### Fall 2022 Graduate Course Bulletin

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

<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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<td><strong>Monday</strong></td>
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<tr>
<td>PERF-GT 1000</td>
<td>7005</td>
<td>Introduction to Performance Studies**</td>
<td>9:30am-11:30am</td>
<td>612</td>
<td>K. Shimakawa</td>
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<td><strong>Tuesday</strong></td>
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<tr>
<td>PERF-GT 2201</td>
<td>20785</td>
<td>Advanced Readings* (Ph.D.’s only)</td>
<td>9:45am to 12:45pm</td>
<td>611</td>
<td>M. Castaneda</td>
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<tr>
<td>PERF-GT 1035</td>
<td>20783</td>
<td>Queer Theory and Psychoanalysis</td>
<td>3:45pm to 6:45pm</td>
<td>613</td>
<td>A. Pellegrini</td>
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<td><strong>Wednesday</strong></td>
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<tr>
<td>PERF-GT 2504</td>
<td>20790</td>
<td>Studies in Dance: Movement and Politics</td>
<td>9:15am-12:15pm</td>
<td>613</td>
<td>A. Lepecki</td>
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<tr>
<td>PERF-GT 2228</td>
<td>23770</td>
<td>Black “Preformance”: Shakespeare</td>
<td>3:45pm to 6:45pm</td>
<td>613</td>
<td>F. Moten</td>
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<td><strong>Thursday</strong></td>
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<tr>
<td>PERF-GT 2219</td>
<td>20787</td>
<td>Special Project: Reading Art as Confrontation</td>
<td>9:15am-12:15pm</td>
<td>613</td>
<td>D. Ferreira</td>
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<tr>
<td>PERF-GT 2122</td>
<td>20784</td>
<td>Performance as Research</td>
<td>12:30pm to 3:30pm</td>
<td>612</td>
<td>M. Contreras</td>
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<tr>
<td>PERF-GT 2241</td>
<td>20788</td>
<td>Perf Theory: Reading Kant</td>
<td>3:45pm to 6:45pm</td>
<td>613</td>
<td>D. Ferreira</td>
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<td><strong>Friday</strong></td>
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<tr>
<td>PERF-GT 2218</td>
<td>23853</td>
<td>(Black) “Preformance” and (Black) Poetry</td>
<td>11:00pm to 1:45pm</td>
<td>TBA</td>
<td>F. Moten</td>
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### KEY DATES 2022-2023

**September 2022**
- 1 Thursday: First day of fall semester
- 5 Monday: Labor Day (No Classes)
- 14 Wednesday: Last day to drop/add

**October 2022**
- 10 Monday: Fall Break (no classes)
- 11 Tuesday: Classes meet on Monday schedule

**November 2022**
- 14 Monday: Spring 2022 Registration
- 23 Wednesday: Fall Break (no classes)
- 24-25 Thursday: Thanksgiving Recess (no classes)

**December 2022**
- 14 Wednesday: Last day of fall semester
- 23 Friday: Winter break begins

**January 2023**
- 23 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 2021.

**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 late in the summer:

[Click here for External Form](#)
**Monday**

**Introduction to Performance Studies (Required Course: Restricted to Majors Only)**
Karen Shimakawa, kshimakawa@nyu.edu
PERF-GT 1000.001, (Albert #7005)
Mondays, 9:30 am - 11:30am, 4 points
721 Broadway, 6th floor, Course will begin with a Pre-Seminar beginning in late August 2022

This course will introduce incoming Master’s 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 selfhood 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:**

<table>
<thead>
<tr>
<th>Section</th>
<th>Day</th>
<th>Time</th>
<th>Section Leader</th>
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<tr>
<td>PERF-GT 1000-002 (7006)</td>
<td>Monday</td>
<td>12:00pm to 1:30pm</td>
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<td>PERF-GT 1000-003 (7007)</td>
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**Tuesday**

**Advanced Readings**
Michelle Castañeda, michelle.castañeda@nyu.edu
PERF-GT 2201.001, (Albert #20785)
Tuesdays, 9:45am - 12:45pm, 4 points
721 Broadway, 6th floor, Classroom 611
**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.
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.

