UNDERGRADUATE SPRING 2016 COURSES

*All courses are open to non-majors*

**Performance Studies: An Introduction**
R. Schechner with E. Mee
PERF-UT 200.001 (16046) - Thursdays, 12:00 to 1:15pm, Mee
PERF-UT 200.002 (18185) - Tuesdays, 1:00 to 2:15pm, Whigham
4 pts - Studio 612

Richard Schechner's *Performance Studies: An Introduction* explores the broad spectrum of performance - from ritual, play, social media, and the performing arts to political campaigns, sport, popular entertainments, and the myriad performances of everyday life. The course is taught using a blended learning approach. Guided online by Richard Schechner, a founder of the field of performance studies, and in person by Professor Erin Mee (who for years worked closely with Schechner), students explore the performances in the Americas, Africa, Asia, the Caribbean, Europe, Australia, and the Pacific Islands. Students delve back in time to ask what kind of performances took place in the caves of Paleolithic Europe? How do these ancient shamanic and initiatory practices relate to Burning Man, YouTube, and today's avant garde? How do people perform their professions, their genders, their races and nations, their identities, their social lives, and their daily rituals? For this course, Schechner filmed interviews with more than a dozen scholars, scientists, and artists. Embedded in the course are clips and images of many different kinds of performances. Students engage each other directly in class and blog with each other during the week. Students form groups to devise performance projects. Performance Studies--An Introduction puts students in interactive dialogue with the most important events, people, theories, and questions of the dynamic, emerging field of performance studies.

**Performance and New York**
A. Vazquez
PERF-UT 103.001 (16047) – Tuesdays, 10:00 to 12:45pm
4 pts – Room 613

What can performance tell us about the dynamic histories that comprise New York City? How does the study of performance train us to experience the city in all its immeasurable diversity? This course engages a wide variety of performances to consider how they shape the metropolis and the lives of its people. With a focus on the 20th century to the present, students will become familiar with different aesthetic movements that incorporate music, dance, performance, and visual art in such New York creative experiments as the Harlem Renaissance, the Mambo Craze, Pop Art, Punk Rock, and Hip Hop. We will also study everyday performances as improvisatory responses to living in the city.

Topics: Gender & Violence

**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.

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A. Pellegrini
PERF-UT 106.001 (20505) – Tuesdays/Thursdays, 3:30 to 4:45pm
4 pts – 19 University Place, 102
PERF-UT 106.002 RCT (20506), Tues 9:30-10:45, 25 W. 4th, C-15
PERF-UT 106.003 RCT (20507), Tues 2-3:15, 20 Cooper Sq., 4SEM
PERF-UT 106.004 RCT (20508), Thurs 9:30-10:45, GCASL 284
PERF-UT 106.005 RCT (20509), Fri 11-12:15, 25 W. 4th, C-5

This class explores the relationship between gender and violence from a range of disciplinary vantage-points and through a diverse archive of materials (including performance and film, legal cases, photography, and literature). Throughout the semester we will pay especial attention to how gender-based violence is inflected and shaped by other social variables, such as race and religion. Rather than assuming we know what any of these keywords means in advance, over the course of the semester we will together seek to refine and rethink these terms individually and in relation.

Performance Theory: Subject and Subjectivity
M. Gaines
PERF-UT 102.001 (20378) – Tuesdays, 3:30 to 6:15pm
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 an investigation into the construction of the self.