Fall 2020 Graduate Course Bulletin
New York University / Tisch School of the Arts / 721 Broadway, 6th fl
212-998-1620 / performance.studies@nyu.edu

Key Dates 2020-2021

September 2020
2 Wednesday First day of fall semester
7 Monday Labor Day (No Classes)
15 Tuesday Last day to drop/add

October 2020
14 Monday Fall recess (no classes)
15 Tuesday Graduate advising begins

November 2020
16 Monday Spring 2021 registration
26-27 Thursday Thanksgiving (no classes)

December 2020
11 Friday Last day of fall semester
22 Thursday Winter break begins

January 2021
25 Monday Spring classes begin

Registration Information

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 Fall 2020.

Majors:
*Graduate Core Required and Restricted 1st & 2nd year PhD Majors only.
**Graduate Core Required and Restricted to MA Majors only

† Cross-listed class - Space is limited

Non-Majors: Due to the one-year format of the Master’s program most of our classes are restricted to majors only. If you are interested in registering for a class you must submit an External Student Registration form. If space becomes available you will be contacted with registration instructions:

Click here for External Form
**Monday**

**Advanced Readings**  
F. Moten  
*PERF-GT 2201.001, (Albert #22175)*  
Mondays, 9:30am – 3:15pm, 4 points  
721 Broadway, 6th floor, *Course will be conducted Remotely*  
**Restricted: For 1st & 2nd year Performance Studies Ph.D. students only.**

Performance Studies teaches us to read anew, and again, any text we think we know. This seminar offers the opportunity to collectively experiment with how we approach, take in, and then incorporate a reading (as an activity and object) into our written work. We will consider the theoretical, ethical and practical challenges presented by different modes of analysis. Students will develop skills related to archival research, talking to people, documentation, and analysis of live performance, and the analysis of documents of various kinds, including ephemeral ones. Together we will consider writing strategies that best transmit different kinds of projects. Work for the course will include various exercises designed for the long view: written responses to the weekly readings, development of exam areas, an early formulation of dissertation projects, and ideas for future teaching.

**Performance Composition: Performance on Screen**  
M. Gaines  
*PERF-GT 2730.001, (Albert #22174)*  
Mondays, 12:30pm – 3:15pm, 4 points  
721 Broadway, 6th floor, *Course will be conducted Remotely*

This workshop seminar explores approaches to adapting text for performance, moving ideas from one disciplinary space to another, working toward and against genre, and responding to the conditions of a given performance context. Participants will be asked to develop individual and collaborative performances, engage in written and physical exercises, and respond to assigned readings. Any level of experience is welcome.

**Dissertation Proposal Workshop (CORE)**  
B. Browning  
*PERF-GT 2301.001, (Albert #7674)*  
Mondays, 12:30 pm – 3:15 pm,  
721 Broadway, 6th floor, *Course will be conducted Remotely*  

**Restricted:** This course is required of Performance Studies Ph.D. students who have passed their comprehensive exams.

Emphasis on problems of research, writing, and editing as they apply to the doctoral dissertation. Each student prepares a dissertation proposal as a class project and presents it at the end of the semester colloquium.
**Theater & Performance: Mise en scène**

M. Castañeda  
**PERF-GT 2746.001, (Albert #22176)**  
**Mondays, 3:30pm – 6:15pm, 4 points**  
721 Broadway, 6th floor, **Course will be conducted Remotely**

*Mise-en-scène* (from the French: placed on stage) is the term used in theatrical and cinematic contexts to refer to the elements of what is visible to the spectator – whether through the frame of a proscenium stage or the cinematic lens. That frame, the set, costumes, and lighting, and the blocking of performers all potentially contribute as much to our perception of the performance as any speech acts involved in it. Of course, not only theatrical and cinematic performances are framed and staged. How do the elements of staging and framing affect our perceptions of court cases, presidential debates, or live-feed videos on social media? This course will ask students to consider ways in which various performances are set on stage for them, the ways in which they are placed and framed in those performances, and the ways in which they frame and stage their own performances.

