

**NYU Madrid**  
**PERF-UT 9103.M01**  
**Performance of the City: Madrid**

**Instruction Mode: In-Person**

**SAMPLE SYLLABUS**

**Prerequisites**

N/A

**Units earned**

4

**Course Details**

- Tuesdays 4:30 – 7:20pm
- Location: Rooms will be posted in Albert before your first class.
- COVID-related details: In the interest of protecting the NYU Madrid community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being is our top priority.
- If you need to quarantine due to COVID or have a COVID related need you should contact your instructor immediately to make arrangements to keep up with your class work.

**Course Description**

*¡No pasarán!* This is probably one of the most famous lines in Spanish. A motto that can be heard every time a collective fight for its rights. We found its origins in the Spanish Civil World. The city of Madrid was telling the world that they would fight and resist fascism. After three years, they couldn't keep their promise. This was not the first time the citizens of Madrid fought against abuse nor the last. In fact, the

very history of the city is the story of the tension between power and resistance, and that can be seen in its architecture. This dialectic tension will be the focus of this course.

To understand a city, we need to walk, discover its neighborhoods and attend to important events. We will allow each of them to tell us their stories under the theoretical frame of the society of spectacle developed by the situationist Guy Debord, the concept of “war machine” developed by Deleuze and Guattari and the Anthropocene theory.

Each unit will be devoted to a theme and a place. For example, we will talk about LGTBIQ+ concerns and Chueca, we will read authors such as Judith Butler or Paul Preciado; or we will visit the bullfight ring “Las ventas” and talk about what bullfight means, reading authors such as Angelica Liddell or Hemingway.

The syllabus will be subject to change.

### **Course Objective / Outcomes**

- In this course, students will be introduced to the performance culture of Madrid, and the ways in which its urban environment is staged by its residents and visitors.
- This class will provide a foundation for the further study of performance, by introducing a broad range of texts and utilizing (and practicing) a variety of techniques of exploring the city with an emphasis in Situationists practices and their followers.
- An increasing ability to connect and synthesize performance studies and performance practice across boundaries of discipline and periodization.
- The development of a nuanced and principled understanding of the possible roles of the performing artist in Madrid and beyond, including roles as activists and agents of social and cultural change.
- Explore Madrid history, culture and politics, its significant performance venues, and the public spaces where the population gathers in a collective spectacle of social relations.
- Students will learn how to both see and listen. You may go into a given situation armed with an expectation or a preconception, and then be totally disarmed by what you see and hear. That experience constitutes a primal focus of your learning.

### **Assessment Components**

The grade for this course will be determined according to the following formula:

<b>Assignments/Activities</b>	<b>% of Final Grade</b>
Class participation	15%
Map of Madrid	20%

Assignments/Activities	% of Final Grade
Midterm Commentary	20%
Presentation of your Final Assignment Synopsis of your presentation (5%)	15%
Final Assignment	30%

### Class Participation (15%)

You are expected to attend class in person or remote synchronously, if COVID-19 contingency plans are announced by NYU Madrid. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

### Map of Madrid (15%)

You are expected to create (or recreate) your own map of Madrid. Following the example of the psychogeographic maps. Your map should include all places we visit in this class:

1. Tourist Information Office and NYU surroundings
2. Plaza de Colón
3. Ventas Bullring
4. Paseo de la Castellana / Nuevos Ministerios (Militar Parade)
5. Chueca
6. Transhumance route
7. Plaza Mayor / Catedral de la Almudena

And at list two more areas of your choosing from the city of Madrid.

On September 15th we will talk further about the specifics of this assignment, detailed instructions will be provided via BS.

### Midterm Commentary (20%)

By **October 18<sup>th</sup>**, you are expected to submit a critical analysis or commentary of 1500 words on **one of the topics explored in class**, you could focus in a *situation*, a work of art, a place, or an experience. You will need to quote at least four written sources and two of them must be from our syllabus.

This assignment should be typewritten using 12-point *Times New Roman* or similar. it should be double-spaced, and each page should have a 1" margin on all sides. We will follow the Citation guide style of NYU (<https://guides.nyu.edu/citations>).

