
|      | <b>Srinivasan, Priya</b>     | <i>Performing Indian Dance in America: Interrogating Modernity, Tradition, and the Myth of Cultural Purity</i>                                                                                          |
|      | <b>Webb, Barbara</b>         | <i>'The Real Character of the Negro on the Stage': African American Theatre as Risk and Possibility, 1890-1908</i>                                                                                      |
| 2002 | <b>Hubbell, Anne Marie</b>   | <i>Six Funny Women: Gender, Body, Sexuality and Power in the Stand-up Comedy of Judy Tenuta, Paula Poundstone, Ellen Degeneres, Roseanne Barr Pentland Arnold Thomas, Adele Givens and Margaret Cho</i> |
| 2001 | <b>Bogad, Lawrence</b>       | <i>Electoral Guerrilla Theatre in Recent Democracies: Speaking Mirth to Power</i>                                                                                                                       |
|      | <b>Colby, Audrey</b>         | <i>Acts Apart: Fantasy and Adult Performance of 'Otherness' in Four Interactive Environments</i>                                                                                                        |
|      | <b>Glazer, Peter</b>         | <i>Radical Nostalgia: Spanish Civil War Commemoration and the Politics of Desire</i>                                                                                                                    |
|      | <b>Goldman, Derek</b>        | <i>The Politics and Poetics of Adaptation: Leon Forrest's Divine Days</i>                                                                                                                               |
|      | <b>McLaughlin, Karen</b>     | <i>How Women's Words Fail in the Public Arena and What They Do About It</i>                                                                                                                             |
|      | <b>Moser, Daniel</b>         | <i>Victory Gardens 1974-2001: A Cultural History of Chicago Theatre</i>                                                                                                                                 |
|      | <b>Raphael, Timothy</b>      | <i>Becoming Pictures, Identifying Sounds, Remembering Bodies: Ronald Reagan and the Political Economy of Performance</i>                                                                                |
|      | <b>Scott, Anna</b>           | <i>A fala que faz/Words that work: Performance of Black Power Ideologies in Bloco Afro Carnival in Salvador, Bahia-Brazil, 1968-present</i>                                                             |
|      | <b>Werry, Margaret</b>       | <i>Tourism, Ethnicity and the Performance of New Zealand Nationalism, 1889-1914</i>                                                                                                                     |
| 2000 | <b>Kanter, Jodi</b>          | <i>Write it!: Practicing Loss in Four Contemporary Narratives</i>                                                                                                                                       |
|      | <b>Quintero, Craig</b>       | <i>Performing Culture/Cultural Performances: The Little Theatre Movement in Taiwan</i>                                                                                                                  |
| 1999 | <b>Holmes, Jennifer</b>      | <i>Re-visioning Modern American Dance Theatre Through the Performance Career of Angna Enters</i>                                                                                                        |
|      | <b>Holton, Kim</b>           | <i>Performing Political and Social Change: Revivalist Folklore Troupes in Twentieth Century Portugal</i>                                                                                                |

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|------|-------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1997 | <b>McClure, Heather</b>       | <i>"Sexuality, Power and Performance in Guatemala and in United States Asylum Law"</i>                                                                                                                               |
|      | <b>Rosen, Eric</b>            | <i>About Face Theatre: Case Studies in Theory, Aesthetics, Politics, and Performance Practice</i>                                                                                                                    |
| 1998 | <b>Burbank, Carol</b>         | <i>Ladies Against Women: Theatre Activism, Parody, and the Public Construction of Citizenship in the U.S. Feminism's Second Wave</i>                                                                                 |
| 1998 | <b>Cook, John</b>             | <i>The Transformed Body: Pavel Tchelitchew's Representation of the Modernist Body</i>                                                                                                                                |
|      | <b>Davis, Mella</b>           | <i>African Trickster Tales in Diaspora: Resistance in the Creole-Speaking South</i>                                                                                                                                  |
|      | <b>Totland, Steve</b>         | <i>Telling the Truth: Performing Non-Fiction Texts at Lifeline Theatre</i>                                                                                                                                           |
| 1997 | <b>Cherry, Eileen</b>         | <i>Sister Envoy: Three Transcultural Performance Texts by African-American Women Travelers</i>                                                                                                                       |
|      | <b>Dieckmann, Lara</b>        | <i>Recuperating Chamber Theatre: Feminist Performance and Theatrical Adaptation</i>                                                                                                                                  |
|      | <b>Dolezal, Renee</b>         | <i>High School Mothers Finding a Voice: Personal Narratives, Performance, Educational Policy</i>                                                                                                                     |
|      | <b>Kemp, Amanda</b>           | <i>'Up from Slavery' and Other Narratives: Black South African Performances of the American Negro (1920-1943)</i>                                                                                                    |
|      | <b>Thebus, Jessica</b>        | <i>Representing Isabelle Eberhardt: Exercises in Performed Scholarship</i>                                                                                                                                           |
|      | <b>Werner, Derek</b>          | <i>Toward a Model of Performance-based Critical Reading: A Study of Ensemble Rehearsal and Performance in a Production of William Gibson's 'Neuromancer' 1997</i>                                                    |
| 1996 | <b>Seel, Cynthia</b>          | <i>The Divining Art: An Exploration of the Performance of Ritual in Flannery O'Connor's Fiction</i>                                                                                                                  |
