<table>
<thead>
<tr>
<th>Course #</th>
<th>Class #</th>
<th>Title</th>
<th>Meeting Time</th>
<th>Location</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>PERF-GT 2000</td>
<td>6991</td>
<td>MA Final Projects in Performance Studies</td>
<td>12:30pm- 3:15pm</td>
<td>612</td>
<td>B. Browning</td>
</tr>
<tr>
<td>PERF-GT 2402</td>
<td>20434</td>
<td>Grad Seminar: Experimental Theater &amp; Performance</td>
<td>3:30pm- 6:15pm</td>
<td>613</td>
<td>M. Gaines</td>
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<tr>
<td>PERF-GT 2530</td>
<td>20432</td>
<td>Dance &amp; the Political</td>
<td>9:30am- 12:15pm</td>
<td>612</td>
<td>A. Lepecki</td>
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<tr>
<td>PERF-GT 2505</td>
<td>20574</td>
<td>Sound &amp; Image in the Avant Garde (xlisted w/ CINE)</td>
<td>1:00pm- 5:00pm</td>
<td>674</td>
<td>A. Weiss</td>
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<tr>
<td>PERF-GT 2218</td>
<td>20437</td>
<td>Special Topics: Politics and Culture</td>
<td>3:30pm- 6:15pm</td>
<td>613</td>
<td>T. Nyong’o</td>
</tr>
<tr>
<td>PERF-GT 2770</td>
<td>20374</td>
<td>Performance and Technology</td>
<td>6:30pm- 9:15pm</td>
<td>613</td>
<td>B Browning</td>
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<tr>
<td>PERF-GT 2517</td>
<td>20433</td>
<td>Choreography &amp; Pornography</td>
<td>9:30am- 12:15pm</td>
<td>612</td>
<td>A. Lepecki</td>
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<tr>
<td>PERF-GT 2406</td>
<td>7256</td>
<td>Latin American Perfor: Performance &amp; Activism</td>
<td>12:30pm- 3:15pm</td>
<td>613</td>
<td>D. Taylor</td>
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<tr>
<td>PERF-GT 2214</td>
<td>20431</td>
<td>Hybrid Genres: Curating, Collecting &amp; Categorizing</td>
<td>3:30pm- 6:15pm</td>
<td>611</td>
<td>A. Weiss</td>
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<tr>
<td>PERF-GT 2219</td>
<td>20435</td>
<td>Special Topics: Writing Sound</td>
<td>10:00am – 12:45pm</td>
<td>613</td>
<td>A. Vazquez</td>
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<tr>
<td>PERF-GT 2813</td>
<td>6996</td>
<td>Supervised Research</td>
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</tbody>
</table>

KEY DATES 2015-2016

November 2015
16 Registration for spring begins at 9:00am

January 2016
25 Spring classes begin

February 2016
5 Last day to apply for graduation
8 Last day to register/drop/add course
9 Graduate tuition due
15 University Holiday-No classes

March 2016
14-20 Spring Break-No classes

May 2016
9 Last day of spring classes
12 MA Final Projects Conference Day 1
13 MA Final Projects Conference Day 2
18 University Commencement Ceremony
TBA TSOA Salute @ Madison Square Garden

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 hand 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 2016.

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 May 2016, you must apply for graduation between October 5, 2015 and February 5, 2015.  

http://www.nyu.edu/registrar/graduation/apply.html
**MONDAY**

**MA Final Projects in Performance Studies (Required Core for all MAs)**
*Barbara Browning, barbara.browning@nyu.edu*

**PERF-GT 2000.001 (Albert #6991)**  
**Mondays, 12:30 – 3:15 pm, 4 points**  
**721 Broadway, Room 612**

*PS Administration will register MA students for Projects lecture and discussion section.*

This course will run primarily as a workshop in which current MA students will begin with a paper or performance piece begun in a previous PS course and develop that project into a fuller research project. Part of the time will be spent in small (TA-led) workshops; the rest of the time will be spent en masse, where we will discuss strategies for revision, publication, and/or production. The course culminates in a symposium in which graduating MA students present an excerpt or précis of that research to the department.

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**Projects in Performance Studies: Discussion Sections all sections meet on alternate Mondays and **NOT** on Fridays as listed on Albert**

<table>
<thead>
<tr>
<th>Mondays</th>
<th>Location</th>
<th>Meeting Time</th>
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<tr>
<td>PERF-GT 2000.002</td>
<td>611</td>
<td>12:30 to 1:45pm</td>
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<tr>
<td>PERF-GT 2000.003</td>
<td>612</td>
<td>12:30 to 1:45pm</td>
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<td>PERF-GT 2000.004</td>
<td>613</td>
<td>12:30 to 1:45pm</td>
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<tr>
<td>PERF-GT 2000.005</td>
<td>611</td>
<td>2:00 to 3:15pm</td>
</tr>
</tbody>
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**Graduate Seminar: Experimental Theater and Performance**

