### Fall 2023 Graduate Course Bulletin

**Institute of Performing Arts**
**Performance Studies**

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 2407</td>
<td>22100</td>
<td>Memory, Trauma &amp; Perf †</td>
<td>3:45pm – 6:45pm</td>
<td>612</td>
<td>D. Taylor</td>
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| **Tuesday** | | | | | |
| PERF-GT 1026 | 23688 | Performances of Grief and Healing | 9:15am – 12:15pm | 613 | M. Castañeda |
| PERF-GT 1000 | 6689 | Introduction to Performance Studies Lecture** | 3:45pm – 5:15pm | 612 | A. Pellegrini |

| **Wednesday** | | | | | |
| PERF-GT 2019 | 23689 | Special Project: “Marx from the Margins” | 9:15am – 12:15pm | 613 | M. Castañeda |
| PERF-GT 1000 | 002 | Introduction to PS Recitation Section | 12:30pm – 2:00pm | 611 | TBA |
| PERF-GT 1000 | 003 | Introduction to PS Recitation Section | 12:30pm – 2:00pm | 613 | TBA |
| PERF-GT 1000 | 004 | Introduction to PS Recitation Section | 2:05pm – 3:35pm | 611 | TBA |
| PERF-GT 1000 | 005 | Introduction to PS Recitation Section | 2:05pm – 3:35pm | 613 | TBA |
| PERF-GT 1040 | 22098 | Performance of Everyday Life | 3:45pm – 6:45pm | 613 | B. Browning |

| **Thursday** | | | | | |
| PERF-GT 2228 | 22099 | Black Performance: “From out of pocket to out of time” | 12:30pm – 3:30pm | 613 | M. De Berry |
| PERF-GT 2616 | 22101 | Methods in Performance Studies (Ph.D.’s only) | 3:45pm – 6:45pm | 611 | J. Tang |

### KEY DATES 2023-2024

| **September 2023** | | | | | |
| 4 | Monday | Labor Day (No Classes) |
| 5 | Tuesday | First day of fall semester |
| 18 | Monday | Last day to drop/add |

| **October 2023** | | | | | |
| 9 | Monday | Fall Break (no classes) |
| 10 | Tuesday | Classes meet on Monday schedule |

| **November 2023** | | | | | |
| TBA | TBA | Spring 2024 Registration |
| 25-26 | Thursday | Thanksgiving Recess (no classes) |

| **December 2023** | | | | | |
| 15 | Friday | Last day of fall semester |
| 23 | Saturday | Winter break begins |

| **January 2024** | | | | | |
| 22 | 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 2023.

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

**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](#)

† Cross-listed class - Space is limited
Monday

**Memory, Trauma & Performance**
PERF-GT 2407.001, (Albert #22100)
D. Taylor
Mondays, 3:45pm – 6:45pm, 4 points
721 Broadway, 6th floor, Classroom 612
This course explores the interconnections between trauma, memory, and performance in the Americas. Focusing primarily from the 1960s onward we focus on events throughout the Americas—Mexico 1968, Argentina’s ‘Dirty War,’ Chile under Pinochet, Guatemala, Nicaragua, Peru, the U.S., Canada and other sites in which criminal politics have disappeared citizens and traumatized populations. Does each context have its own unique structure and idiom, or can we think about individual and collective trauma through a translocal, cosmopolitan lens?

Tuesday

**Performances of Grief and Healing**
PERF-GT 1026.001, (Albert #23688)
M. Castañeda
Tuesdays, 9:15am – 12:15pm, 4 points
721 Broadway, 6th floor, Classroom 613
In this course, we will accompany those who lost their lives during the COVID pandemic, and theorize the relationship between grief, ritual, and healing. During the pandemic, quarantine conditions in many cases prevented individuals and communities from expressing grief in traditional ways. Gathering examples from across the world, but with a particular emphasis on Latin America, we will examine the diverse ways in which performance artists dealt with these conditions and found new channels to process loss. We will look at how these artists resuscitated, remixed, and reinvented rituals of grief, while also grieving, in some cases, the loss of live performance itself. Rituals of loss confronted the loss of ritual. And what does that confrontation mean for the prospect of healing? What does it imply about the temporality of a crisis, which, according to official declarations, has supposedly come to an end?

