UNDERGRADUATE FALL 2016 COURSES

*All courses are open to non-majors*

**Introduction to Performance Studies**
S.K. Lee  
PERF-UT 101.001 (14445) - Thursdays, 10:00 to 12:50pm  
4 pts – Room 612

This course is an introduction to the field of performance studies. In this course, performance will be broadly construed to include aesthetic performance (performance art, theater, music, dance, and visual culture) and everyday presentations of self. We will study the history of the field and its relation to other fields (anthropology, theatre studies, philosophy, dance studies, feminism, political science, critical race theory, legal studies, etc.) and ask questions of how the study of performance can help us to understand contemporary questions of aesthetics, politics, and social culture. We will study the theory and history of the field as grounded in documented performances in addition to attending live performances in New York City. This course will place particular emphasis on political performance (in the US and abroad), queer, and minority performance.

**Performance Theory**
A. Vazquez  
PERF-UT 102.001 (19873) – Tuesdays, 10:00 to 12:50pm  
4 pts – Room 612

Theories of performance help us consider concepts of the subject, from the grammatical "I" to politicized notions of the individual or the citizen, as well as the forms of experience that constitute a sense of subjectivity. Readings that connect performance to language and literary theories, political philosophy, psychoanalytic theory, anthropology, and studies in race and gender will shape a investigation into the construction of the self.

**Queer Politics and Performance**
E. Philbrick  
PERF-UT 202.001 (19875) – Thursdays, 3:00 to 5:50pm  
4 pts – Room 612

The two terms that this course organizes itself around – “queer” and “performance” – tend to undo or spill over themselves as much as they demarcate a clear terrain of meaning. What is queer? A state of being, a kind of relation, or a practice? A broad category that encompasses multiple forms of sexual deviance and gender non-conformity or something even broader? What is performance? Another word for everyday behavior or a specific set of bodily behaviors that are bracketed as artistic or theatrical? Something that happens on stages? Or in boardrooms? Or in bedrooms? By positioning these terms alongside one another, this course forestalls attempts to pin them down and instead aims to track and explore the multiple and historically-specific practices and significances that erupt at their encounter. The readings, performances, films, and activities that make up this course will allow us to meditate critically on questions about the body, politics, race, gender, sexuality, art-making, and world-

Performance Studies trains students to document, theorize, and analyze embodied practices and events. Areas of concentration include: contemporary performance, dance, movement analysis, folk and popular performance, postcolonial theory, feminist and queer theory and performance theory.

CONTACT US:  
212.998.1620  
721 Broadway, 6th Fl.  
New York, NY 10003  
performance.studies@nyu.edu  
tisch.nyu.edu/performance-studies
making. The course focuses on art, politics, and theory from the 1950s to the present in the United States and will lead towards the creation of a final project that can take the form of a performance, exhibition, or piece of writing.

**Performance and Politics**  
L. Robles  
PERF-UT 203.001(20647) – Tuesdays, 1:00 to 3:50pm  
4 pts – Room 612

This course focuses specifically on the political aspects of performance -- how it reflects, enacts, and shifts political discourse and practices. Considering multiple forms of contemporary performance (including theatre, performance art, visual art, social media, literature, and performance of everyday life) as well as current socio-political events, alongside writings on political aesthetics, we will discuss alternative forms of world-making. What is the relationship between aesthetics and politics? What kind of alternative knowledges and art practices could offer resistance strategies for everyday practices? How are politics performed? How can performance and performance theory be applied usefully to understand how, why, and where political dialogue takes place, and where it fails to do so? Offering interdisciplinary approaches to performance studies’ foundational texts, this course will develop a comprehensive understanding of political performances and the performative force of politics.

**Performance and Technology**  
B. Browning  
PERF-UT 304.001 (19876) – Mondays, 3:00 to 5:50pm  
4 pts – Room 612

On blogs, Twitter, Facebook, Ello, Tumblr, email, SoundCloud, YouTube, and more, we are constantly performing using technology. Performance Studies has long been concerned with technology, but it is only recently concerned with questions brought to the fore by new technologies and new technological practices, particularly on the Internet. This survey course requires us to consider the relationship between Performance Studies as a discipline (one that incorporates performance theory, critical theory, feminist theory, queer theory, and other theoretical genres) with technology, particularly the Internet. Open to Non-Majors.