On September 15th we will talk further about the specifics of these assignments, detailed instructions will be provided via BS.

## **Final Assignment (30%)**

By the end of the semester (**December 13<sup>th</sup>**), you are expected to create a piece and write an essay about it. Your piece should show a critical approach to any of the topics explored in class (including your own explorations of the areas of the city you are invited to do in your own). It can be a written essay or another kind of document. You could make a performance in class, a lecture-performance, a movie, a podcast, a song, a poem, a visual poem, or a project of a future action or situation.

If you want to write an essay, it should have from 3500 – 4000 words. You will need to quote at least six written sources and three of them must be from our syllabus.

If you want to create another non written text, it will have to be accompanied by a commentary of 2000 words. You will need to quote at least two written sources and at least one of them must be from our syllabus.

All your works will be presented in class at the end of the semester.

## **Presentation of your Final Assignment (15%)**

The last days of classes (**November 29<sup>th</sup> and December 13<sup>th</sup>**) will be devoted to the presentation of your final works.

In order to give your classmates an idea of what you are going to present you need to send me a synopsis of your work no later than **November 22<sup>nd</sup>** so I can build a catalogue for your exhibition and everybody can prepare questions.

On September 15th we will talk further about the specifics of these assignments, detailed instructions will be provided via BS.

## **Required Text(s)**

All electronic resources will be uploaded to Brightspace and indicated as BS.

## **Supplemental Text(s) (not required to purchase)**

Schechner, Richard. Performance studies: An introduction. New York. Routledge. Taylor and Francis Group: 2013.

## **Additional Required Equipment**

You are expected to use your cellphone or any other recording devices such as cameras or tablets in our drifts around the city.

# Course Schedule

## Topics and Assignments

Week/Date	Topic	Reading
Session 1, September 6 <sup>th</sup>	Introduction to the course.	Syllabus  Careri, Francesco. Walkscapes. Walking as an aesthetic practice. Culicidade Architectural Press. Ames: 2017. (67 – 81)
Session 2, September 13 <sup>th</sup>	We will meet at: Tourist office information C/ Alcalá 31  Our surroundings. First <i>deambulation</i>  Introduction to Situationism and the practice of the <i>dérive</i>	Careri, Francesco. Walkscapes. Walking as an aesthetic practice. Culicidade Architectural Press. Ames: 2017. (82 – 109)  Debord, Guy. "Theory of the <i>Dérive</i> ." <a href="http://www.bopsecrets.org/SI/2.derive.htm">http://www.bopsecrets.org/SI/2.derive.htm</a> and "Introduction to a Critique of Urban Geography." <a href="https://www.cddc.vt.edu/sionline/presitu/geography.html">https://www.cddc.vt.edu/sionline/presitu/geography.html</a>
Session 3, September 20 <sup>th</sup>	Society of Spectacle  About our assignments	Debord, Guy. Society of the Spectacle. Place of publication not identified. Bread and Circuses: 2012.  Assignments instructions in BS
Session 4, September 27 <sup>th</sup>	Plaza de Colón y Jardines del Descubrimiento  <i>Dérive</i>	Ortega y Gasset, José. "Invertebrated Spain", in Cowans, Jon. Modern Spain. Philadelphia: University of Pennsylvania Press, 2003. (pp. 119 – 125).  Marínez-Sáez, Celia. "The Forgotten Flesh: Confronting Western Epistemologies through Parody in Guillermo Gómez-Peña and Coco Fusco's "The Couple in the Cage" (1992)" in The Journal of the Midwest Modern Language Association, FALL 2018, Vol. 51, No. 2 (FALL 2018), (pp. 13-25).  Micu, Andreea S. Performance Studies, the basics. Routledge, New York: 2022 (pp. 5 – 21)