Course units will be organized around performance works that respond to the pandemic. Units will also include theoretical readings that help us distill how each artist (or artist collective) configures the relationship between ritual (or its absence), healing, and grief. We return to foundational works of Performance Studies to help us initiate our investigation of ritual—its performativity and its complex temporality. We theorize grief and healing vis-à-vis a wide array of sources: farming practices that model processes of healing land, psychological
theories of individual grief, and accounts of collective mourning in the wake of other world historical events. Students will have the opportunity to pursue their own performance writing and to engage in other performance practices inspired by the artists we study.

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

A. Pellegrini

PERF-GT 1000.001, (Albert #6689)

Tuesdays, 3:45pm – 5:15pm, 4 points

**721 Broadway, 6th floor, Classroom 612**

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

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<thead>
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<th>Section</th>
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<th>Time</th>
<th>Section Leader</th>
<th>Location</th>
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<tr>
<td>PERF-GT 1000-002 (6690)</td>
<td>Wednesday</td>
<td>12:30pm-2:00pm</td>
<td>TBA</td>
<td>611</td>
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<tr>
<td>PERF-GT 1000-003 (6691)</td>
<td>Wednesday</td>
<td>12:30pm-2:00pm</td>
<td>TBA</td>
<td>613</td>
</tr>
<tr>
<td>PERF-GT 1000-004 (6692)</td>
<td>Wednesday</td>
<td>2:05pm-3:35pm</td>
<td>TBA</td>
<td>611</td>
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<tr>
<td>PERF-GT 1000-005 (22097)</td>
<td>Wednesday</td>
<td>2:05pm-3:35pm</td>
<td>TBA</td>
<td>613</td>
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**Wednesday**

**Special Project: “Marx from the Margins”**

PERF-GT 2219.001, (Albert #23689)

M. Castañeda

**Wednesdays, 9:15am – 12:15pm, 4 points**

**721 Broadway, 6th floor, Classroom 613**

In this course, our aim is to examine the legacy of Marxian thought within critical theory. This legacy has run the gamut from wholehearted embrace to incisive critique. Revolutionary thinkers following Marx have re-examined his philosophy in its original historical context and extrapolated it to other contexts—often, in this process, revealing its limitations and flaws. Yet all of these responses, we propose in this course, have been extraordinarily generative for the
development of revolutionary thought. Of the numerous fields we might examine, our course concentrates particularly on Marx’s impact within feminist theory, critical race theory, and decolonial theory.

Class units will be organized around key terms of Marxian theory: surplus value, labor power, primitive accumulation, class struggle, means of production, alienation, and the commodity. Each unit will pair a text by Marx introducing one of these key terms with a reading by another thinker that complicates, challenges, or expands it. Potential authors may include Lyko Day, W.E.B. Du Bois, Silvia Federici, Susan Leigh Foster, Paulo Freire, Verónica Gago, Stuart Hall, Robin Kelley, C.L.R. James, Alexandra Kollontai, Rosa Luxemburg, Robert McRuer, Aníbal Quijano, Cedric Robinson, Walter Rodney, Lydia Sargent, Sara-Maria Sorentino, and Sylvia Wynter.

**Performance of Everyday Life**

**PERF-GT 1040.001, (Albert #22098)**  
**Wednesdays, 3:45pm – 6:45pm, 4 points**  
**721 Broadway, 6th floor, Class 613**

This course focuses on “everyday” versions of performance (as opposed to theatrical or formal performances). Drawing from philosophy, anthropology, sociology, affect studies, feminist 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.

**Thursday**

**Performance Theory: Performance Art, Counter-Cultures Revolution 1968-1978**

**PERF-GT 2602.001, (Albert #7461)**  
**Wednesdays, 9:30 am – 12:15 pm, 4 points**  
**721 Broadway, 6th floor, Class 613**