**Tuesday**

**Special Project: Chatter, Mumbling, Cant, and Jargon: Languages of the Underground**  
*F. Moten & N. Hanson (English department)*  
**PERF-GT 2216.001, (Albert #22177)**  
**Tuesdays, 9:30 am – 12:15 pm, 4 points**  
721 Broadway, 6th floor, **Course will be conducted Remotely**  
**Limited Space**


This class is organized around the names that we have for languages without a history and around the histories that we have through undocumented languages. We are interested in the ways that these languages of the underground create speculative histories for the past and the future. These “languages of the unheard” (Gwendolyn Brooks, from Martin Luther King, Jr.) which travel backwards and forwards at the same time, evoke forms of life that are stitched together through uncanny (dis)continuities. In this class, we want to consider how these forms generate relationships that are, to borrow from the poet Leopardi, “so well linked and ordered and so clearly conceived that [w]e lea[p] the centuries,” finding ways of survival and thriving below the ground, the *grund*, the reason, the propriety, of language.

**Performance of Everyday Life**
B. Browning  
PERF-GT 1040.001, (Albert #22178)  
Tuesdays, 3:30pm – 6:15pm, 4 points  
721 Broadway, 6th floor, **Course will be conducted Remotely**

This course focuses on “everyday” versions of performance (as opposed to theatrical or formal performances). Drawing from anthropology, affect studies, sociology, psychoanalytic and queer theory, the course invites students to view seemingly non-theatrical social interaction as performance, and to consider the significance of the seemingly “normal” and inconsequential nature of such performances. What happens when what is “second nature” becomes the focus of our attention? The course will also place particular emphasis on writing as a mode of illuminating and interrogating the “everyday,” as well as considering it as performance practice in and of itself.

**Wednesday**

**Performance Theory: Neo-Liberalism and its performances-a seminar on a condition.**  
A. Lepecki  
PERF-GT 2602.001, (Albert #22180)  
Wednesdays, 9:30 am – 12:15 pm, 4 points  
721 Broadway, 6th floor, **Note: This Fall 2020 class will be held in a blended format with online & in-person classes. Schedule to be provided by the instructor.**

In the early 2000s, Jon McKenzie identified how “performance” could be seen as operating at two simultaneous and parallel levels: on one hand, as an artistic practice of resistance, related to experimentation and orientated towards ongoing critiques of power; on the other hand, as an order-word expressing the single most important imperative uttered by capitalist power itself: its demand for the subject to constantly perform or else be rendered useless. Two decades after McKenzie’s diagnosis, we can see how the ongoing production of a relentless performing subjectivity has become a central feature of what political theorist Wendy Brown has recently called neoliberalism’s “stealth revolution.” This seminar will examine, interrogate, and critique the ways the concept and practices of “performance” is infused with this double nature: as resistant line of flight as well as neoliberalism’s life-line. Through series of close readings drawing heavily from political theory (Wendy Brown, Maurizio Lazzarato, David Harvey, Deleuze and Guattari), critical theory (Teresa Brennan, Fred Moten and Stefano Harney), speculative pragmatism (Brian Massumi, Patricia Clough) and performance and dance studies (Shannon Jackson, Randy Martin, Claire Bishop), we will examine the ways neoliberalism is much more than yet another economic doctrine but a modality of performance that aims at permeating molecularly the very basis of desire and of subject-formation. We will also look at ways performance (performance art, theater, dance, music, etc.) has worked to map neoliberalism’s insidious colonization of life and living, and has created acts of significant critical and political resistance against neoliberalism’s many fronts. We will look in particular at ways neo-liberalism creates a condition of permanent self-assessment, and therefore turns individuals into apparatuses of self-monitoring. We will work simultaneously in two approaches: heavy theoretical analysis (note, there will be a high volume of readings); and practical development of performative actions of resistance (note, we will aim at creating actions, not just interpreting them).
Issues in Arts Politics†
Hentyle Yapp, Cross-listed with Art & Public Policy
hentyle.yapp@nyu.edu
PERF-GT 2312.001 (Albert #7675)
Wednesdays, 11:00am – 1:45pm, 4 points
LIMITED SPACE: Contact instructor for Course Mode