Week/Date	Topic	Reading
Session 5, October 4 <sup>th</sup>	Bullfighting <b>Visit to Plaza de Toros de las Ventas</b> (Meeting at Las Ventas)	Shubert, Adrian. Death and Money in the Afternoon: a History of Spanish Bullfight. New York: Oxford University Press, 1999. (pp. 1 – 15) Hemingway, Ernest. Death in the afternoon. (pp. 1-34; 56-64; 75-82) Liddell, Angélica. Interview at Festival de Avignon. <a href="https://festival-avignon.com/storage/document/88/69388_60d0a9f1ec93d.pdf">https://festival-avignon.com/storage/document/88/69388_60d0a9f1ec93d.pdf</a>
Session 6, October 11 <sup>th</sup>	Comments on Bullfights Performing “Spaniardness”: The Flag <b>Visita del artista Mario Gutierrez Cru. The Flag</b>	Moreno-Luzón, Javier and Núñez Seixas, Xose Manoel. Metaphors of Spain: representations of Spanish national identity in the twentieth century. New York: Berghahn Books 2017. (pp. 33- 63) Gutierrez Cru, Mario. La bandera. (Catalogue – Bilingual edition) <a href="https://issuu.com/mariogcru/docs/labandera_catalogo">https://issuu.com/mariogcru/docs/labandera_catalogo</a>
EXTRA SESSION October 12th <b>(Replacing 1/2 session 9)</b>	National Day of Spain <b>Militar Parade</b>	Deleuze, Giles and Guattari, Félix. A thousand plateaus: capitalism and schizophrenia. Minneapolis: University of Minnesota Press, 1987 (351 – 423; 511 – 514) Instructions via BS
Session 7, October 18 <sup>th</sup>	Comments on Militar Parade and the “war machine”. The Antropocene in and out the city <b>Invited speaker Concha Salguero (Trashumancia y naturaleza)</b> MIDTERM COMMENTARY DUE	Hedgecoe, Guy. “Spanish Minister triggers farmers fury”. The Irish Times (Jan 7 2022) <a href="https://www.irishtimes.com/news/world/europe/spanish-minister-triggers-farmer-fury-with-criticism-of-megafarms-1.4771300">https://www.irishtimes.com/news/world/europe/spanish-minister-triggers-farmer-fury-with-criticism-of-megafarms-1.4771300</a> Kesting, Marietta; Muhle, Maria; Nachtigall, Jenny and Witzgall, Susanne. Hybrid Ecologies [S.I.]: Diaphanes. 2021 (pp. 13 – 20; 124 - 134) Kira, Walker. The revival of a historic journey across Spain. BBC Future Planet. (24 sept. 2021) <a href="https://www.bbc.com/future/article/20210923-the-revival-of-spains-epic-pastoral-migration">https://www.bbc.com/future/article/20210923-the-revival-of-spains-epic-pastoral-migration</a>

Week/Date	Topic	Reading
		<p>MAVA: The Path of Nature. Water Bear Network. 2022. (Documentary, 2021)</p> <p><a href="https://www.waterbear.com/watch/short/6284f7a342ee4f4a336c1b9f">https://www.waterbear.com/watch/short/6284f7a342ee4f4a336c1b9f</a></p>
Session 8, October 25 <sup>th</sup>	Transhumance Day	<p>Latour, Bruno (autor/performer) and Ait-Touati, Frédérique. Inside. Lecture-performance. Filmed on 10/26/2018 at the Linney Theatre of the Pershing Square Signature Center, New York, as part of the the Conference-Festival 'French Natures'.</p> <p><a href="https://www.youtube.com/watch?v=gzPROcd1MuE">https://www.youtube.com/watch?v=gzPROcd1MuE</a></p>
Session 9, November 4 <sup>th</sup> (Friday)	NO CLASS	NO CLASS
Session 10, November 8 <sup>th</sup>	<p>Tanshumance Day comments</p> <p>Dramawalker Centro Dramático Nacional</p> <p><b>Invited speaker:</b> Fefa Noia</p>	<p>Kesting, Marietta; Muhle, Maria; Nachtigall, Jenny and Witzgall, Susanne. Hybrid Ecologies [S.I.]: Diaphanes. 2021 (pp. 135 - 142)</p> <p>Lefebvre, Henri. Writings on Cities. Oxford: Blackwell Publishers, 1996. (147 – 159)</p> <p>LeGates, Richard T. and Stout, Frederic (Eds.) The city reader. Abingdon, Oxon; New York, NY: Routledge 2020. (281 – 289)</p>
<p>EXTRA SESSION</p> <p>November 9th</p> <p><b>(Replacing 2/2 session 9)</b></p>	<p>Día de la Almudena</p> <p>Religious procession</p>	<p>Hobsawm, Eric. The Invention of Tradition. Cambridge. Cambridge University Press: 2014. (pp. 1 – 14)</p> <p>Instructions via BS</p>
Session 11, November 15 <sup>th</sup>	<p>Commentaries on Día de la Almudena</p> <p>Performing gender.</p>	<p>Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Criticism", Theatre Journal 40, num. 4 (1988): 519 – 531</p>