This course will look at various forms of experimental live art in the crucial decade that simultaneously announces and attempts to break away from the relentless formation of neoliberalism as rising hegemonic force in globalized capitalism. Thus, this seminar is not really (or not only) an “art history course” -- since the perspective we will be taking to look into and analyze performances from that decade will be more oracular than historiographic. In other
words, it will be a perspective more interested in how works from that period directly address us (as messages dispatched to the future) than about how we address them (as relics from an inert past). The course will be anchored on specific case studies from across the planet, most notably from Brazil, the US, Chile, Mexico, Japan, and Eastern Europe. In order to expand our set of references, students are expected to conduct primary source research on case studies not contemplated in the syllabus. As for the readings, the syllabus will be organized around a mix of theoretical and philosophical texts, political manifestoes, novels, and autobiographies. William Burroughs, Angela Davis, George Jackson, Gilles Deleuze, Pierre Clastres, Assata Shakur, Hélio Oiticica, are some of the authors/artists/revolutionaries/time messengers we will be reading. Concepts like “schizo-culture,” “counter-culture”, “revolution” -- as they inform performance art, music, theater, happenings, and spoken word -- will guide us in our journey. Finally, some openness for performance experimentation and time traveling during the course will be important.

Dissertation Proposal Workshop (CORE)
D. Taylor
PERF-GT 2301.001, (Albert #7164)
Wednesdays, 9:30 am – 11:00am,
721 Broadway, 6th floor, 611

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.

Issues in Arts Politics†
Hentyle Yapp, Cross-listed with Art & Public Policy
hentyle.yapp@nyu.edu

PERF-GT 2312.001 (Albert #25060)
Wednesdays, 11:00am – 1:45pm, 4 points
NYU Global Center, 238 Thompson St. Cl 361
LIMITED SPACE

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 2216.002 (Albert#25061)
Wednesdays, 3:30 – 6:15pm, 4 points
7 East 12th Street, LL #25
Limited Space

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, debilitization, 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 Jacolby Satterwhite, Cao Fei, Kapwani Kiwanga,
Candice Lin, Bert Bernally, Isaac Julien, Xandra Ibarra, and Shirin Neshat.

Special Project: Art Practice as Research
Maria Jose Contreras, contreras.mariajose@gmail.com
PERF-GT 2122.001 (Albert #23051)
Wednesday, 4:00 to 6:45pm, 4 points
721 Broadway, 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 Borgdorff’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.

Thursday

Topics/Popular Performance: Reading Performance
A.Vazquez
PERF-GT 2804.001, (Albert #23055)
Thursdays, 10:30 am – 1:15 pm, 4 points
721 Broadway, 6th floor, Class 613

The search for theories about performance in some predetermined category called “scholarship” often restrains playful inquiry into other modes of writing. While this course acknowledges the vital histories of performance studies scholarship—and how they have made possible innovative ways for thought—students will have opportunities to build their theoretical toolboxes from unexpected places. Through close and careful engagement with primary materials, archival and ephemeral, and especially, novels and poems, the seminar asks: how does performance studies alter and fully reimagine the activity of “close reading” as it is familiar to other disciplinary locations? And how might performance studies as an activity offer ample room for primary materials to guide theory rather than serve as exemplars of it? Alongside these questions, we will work together to imagine how to incorporate such activity into concrete writing about the performances that live in our projects.

Spring Bulletin will be available in early October 2021 for spring advising and November 2021 registration.

Tentative Schedule:

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<tr>
<td>PERF-GT 2216</td>
<td>Performing Fiction</td>
<td>B. Browning</td>
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<tr>
<td>PERF-GT 2505</td>
<td>Landscape &amp; Cinema (w/Cinema Studies)</td>
<td>A. Weiss</td>
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<tr>
<td>PERF-GT 2504</td>
<td>Dance Studies: Denaturalizing Choreography...</td>
<td>N. Solomon</td>
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<tr>
<td>PERF-GT 2001</td>
<td>Graduate Elective: TBA</td>
<td>Lepecki</td>
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<tr>
<td>PERF-GT 2218</td>
<td>Special Topics: Dolls, Puppets, Marionettes</td>
<td>A. Weiss</td>
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<tr>
<td>PERF-GT 1035</td>
<td>Queer Theory</td>
<td>Gaines</td>
</tr>
<tr>
<td>PUBM-1000*</td>
<td>Theorizing Public Humanities</td>
<td>M Castañeda</td>
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Counts as an outside elective

Summer 2022 (May 23th to June 30th)
PERF-GT 2000.001 Projects in Performance Studies (Core) PS Major Masters Student Only