|      | <b>Wolford, Lisa</b>          | <i>The Occupation of the Saint: Grotowski's Art As Vehicle</i>                                                                                                                                                       |
| 1995 | <b>Chasnoff, Salome</b>       | <i>Narrating Birthing: Technologies of 'Self'-replication and 'Reality'-construction</i>                                                                                                                             |
|      | <b>Climenhaga, Royd</b>       | <i>What Moves Them: Pina Bausch and the Aesthetics of Tanztheater</i>                                                                                                                                                |
|      | <b>Jackson, Shannon</b>       | <i>Lines of Activity: Performance, Space, and Pedagogy at Hull- House</i>                                                                                                                                            |
|      | <b>Lococo, Mark</b>           | <i>'Burned Behind My Eyes': The Dissolution of Invincibility through Performances of the Vietnam War</i>                                                                                                             |
|      | <b>Miller, Ivor</b>           | <i>Belief and Power in Contemporary Cuba: The Dialogue Between Santeria Practitioners and Revolutionary Leader</i>                                                                                                   |
|      | <b>Nkanga, Mbala</b>          | <i>Multivocality and The Hidden Text in Central African Theatre and Popular Performances: A Study of the Rhetoric of Social and Political Criticism</i>                                                              |
|      | <b>Suchy, Patricia</b>        | <i>Co-authoring Narrative Discourse: The Dialogue of Theatrical Adaptation</i>                                                                                                                                       |
|      | <b>Von Fremd, Sarah</b>       | <i>Political Power and Urban Popular Theatre in Uganda</i>                                                                                                                                                           |
| 1994 | <b>Baker, Andrew</b>          | <i>Witness to the Ineffable: The Ethical Sublime and Meta-Levels of Performance: An Investigation of the Sublime in William Wordsworth's 'The Prelude', Examined through the Aesthetics of Jean-Francois Lyotard</i> |
|      | <b>Flynn, Kathleen</b>        | <i>Performing Sobriety: Story and Celebration in Alcoholics Anonymous</i>                                                                                                                                            |
|      | <b>Kapsalis, Terri</b>        | <i>The Pelvic Exam as Performance: Power, Spectacle, and Gynecology</i>                                                                                                                                              |
|      | <b>Lavey, Martha</b>          | <i>Representing the Body: An Archetypal Approach to the Performance Art of Rachel Rosenthal, Laurie Anderson, and Karen Finley</i>                                                                                   |
|      | <b>Robertson, Catherine</b>   | <i>The Aesthetics and Politics of Indeterminacy in Experimental Video</i>                                                                                                                                            |
|      | <b>Sobol, Joseph</b>          | <i>Jonesborough Days: The National Storytelling Festival and the Contemporary Storytelling Revival Movement in America</i>                                                                                           |
|      | <b>Zimmerman, Mary</b>        | <i>The Archaeology of Performance: A Study of Ensemble Process and Development in the Lookingglass Theatre Production of The Arabian Nights</i>                                                                      |
| 1993 | <b>Geer, Richard</b>          | <i>Community Performance: Efficacious Theatre and Community Animation in the Performance Cycle of Swamp Gravy Sketches</i>                                                                                           |
|      | <b>Inslee, Lester Forrest</b> | <i>'This World Is Not My Home': An Ethnographic Study of Homelessness</i>                                                                                                                                            |
|      | <b>Johnson, Deryl</b>         | <i>Mask of HIV/AIDS: Performance, Persona, and Poetry Therapy</i>                                                                                                                                                    |

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|------|-------------------------------|------------------------------------------------------------------------------------------------------------------------------|
| 1993 | <b>Meyer, Morris</b>          | <i>The Wild(e) Body: Camp Theory, Camp Performance</i>                                                                       |
|      | <b>Saivetz, Debbie</b>        | <i>The Architecture of Chaos: Actor, Image, and the Dynamics of Space in the Directing Process of JoAnne Akalaitis</i>       |
| 1992 | <b>Bowman, Ruth Laurion</b>   | <i>Performance, Play, and Pigs in Hawthorne's Social Romances</i>                                                            |
| 1991 | <b>Threnhauser, Elizabeth</b> | <i>The Struggle for Being: A Jungian Perspective on the Poetry of T. S. Eliot</i>                                            |
| 1990 | <b>Fuller, Roy Calhoun</b>    | <i>The Sleeping Giant: Dreams and Artistry in the Fictions of Reynolds Price</i>                                             |
|      | <b>Lamm (Pineau), Elyse</b>   | <i>A Necessary Artifice: A Phenomenology of the Performing Self Explored in the Life-Text of Anais Nin</i>                   |
| 1989 | <b>Bowman, Michael</b>        | <i>Yoknapatawpha Theatre: Performance, Popular Culture, and Authority in the Faulknerian Novel</i>                           |
|      | <b>Madison, Soyini</b>        | <i>An Ethnography of Performance: Interpreting the Cultural Expressions of Three African American Women</i>                  |
| 1988 | <b>Doyle, Mary</b>            | <i>Games of Lamentation: The Irish Wake Performance Tradition</i>                                                            |
|      | <b>Wilson, Susan</b>          | <i>Adrienne Rich: The Conscious Rhetorician</i>                                                                              |
| 1987 | <b>Hamera, Judith</b>         | <i>Within Poetic Coincidence: A Psychological Approach to Imaginal Continuity in Performance Art</i>                         |
|      | <b>Oxford, Cheryl</b>         | <i>'They Call Him Lucky Jack': Three Performance-Centered Case Studies of Storytelling in Watauga County, North Carolina</i> |
|      | <b>Ward, Richard</b>          | <i>Paul and the Politics of Corinth: A Study of 2 Corinthians 10-13</i>                                                      |
| 1986 | <b>Pollock, Della</b>         | <i>Brecht and Expressionism: An Assessment of Rhetorical Continuity</i>                                                      |