Week/Date	Topic	Reading
	A dérive in Chueca.	Preciado, Paul. "Letter from a transman to the old sexual regime", in Texte sur Kunst. 2018 <a href="https://www.textezurkunst.de/en/articles/letter-trans-man-old-sexual-regime-paul-b-preciado/">https://www.textezurkunst.de/en/articles/letter-trans-man-old-sexual-regime-paul-b-preciado/</a>
Session 12, November 22 <sup>nd</sup>	Two examples of performance and activism: Occupied spaces and the stage  Preparation for the final assignment  SYNOPSIS OF PRESENTATIONS DUE	Moore, Alan and Smart, Alan (Eds.) Making room: Cultural Production in Occupied Spaces. Vignate: Other forms, 2021 (pp. 12 – 19; 24 – 39; 252 – 275)  Daisey, Mike. The Agony and Ecstasy of Steve Jobs. <a href="http://www.millerstime.net/wp/wp-content/uploads/2012/02/Mike_Daisey_TATESJ_transcript.pdf">http://www.millerstime.net/wp/wp-content/uploads/2012/02/Mike_Daisey_TATESJ_transcript.pdf</a>
Session 13, November 29 <sup>th</sup>	Student presentations	Please, read the synopsis of the presentations schedule for the day
Session 14, December 13 <sup>th</sup>	Student presentations	Please, read the synopsis of the presentations schedule for the day

### Classroom Etiquette

N/A

### Suggested Co-Curricular Activities

TBD

## Academic Policies

### Grade Conversion

Letter grades for the entire course will be assigned as follows:

Letter Grade	Points	Percent
A	4.0	100 – 93
A-	3.7	92 – 90

<b>Letter Grade</b>	<b>Points</b>	<b>Percent</b>
<b>B+</b>	3.3	89 – 87
<b>B</b>	3.0	86 – 83
<b>B-</b>	2.7	82 – 80
<b>C+</b>	2.3	79 – 77
<b>C</b>	2.0	76 – 73
<b>C-</b>	1.7	72 – 70
<b>D+</b>	1.3	69 – 67
<b>D</b>	1.0	66 – 60
<b>F</b>	0.0	59 – 0

### **Attendance Policy**

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to [madrid.academics@nyu.edu](mailto:madrid.academics@nyu.edu) to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted by e-mail to the Academics team ([madrid.academics@nyu.edu](mailto:madrid.academics@nyu.edu)), who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one

course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff by e-mail (madrid.academics@nyu.edu); until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

For Attendance Rules on Religious Holidays please see section "Inclusivity Policies and Priorities" in this syllabus.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

### **Final exams**

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team (madrid.academics@nyu.edu). Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

### **Late Submission of Work**

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of your instructor or NYU Madrid Staff (madrid.academics@nyu.edu), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director, James D. Fernández (jf2@nyu.edu).
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

## **Academic Honesty/Plagiarism**

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your instructor may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

## **Inclusivity Policies and Priorities**

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

## **Attendance Rules on Religious Holidays**

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their instructor and NYU Madrid's Academics Office in writing via e-mail ([madrid.academics@nyu.edu](mailto:madrid.academics@nyu.edu)) one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up

examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

#### **Pronouns and Name Pronunciation (Albert and Zoom)**

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, NYU LMS Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

#### **Moses Accommodations Statement**

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Madrid.

#### **Bias Response**

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)

- Email: [bias.response@nyu.edu](mailto:bias.response@nyu.edu)
- Phone: 212-998-2277
- Phone: +34 91 904 42 58