Institute of Performing Arts
Performance Studies

Course #  Class #  Title                                           Meeting Time  Class  Instructor
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**Monday**
PERF-GT 2218  22982  Topics: Poetics of Violence           9:30 to 12:15pm  612  F. Moten
PERF-GT 1035  7492   Queer Theory: Crippling Queer Theory  12:30pm – 3:15pm  613  D. Peers

**Tuesday**
PERF-GT 2228  7431   Black Performance: Prosaisms of Carnival 9:30 to 12:15pm  612  F. Moten
PERF-GT 2661  22983  Landscape and Cinema (w/Cinema)       1:00pm - 5:00pm  674  A. Weiss
PERF-GT 2100  7470   Economy, Productivity and Performativity 12:30pm – 3:15pm  613  P. Clough
PERF-GT 2730  22984  Performance Comp: Didactic Songwriting  3:30pm – 6:15pm  612  M. Gaines

**Wednesday**
PERF-GT 2122  22985  Disability & Movement Cultures         12:30pm – 3:15pm  613  D. Peers
PERF-GT 2850  22986  Food & Performance: Cuisine Film and the Arts 3:30pm- 6:15pm  611  A. Weiss

**Thursday**
PERF-GT 2696  22987  Diaspora Studies: Music & Philosophy    10:15am – 1:00pm  613  A. Vazquez
PERF-GT 2745  7453   Graduate Seminar: Foucault              3:30pm – 6:10pm  613  A. Pellegrini

**KEY DATES 2018-2019**

November 2018
12  Registration for spring begins at 9:00am for most students. Please check appointment time on Albert.

January 2019
28  Spring classes begin

February 2019
  5   Last day to register/drop/add course
  5   Graduate tuition due
 18  University Holiday-No classes

March 2019
 18-24 Spring Break-No classes scheduled.

May 2019
 13  Last day of spring classes
 22  University Commencement Ceremony
 24  TSOA Salute Ceremony (tentative)
 28  MA Final Projects course begins

June 2019
 14  Summer term ends for MA students.

**REGISTRATION INFORMATION**

Check for registration holds. All holds must be resolved and removed in order to enroll in classes for the spring semester. Go to the Student Center in Albert and look at the "Holds" section on the right side of the page.

Update your contact information. Go to the Student Center in Albert and click on "Personal Information." All students are required to have an "NYU Emergency Alert" cellular phone number and emergency contact information to register for Spring 2019.

**NON-MAJORS:** Must submit an External Student Registration form. You can pick up a form at the department for click the link below:

[Click here for External Form]

**APPLY FOR GRADUATION:**

In order to graduate in Summer 2019, you must apply for graduation between February 5, 2019 and June 17, 2019.
MONDAY

Topics: Poetics of Violence
Fred Moten, fm1@nyu.edu
PERF-GT 2218.001 (Albert #22982)
Mondays, 9:30 – 12:15 pm, 4 points
721 Broadway, Room 612

In this class we will read a range of poets and critics—Agamben, Arendt, Baraka, Benjamin, Fanon, Girard, McKittrick, Philip, Piper, Robinson, Wynter and Hamadeh—in order to begin to tease out some questions concerning what might be called the mythopoetics of violence; then, with the help of mathematician Fernando Zalamea, who will guide us, we will veer, by way of an introduction to higher mathematics (particularly, topology) for students of the humanities, we will consider what might be called the mathopoetics of violence. We will do this in the interest of investigating how the poetics of violence operates within the making and unmaking of social life.

Queer Theory: Crippling Queer Theory
Danielle Peers, danielle.peers@nyu.edu
PERF-GT 1035.001 (Albert #7492)
Mondays, 12:30 – 3:15 pm, 4 points
721 Broadway, Room 613

This course revolves around three crip/queer questionings. First—(how) was queer theory always already crip?—invites us to consider (dis)engagements with disability within various ‘canonical’ queer texts. Second—what might crippling do?—calls us into deep engagements with the work of self-described crip academics, artists, and activists, in order to theorize the kinds of interventions and reinventions offered by their works. We will consider what might be shifted in our ways of knowing, enacting, creating, and being (together) if we were to cultivate active desire for precisely those parts of disability that have been widely imagined as devoid of meaning, use, value, and beauty. Third—how can crip and queer theory move each other?—brings us to contemporary works that weave these approaches together, and dares us to find new presents and possibilities through crip-queer theory and praxis.

TUESDAY

Black Performance: Prosaics of Carnival
Fred Moten, fm1@nyu.edu
PERF-GT 2228.001 (Albert #7431)
Tuesdays, 9:30 – 12:15 pm, 4 points
721 Broadway, Room 612

By way of Bakhtin, literary critics Caryl Emerson and Gary Saul Morson, speak of a "prosaics"--as a concern with the theory and practice of writing the everyday. That the everyday and the aesthetic protocols it engenders is given also in the thought of those who are also deeply concerned with the carnivalesque is something we will think about in this class, and in relation to the discourse on carnival that has emerged recently and been so fundamental to performance studies. In addition to Bakhtin, Emerson and Morson, and Claude Gaignebet, we will be guided, primarily, by the work of Wilson Harris, particularly his Carnival Trilogy but also some of his literary critical and anthropological work as well. We will try to begin to consider the intrinsic excessiveness of the quotidian and the ordinariness of radical celebration.
Topics in Critical Theory: Economy: Productivity and Performativity
Patricia Clough, pclough@gc.cuny.edu
PERF-GT 2100.001 (Albert #7470)
Mondays, 12:30pm – 3:15pm, 4 points
721 Broadway, Room 613

The course takes up the concept of economy from the modern and liberal conception of it as a separate sphere along with attending criticisms, for example various Marxist criticisms of capitalism, along lines of race, gender, sexuality and ability, and moves to other uses of the term, such as libidinal economy or affective economy. What distinguishes these various usages? When, where and how do they come into play? In taking up the various way the concept economy operates, the course will explore what will be described as productivity and performativity, as these differently affect our everyday lives if not change the value of life itself. We will engage both epistemological and ontological implications of focusing on productivity and performativity, taking up question of reality, energy, information and vitality.