**Wednesday**

**Dance Studies: Movement and Politics**
André Lepecki, atl1@nyu.edu
PERF-GT 2504.001, (Albert #20790)
Wednesdays, 9:15 am - 12:15 pm, 4 points
721 Broadway, 6th floor, Classroom 613

The premise of this course is that “movement” is a bio-techno-political substance. Our approach will be less historical than archeological: we will focus particularly on how some key political philosophers and choreographers have developed and enacted theories of movement and embodiment to approach compositional practices and problems linked to issues of command and obedience; embodiment and discipline; movement and freedom; ephemerality and the political ontology of dance. A particular focus will be given to how efforts to capture and control of movement by contemporary as well as historical systems of “power/knowledge” illuminate choreographic productions of movement theories.
Black “Preformance”: Shakespeare
Fred Moten, fm1@nyu.edu
PERF-GT 2228.001, (Albert #23770)
Wednesdays, 3:45pm-6:45pm, 4 points
721 Broadway, 6th floor, Classroom 613

Shakespeare (which I’m thinking of not as the proper name of a great author, or as a kind of abbreviated reference to that author’s work, but as a far-off but potentially reachable and inhabitable planet) is full of noises and dreams, rants and raves, massacres and mass and masques. We’ll try to check out as much of all this as possible in a few short weeks. We’ll try to listen/see (this combination is part of what’s called reading!) as acutely as possible, paying attention to the experiences our senses provide, to the way in which the whole ensemble of the senses is operative in Shakespeare and in our experience of Shakespeare. All this will occur in the context of an examination of four of what have come to be known as “The History Plays”: Richard II; Henry IV, Part 1; Henry IV, Part 2; and Henry V. These texts aren’t always considered the most fruitful ground or occasion for the exploration of sensuality in Shakespeare; more often they allow some inquiries into truth, the problem of sovereignty and historiographical, dramatic, and political interpretation. We’ll look at the convergence of questions of truth in interpretation and truth in sense perception in the interest of some speculations about love, war, identity and sociality. We’ll take a look at different adaptations of the plays, or of parts of the plays and we’ll sample some Shakespeare criticism, as well, particularly Stephen Booth and Annabel Patterson. We will be doing all this in and by way of protocols at the intersection of black study and black studies, where our primary text will be Cedric Robinson’s The Terms of Order.

Thursday

After it’s All Said: Reading Art as Confrontation
Denise Ferreira da Silva, dfsilva@mail.ubc.ca
PERF-GT 2219.001, (Albert #20787)
Thursdays, 9:15am - 12:15pm, 4 points
721 Broadway, 6th floor, Classroom 613

In this seminar we will reflect on the contemporary art scene under the guidance of (the work of) contemporary artists (most of them also or solely performers) who explicitly comment on the workings of the colonial, racial, cisheteropatriarchal matrix. Our main task in this seminar is to reflect on what becomes of the position of appreciator (that occupied by members of the public, critics, other artists, curators, etc) when it emerges through these artworks. We will also consider the question of what becomes im/possible when the artwork refuses anything that can be immediately said (because already known or knowable) about it. Though we will attend primarily to the work themselves - to their form, materials as well as any written, sonic, or visual statements - the artists’ articulation of their intention as well as any commentary they make on the contemporary art scene or the work of other artists will also be taken into account.
Special Project: Art Practice as Research
Maria Jose Contreras, contreras.mariajose@gmail.com
PERF-GT 2122.001 (Albert #20784)
Thursdays, 12:30 to 3:30pm, 4 points
721 Broadway, Schechner Studio 612