*Malik Gaines, mgaines@nyu.edu*

**PERF-GT 2402.001 (Albert #20434)**  
**Mondays, 3:30 – 6:15 pm, 4 points**  
**721 Broadway, Room 613**

This course will consider disciplinary distinctions between theater and visual art performance as well as performance histories and theories that frame contemporary, local understandings of these categories. Questions of production, representation, viewship, spectatorship and performativity will be examined along with specific political and critical investments that shape, on one hand, visual art’s anti-theatrical premises, and on the other hand, theater’s non-autonomous tendencies. Following an avant-gardist strain through both disciplinary histories, attention will be drawn to performance works that intervene in their distinction. Jacques Ranciere’s *The Emancipated Spectator*, and its negotiation of the classical opposition between Brecht and Artaud, will offer a starting point for considering a wide range of performances that reorient traditions of the viewing subject and the performing object.
TUESDAY

Seminar in Dance Theory: Dance & the Political
Andre Lepecki, andre.lepecki@nyu.edu
PERF-GT 2530.001 (Albert #20432)
Tuesdays, 9:30am – 12:15pm, 4 points
721 Broadway, Room 612

In recent years, the political dimension of aesthetics has been reclaimed by thinkers such as Jacques Rancière, Paolo Virno, Suely Rolnik, Giorgio Agamben among others. This theoretical interest reflects the predominant inflection in current art practices towards a revisiting of the political impetus behind performance art, experimental dance, and conceptual art from the 1960s and 1970s. Within dance studies, Randy Martin, Mark Franko, Erin Manning, Gabriele Brandstetter, Bojana Cvejic, among other scholars have articulated the capacity for dance to serve as a privileged theoretical and practical articulator between theories of the political and political mobilizations. This course will be dedicated to a careful exploration of this hypothesis. We will be reading closely text from the authors mentioned above, with a specific focus on three political dimensions of dance as a theoretical-practical political assemblage: corporeality and bio-politics; mobilization and activism; dance and labor.

Sound & Image in the Avant-Garde (CL w/ Cinema Studies)
Allen S. Weiss, allen.weiss@nyu.edu
PERF-GT 2505.001 (Albert #20574)
Tuesdays, 1:00pm – 5:00pm, 4 points
721 Broadway, 670 (No Undergraduate Students)

This interdisciplinary course will investigate the relations between experimental film, radio, music, and sound art in modernism and postmodernism. The inventions of photography, cinema and sound recording radically altered the 19th century consciousness of perception, temporality, selfhood, and death. The newfound role of the voice — depersonalized, disembodied, eternalized — appeared in poetic and literary phantasms of that epoch, and offered models of future (and futuristic) art forms. This course will study the aesthetic and ideological effects of this epochal shift, especially as it concerns the subsequent practice of avant-garde art and aesthetics. It will specifically focus on the re-contextualization of the history of avant-garde film in the broader context of the sound arts and their discursive practices, from Dada and Surrealism through Lettrism, Situationism, Fluxus and the American Independent Cinema. Special attention will be paid to the transformations of the 1950s and 1960s, the moment when the arts moved toward a more performative mode, entailing the dematerialization and decommodification of the aesthetic domain.

Special Topics: Politics and Culture
Tavia Nyong’o, tan205@nyu.edu
PERF-GT 2218.001 (Albert #20437)
Tuesdays, 3:30pm – 6:15pm, 4 points
721 Broadway, Room 613

This seminar is co-taught with Eric Lott of CUNY Grad Center and Tavia Nyong’o of NYU and will investigate the concept and practice of cultural politics, with a particular focus on the contemporary US. There will be classic and contemporary readings in culture, politics, and society.
Performance and Technology: Performing the Internet
Barbara Browning, barbara.browning@nyu.edu
PERF-GT 2270.001 (Albert #20373)
Tuesdays, 6:30pm – 9:15pm, 4 points
721 Broadway, Room 613

This course will examine recent theoretical and critical writings on performance and new media, as well as the current prevalent forums for Internet performance through image, sound, dance, action and words. Students will also experiment with performance practice through the media relevant to their interest.

WEDNESDAY

Seminar in Dance Theory: Choreography & Pornography*
Andre Lepecki, andre.lepecki@nyu.edu
PERF-GT 2517.001 (Albert #20433)
Wednesdays, 9:30am – 12:15pm, 4 points
721 Broadway, Room 612

*Limited enrollment: (10 Students) It is reading intensive and requires instructor permission to enroll.
Please write a one-page statement in the body of an e-mail, with the following information 1. Your name, program/department, and degree status (MA or PhD), 2. How this course pertains to your course of study. Send to andre.lepecki@nyu.edu by December 1st.