Landscape and Cinema
Allen Weiss, allen.weiss@nyu.edu
PERF-GT 2661.001 (Albert #22983)
Tuesdays, 1:00pm – 5:00pm, 4 points
721 Broadway, Room 674

As an elemental articulation of the symbolic, the landscape has always been a primary site of performance: it has served for centuries as the background for popular festivals and courtly extravaganzas; it has functioned as the mythic ground of painting and appeared among the first subjects of photography, and it has more recently been transmuted into the background of most films. Paying special attention to the contemporary hybridization of the arts, this seminar will investigate the following topics in relation to both avant-garde and popular cinema: anguish, Eros and the landscape as symbolic form; landscape, film and the Gesamtkunstwerk; imaginary landscapes and alternate worlds; ecological and technological soundscapes; the aesthetics of dilapidation. Cross-listed with CINE-GT 3104.001

Performance Composition: Didactic Songwriting
Malik Gaines, mgaines@nyu.edu
PERF-GT 2730.001 (Albert #22984)
Tuesdays, 3:30 pm – 6:15 pm, 4 points
721 Broadway, Room 612

This workshop course will explore the composition of instructive, pedagogical, and informational songs. The delivery of critical messages in the song-form offers a different set of structures than the essay, and proposes different audiences for such work. The study of writing styles and musical settings drawn from leftist theater, protest music, popular genres, and nationalist movements will inform student composition exercises. While writing assignments will move toward the development of formal songs, previous musical or performance experience is not required.
Disability and Movement Cultures
Danielle Peers, danielle.peers@nyu.edu
PERF-GT 2122.001 (Albert #22985)
Wednesdays, 12:30 – 3:15 pm, 4 points
721 Broadway, Room 613

In this course, we will engage with a range of critical disability theory to reconceptualize *embodiment* within a variety of movement culture contexts. In centering movement culture, we give weight to questions about how movement practices---from performing arts and high-performance sport to recreational movement and utilitarian mobility---are structured through (sub)culturally-specific choreographies that (re)produce human differentiation and (re)distribute human flourishing. Drawing on the works of disabled, crip, Deaf, Mad, and neurodivergent scholars, activists and authors, this course rejoices in the reinvention and perversion of normate movement cultures and questions how we might, literally, *move* towards intersectional disability justice.

Food and Performance: Cuisine Film and the Arts
Allen Weiss, allen.weiss@nyu.edu
PERF-GT 2850.001 (Albert #22986)
Wednesdays, 3:30pm – 6:15pm, 4 points
721 Broadway, Room 611

Brillat-Savarin, in *The Physiology of Taste* (1825), discusses the aesthetic value of cuisine from two seemingly contradictory viewpoints, since he claims both that cuisine is the most ancient art *and* that “Gasterea is the tenth muse: she presides over the joys of taste,” suggesting that cuisine finally takes its place as the newest art form at the height of the Romantic period. But what does it mean to speak of cuisine as a fine art? What are the relations between cuisine and the other arts? Can we speak of a specifically culinary filmic genre? How have the histories of gastronomy and aesthetics intersected? Can cuisine evoke the sublime? How do considerations of cuisine transform the relations between art and craft? How is “nouvelle” cuisine related to modernism and regionalism, and “hybrid” cuisine to postmodernism and globalization? This seminar will investigate the conceptual preconditions, the discursive limits, and the poetic and rhetorical forms of the culinary imagination, under the assumption that the pleasures of the text increase the joys of eating. Our goals are to effectively conceptualize cuisine, to establish cuisine’s rightful place among the fine arts, and to examine the varied modes of writing about gastronomy.
This seminar will engage texts and performances that work with music as a mode of thinking and model for writing. Together we will read a rigorous and unwieldy set of key writings across eras and geographies, and put them into lively conversation despite the external impositions of genre or discipline or language that have kept them apart. The seminar will enact a firm bypass of all constructions behind categories such as “classical,” “popular,” “world,” and get to the challenging theoretical work that awaits in music all the time—not to unearth its secrets, but to welcome the unique pressure it puts on knowledge. Some of the questions we bring to the seminar, to music, to history, find various forms of relief: from Adorno’s tender writings on four-hand piano playing, to the warmth of what Leonardo Acosta called the “primary magma” of Afro-Caribbean polyrhythmic frameworks. Together we will proceed with the assumption that thinking and writing about music is to live with the multitudes—across space and time—and to regard musical instructions as structures for writing it out, whether a dynamic call for pianissimo, for forte, or for heed of La Lupe’s repeated demand “ahí na’má” (you got it, leave it there).

*Limited enrollment: This class is writing intensive, and permission of instructor is required to enroll. Foucault and more Foucault, closely read and critically engaged. But, why Foucault? And, which Foucault? Through close readings of Foucault’s major works and selected published interviews, we will seek to understand Foucault’s overall project. How did his project shift over time? What was his own understanding, or representation, of it? Along the way, we will be especially interested to “track” some keywords: truth, power, biopolitics, resistance, discourse, freedom. What do these terms mean within or for Foucault’s project (or, is that, projects)? How might we supplement, critique, reorient, reanimate Foucault in light of our own research interests, political and intellectual commitments, and /or historico-political moment? Throughout the semester, we will ask, with Foucault and against him, what does it mean to practice criticism?