This course will ask what it means to do research through art practice and will explore how to design and develop a project according to methodologies of art practice as research. In the current global landscape of academy, methodologies of performative research constitute an innovate way that has the potential to trigger radical challenges to the paradigms of knowledge-making in the academy. Art practice as Research problematizes the binary of theoretical and practical knowledge by bridging different kinds of knowledge upon a common research question. Following Borgeidorf’s (2012) conceptualization, the course will critically debate and creatively explore what is the nature of the object in research in the arts, in what ways it differs from scholarly and scientific research, what research methods are appropriate to developing art-practice-as-research, and which are the best modes of disseminating the knowledges generated through art practice. In coherence with the epistemology of art practice as research, this course aims to dislocate a strict distinction between theory and practice. We will use practical creativity as reflexive enquiry and learn to navigate in the in-between of action and discourse. Classes will propose diverse activities from seminar sessions devoted to discussing canonic texts of art practice as research in order to gain acquaintance with the epistemological and political framework of artistic research, to practical exercises to elicit embodied and creative reflections on the topics of the course and also studio work in small groups aimed to design and develop a brief art practice as research pilot project.

Reading (Kant’s Third) Critique
Denise Ferreira da Silva, dfsilva@mail.ubc.ca
PERF-GT 2241.001, (Albert #20788)
Thursdays, 3:45pm – 6:45pm, 4 points
721 Broadway, 6th floor, Classroom 613

For the past 15 years, I have had the opportunity to participate in conversations about and around Kant’s Critique of Judgement, with two of the most important anticolonial-critical racial theorists of our times, namely Fred Moten and David Lloyd. While the content of these conversations has made its way into our published and unpublished academic and artistic work, the conversation itself - its “form” and what it does and does not allow in terms of “content” - remains unaddressed. This seminar has been conceived as an opportunity to reflect on one of the forms taken by the academic exchange, namely, the conversation. Towards doing so each meeting will be mediated by a proposition derived from (mine, Moten’s, Lloyd’s, and the students’) attempts to respond to the question: How do we read Kant’s Critique of Judgement? Because this experiment will be facilitated by the Third Critique, beyond the expected reference to aesthetics, seminar discussions will also deal with critique itself, as the conversation hopelessly recalls Kant’s figuring of critique in current practices of criticism and criticality.
FRIDAY

**Special Project: (Black) Preformance and (Black) Poetry**

(w GSAS Comparative Literature Department COLIT-GA.3954.001)
Fred Moten, fm1@nyu.edu
PERF-GT 2218.001 (23853)
Friday, 11:00am - 1:45pm, 4 points
TBA

**LIMITED SEATING AVAILABLE**

In Francis Ponge’s *The Making of the Pré* we are given description, in a document of the making of description, so precise in its unfolding that the indefinition of the thing described is revealed. This fade to blur will be our preface to a consideration of “Black Poetry and Black Preformance.” This might seem a little crazy, but we’ll be thinking about the entanglement of spring, meadow (or field), emergence, description and making (as poetic experiment). We’ll see if putting the r before the e can be justified. Along with Ponge, we will read essays in criticism by Benjamin, Du Bois, Hamacher, Cadava, Spillers, Wynter and, then, a selection of preformed poetry by Douglas Kearney & Val Jeanty, Olufemi & Ijeoma Thomas, Louise Bennett, Margaret Walker, Mikey Smith, Victoria Santa Cruz and Frankétienne.

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**Dissertation Proposal Workshop (CORE)**
Barbara Browning, barbara.browning@nyu.edu
PERF-GT 2301.001, TBA,
721 Broadway, 6th floor, Classroom TBD

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

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.

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**Spring 2023 Schedule (Tentative and subject to change)**

The complete Spring 2023 Bulletin will be available in early October 2022 for spring advising and November 2022 registration. Here are few selections that will be offered by our resident and visiting faculty.

1. Topics: On Craft, Barbara Browning
2. Performance Composition, Castañeda
3. Performing Memories, Contreras
4. Black Performance: Violence, Moten
5. Artaud Seminar, Weiss
6. Sound and Image, Weiss