This seminar is dedicated to the investigation of the kinetic and kineasthetic dimensions of the pornographic as corporeal experiences of mobilization and arrangement of collective desire. If the development of Porn Studies over the past decade has definitely established the centrality of pornography in the formation of modern and contemporary subjectivity, it is crucial to note that most of the objects analyzed in Porn Studies tend to be purely visual ones: photography, film and video. However, commenting on the writings of the Marquis de Sade, Michel Foucault noted how Sade’s pornography “was allergic to the cinema” precisely due to “the meticulousness, the ritual, the rigorous ceremonial form.” In other words: due to its highly choreographic dimension. This course will investigate how the two major corporeal-kinetic-disciplinary inventions of Enlightenment and modernity, choreography and pornography, are intimate and reciprocal formations. Their parallel unfolding, their expressive convergence, and their current predominance in aesthetic imagination cannot be considered just mere historical chance. A strong emphasis will be given to the critical and theoretical writings of Michel Foucault, Gilles Deleuze, Félix Guattari, Linda Williams, Paul B. Preciado, Lynn Hunt, Mark Franko, Susan L. Foster, Bojana Cvejic. Sade, Masoch, Jack Smith, Carolee Schneeman, Andros Zins-Browne, Mette Ingvartsen are some of the choreographers and pornographers we will discuss.

Latin American Performance: Performance & Activism
Diana Taylor, Diana.taylor@nyu.edu
PERF-GT 2406.001 (Albert #7256)
Wednesdays, 12:30pm – 3:15pm, 4 points
721 Broadway, Room 613

This course explores the many ways in which artists and activists use performance to make a social intervention in the Americas. We begin the course examining several theories about performance and activism (Brecht, Boal, Ngugi wa Thiong’o, Beautiful Trouble among others) and then focus on issues of agency, space, event, and audience in relation to major political movements (revolution, dictatorship, democracy, globalization, and
human rights) as seen in the work of major practitioners: CADA, Reverend Billy, The Yes Men, Mapa Teatro, Jesusa Rodriguez, and others. Video screenings and guest lectures will provide an additional dimension for the course. Students are encouraged to develop their own sites of investigation and present their work as a final presentation and paper.

Hybrid Genres: Curating, Collecting, Categorizing (limited enrollment)
Allen Weiss, allen.weiss@nyu.edu
PERF-GT 2214.001 (Albert #20431)
Wednesdays, 3:30pm – 6:15pm, 4 points
721 Broadway, Room 611

Limited Enrollment (12 students). This course requires an application to the instructor. Please prepare a one page double-spaced statement, which includes the following information: 1. Student status: MA/PhD. 2. Department/program where you are enrolled. 3. Background in theory and background (both practical and intellectual) in curating. 4. How you see this course fitting into your own intellectual project(s). Please email this statement to allen.weiss@nyu.edu no later than Monday, November 16th, 2015.

The reasons for collecting are as complex as the lineaments of the mind, and collectible objects are infinitely diverse. One may collect to relive the joys and mysteries of childhood, to connect to preferred epochs in history, to exercise absolute control over a small portion of the world, to create an aesthetic environment, to further knowledge, to ease anxiety, or to fill a void, whether the lack be an empty room, an unrequited love, or an existential emptiness. Walter Benjamin, in Berlin Childhood around 1900, suggests how collecting can pertain to anything and everything: “Every stone I discovered, every flower I picked, every butterfly I captured was for me the beginning of a collection, and, in my eyes, all that I owned made for one unique collection.” To collect is to categorize, to categorize is to think. In these matters, it is necessary to assay the rhetorical distinctions between anecdote, polemic, critique, and theory, and to consequently distinguish the discursive differentiations between the analytic, the descriptive, the prescriptive, and the proscriptive. Topics will include: monsters and monstrosity; dolls, marionettes and performative objects; temporality and materiality; technology and novelty; passion and erudition; enumeration and accumulation; recipes and menus. Readings will include Walter Benjamin, Pierre Bourdieu, Umberto Eco, Michel Foucault, Hollis Frampton, Orhan Pamuk, Susan Stewart.

THURSDAY

Special Topics: Writing Sound
Alex Vazquez, atv202@nyu.edu
PERF-GT 2219.001 (Albert #20435)
Thursday 10:00am – 12:45pm, 4 points
721 Broadway, Room 613

This interdisciplinary course examines authors who formally experiment with the writing of sound. To put a deep voice, a shout, or a minor scale to words creates a host of critical and creative conundrums for a writer; the reading of such arrangements makes parallel challenges for the reader. Such work is too often taken up with a despairing ethos: much is said to “go lost” in the transfer from sound to page, from page to sound. This course does not presume the demise of such runaway matter, but considers it as thriving with philosophical possibility. What does the impossibility of sound’s capture make possible for criticism? The phrase writing sound evokes technologies of reproduction, acts of transference and translation, and histories of notation. It also suggests a
sense of well being in the work: a robust state when writing. Although poets and sound artists have largely been the focus of studies of sound and its representation, this course will also pay attention to the aesthetics and affective relationships critics have developed by way of the sonic.