This course expands the methodological, theoretical, and discursive possibilities of situating culture and the arts in relation to the political, tracking this relationship in a transnational world. By privileging analytics from transnational feminism, critical race theory, disability discourse, and queer studies, this course specifically reimagines the issues of arts and politics in relation to questions of power and survival. However, rather than perpetuating a dominant discourse of art merely being resistant to the state, we aim to expand other narratives and analytics that seek to complicate not only the political, but also the aesthetic. This course will first establish working definitions of aesthetic theory and practice and political discourse. While tracking shifts in visual art in relation to performance, social practice, and the intermedial, we will also find grounding in concepts from political economy like neoliberalism, biopolitics, and Marxism. By doing so, we will establish methodological approaches to how we analyze legal texts, policy documents, art objects, and moving bodies. From this theoretical and practical grounding in arts and politics, we then engage different legal, “material” sites – including but not limited to native sovereignty, immigration, citizenship/personhood, “War on Terror,” intellectual property, and labor. We will ask what analyses of culture and art reveal about such sites. In offering multiple texts, the goal is for us to track intellectual conversations that are occurring across disciplines and fields. In situating art in relation to theory and legal cases, we will examine and destabilize the disciplinary boundaries around what we take/privilege to be fact, truth, ephemera, and merely interesting. By looking at legal cases and theory, critical theory, and cultural production, our meetings will study what it means to critique the law from a “left/progressive” standpoint(s), seeking to challenge the liberal frames that inform many of our normative claims. What are the limits of both politics and art in describing and addressing bodily injury, pain, and power? The artworks we will draw from come from the Global South, along with Europe and the US. Theorists include Hortense Spillers, Sylvia Wynter, Saba Mahmood, Sue Schweik, Mel Chen, Saidiya Hartman, Michel Foucault, Shannon Jackson, Giorgia Agamben, Jasbir Puar, Dean Spade, Hannah Arendt, and Mark Rifkin, amongst others.

The Transnational Turn: History, Ethics, Method†
Hentyle Yapp, Cross-listed with Art & Public Policy
hentyle.yapp@nyu.edu
PERF-GT 2219.002 (Albert #22291)
Wednesdays, 3:30 – 6:15pm, 4 points
Limited Space: Contact instructor for Course Mode

Many fields have taken a transnational turn to examine locations outside of their normative purview. Although this shift could be imagined as a multicultural expansion towards the inclusion of others across the globe, this course aims to historicize this shift in relation to power, particularly formations like race, sexuality, class, gender, and ability and legacies surrounding settler colonialism, Eurocentrism, colonization, US empire, and the Cold War. Put differently, instead of imagining the world as “a small world after all,” how might we attend to the fractures and differences that continue to maintain a world order involving the biopolitical death, debilitiztion, and militarized policing of
racialized, gendered, and sexualized populations? This course thus historicizes, questions the ethics, and tracks the methods and fields available for the emergence and future of transnational analysis. Rather than accepting the liberal consideration of other spaces as simply better for intellectual fields and artistic practice, the main goal is to more critically understand how turns to the non-West are informed by the lingering problematics yet possibilities provided by anthropology, philosophy, area studies, and cultural studies as they can be contextualized in relation to the Cold War, neoliberalism, post-socialism, and culture wars, amongst other contexts. Further, the transnational must also be situated in relation to the medial forms available for tracking and considering the non-West, such as world cinema, literature, and performance. This course ultimately situates the historical alongside medial forms to help us consider the available methods (representation, cognitive mapping, and affect) for imagining nation states and the world. Rather than focusing on a single region, this course takes the admittedly difficult task of pondering the transnational turn as a broader concern across fields and analytics. This course will examine theorists like Frantz Fanon, Jasbir Puar, Edouard Glissant, Sylvia Wynter, Ella Shohat, Pheng Cheah, Trinh Minh-ha, Mel Chen, Fredric Jameson, Denise Ferreira da Silva, Andrea Smith, Naoki Sakai, and David Harvey. We will also situate theoretical discourse in relation to cultural production by artists like Jacoby Satterwhite, Cao Fei, Kapwani Kiwanga, Candice Lin, Bert Bernally, Isaac Julien, Xandra Ibarra, and Shirin Neshat.

**Thursday**

**Introduction to Performance Studies (Required Course: Restricted to Majors Only)**

K. Shimakawa  
PERF-GT 1000.001, (Albert #7915)  
Thursdays, 12:30 pm – 3:15 pm, 4 points  
721 Broadway, 6th floor, Course will be conducted Remotely with a Pre-Seminar beginning in August 2020

This course will introduce incoming Masters students to some of the concepts, terms, and theoretical genealogies that they can expect to encounter in Performance Studies. What makes performance studies *performance studies*, and why do it? In considering this question we will consider the specificity of performance as an object of study, a mode of inquiry, a practice of self-hood and sociality, and as an aesthetic practice; we will also focus on the specific challenges and potentialities in *writing* about/as performance.

*IN ADDITION TO SECTION 001, ALL STUDENTS WILL BE REGISTERED IN ONE OF THE FOLLOWING DISCUSSION SECTIONS BY THE DEPARTMENT:*

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<th>Section</th>
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<tr>
<td>PERF-GT 1000-002 (7916)</td>
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<td>PERF-GT 1000-003 (7917)</td>
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<td>PERF-GT 1000-004 (7918)</td>
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**Queer Theory and Psychoanalysis**

Ann Pellegrini, ann.pellegrini@nyu.edu  
PERF-GT 1035.001, (Albert #22153)  
Thursdays, 3:30 pm – 6:15 pm, 4 points  
721 Broadway, 6th floor, Course will be conducted Remotely  
Enrollment Capacity: Instructor permission required to enroll contact ann.pellegrini@nyu.edu

If queer theory has never been of one mind about psychoanalysis, this may be because psychoanalysis has never been of one mind about homosexuality, let alone queerness. Rather than resolve this tension, this seminar seeks to stay with this ambivalence, asking what resources each of them might offer the other. “Sex” and “sexuality” are key concepts for both psychoanalysis and queer theory. Both also share an interest in the limits of identity, the ways lived experience so often exceeds our capacity to name—let alone
classify—desires, pleasures, relations, embodiments. Nevertheless, queer theory alerts us to how the categories we are called to think with, in the classroom and consulting room, may carry with them unexamined assumptions and biases. This class will examine key texts in psychoanalysis and queer theory as we together explore this cross-pollination, the history of power it is embedded in, and implications for both theory and practice, including clinical practice.

Spring 2021 Key Dates

February 2021
17 Monday President’s Day (No Classes)
16 Monday Last day to drop/add classes

March 2021
16-22 Monday Spring Break—No Classes

May 2021
11 Monday Last day of spring semester
20 Wednesday NYU Commencement Ceremony
22 Friday Tisch School Salute Ceremony
26 Tuesday MA Final Projects Class Begins

June 2021

Spring 2021 Schedule (Tentative and subject to change)

Spring Bulletin will be available in early October 2020 for spring advising and November 2020 registration.

Monday
PERF-GT 2896 Latinx Performance and Immigration Law 12:30 to 3:15pm M Castañeda
PERF-GT 2804 Fetish & Perf: How To Do Things With Objects 3:30pm- 6:15pm B. Browning

Tuesday
PERF-GT 2696 Diaspora Studies: Music & Philosophy 10:10am – 12:55pm A. Vazquez
PERF-GT 2505 Sound and Image in the Avant Garde (w/Cinema) 1:00pm - 5:00pm A. Weiss
PERF-GT 2804 Performative Writing 3:30pm- 6:15pm B. Browning

Wednesday
PERF-GT 2228 Pan-Africanism and (Non)performance 9:30am - 12:15pm F. Moten
PERF-GT 2504 Dance Studies: Denaturalizing Choreography... 12:30pm – 3:15pm N. Solomon
PERF-GT 2217 Graduate Seminar: Artaud 3:30pm- 6:15pm A. Weiss

Thursday
PERF-GT 2745 Graduate Seminar: Foucault 3:30pm – 6:15pm A. Pellegrini

Summer 2021 (May 24th to June 11th)
PERF-GT 2000.001 Projects in Performance Studies (Core) PS Major Masters Student Only