## Course # | Class # | Title | Meeting Time | Location | Instructor
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**Monday**
PERF-GT 2407 | 22100 | Memory, Trauma & Perf † | 3:45pm – 6:45pm | 612 | D. Taylor

**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 | X. Liu
PERF-GT 1000 | 003 | Introduction to PS Recitation Section | 12:30pm – 2:00pm | 612 | J. Arias
PERF-GT 1000 | 004 | Introduction to PS Recitation Section | 2:05pm – 3:35pm | 611 | A. Petrossiants
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 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:

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

**PERF-GT 1000.001, (Albert #6689)**

A. Pellegrini  
**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.

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**IN ADDITION TO LECTURE 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>
<th>Location</th>
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<tbody>
<tr>
<td>PERF-GT 1000-002 (6690)</td>
<td>Wednesday</td>
<td>12:30pm-2:00pm</td>
<td>X. Liu</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>J. Arias</td>
<td>613</td>
</tr>
<tr>
<td>PERF-GT 1000-004 (6692)</td>
<td>Wednesday</td>
<td>2:05pm-3:35pm</td>
<td>A. Petrossiants</td>
<td>611</td>
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**Wednesday**

**Special Topics: 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 Iyko 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, Anibal Quijano, Cedric Robinson, Walter Rodney, Lydia Sargent, Sara-Maria Sorentino, and Sylvia Wynter.

Performance of Everyday Life
PERF-GT 1040.001, (Albert #22098)
B. Browning
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

Black Performance: “From out of pocket to out of time”
PERF-GT 2228.001, (Albert #22099)
M. De Berry
Thursdays, 12:30 pm – 3:30 pm, 4 points
721 Broadway, 6th floor, Class 613

To take a class on black performance is to step into a legacy of black struggle—to, at the very least, cosign—‘pay what you can’ towards what is owed; to perhaps then ‘make good’ on what is accumulated in the pursuit of thinking towards *blackness. This class considers that interplay between black performance, financialized logics, and felt temporality. In part, this
means we will take to blackness as a durational performance set against the backdrop of routine modes of financialization. For example, during one unit we may consider the interplay between predatory student loan services particular to black gendered communities, along with aesthetic, political enactments of black forbearance. Or, say, in considering the psychosomatic remains inherent to coercive modes of black deference—or indebtedness qua Saidiya Hartman—we may consider incantations of exhaustion as cited across black contemporary music.

The primary task before us is to keep our attention tethered towards the felt temporal or durational derivatives beholden to the financial—think: cyclic, accrual, generational—such that in the spirit of and indebtedness to cartographies of black study/black struggle, we might account for the more banal instantiations of corporeal regulation, affective obligation, somatic bankruptcy, credit worthiness, accountability, and/or mutual aid. Center conversations across the fields of black feminist thought, queer of color critique, and black disability studies, we will consider a commixture of black aesthetic and activist practices, from black aphorisms and hastag publics, to black experimental theatre and iconic literary texts—accounting for temporal reckonings within black performance at the behest of financial logics. At the same time, this class is an invitation towards pracis, here turning towards Transformative Justice methods to co-create a container where we may defer routine modes of being/with one another, where we might garnish our own felt solvencies.

Methods in Performance Studies (Ph.D.’s only)
PERF-GT 2616.001, (Albert #22101)
J. Tang
Thursdays, 3:45 pm – 6:45 pm, 4 points
721 Broadway, 6th floor, 611

The development of performance studies methodologies based on interdisciplinary research paradigms (movement analysis, ethnomusicology, ethnography, history, oral history, orature, visual studies, ethnomethodology, among others) and the close reading and analysis of exemplary studies. Considers the conceptualization and design of research projects in the context of theoretical and ethical issues and in relation to particular research methods and writing strategies. Develops practical skills related to archival and library research; ethnographic approaches, including participant observation and interviewing; documentation and analysis of live performance; and analysis of documents of various kinds, including visual material. Readings address the history of ideas, practices, and images of objectivity, as well as of reflexive and interpretive approaches, relationships between science and art, and research perspectives arising from minoritarian and postcolonial experiences. Assignments include weekly readings, written responses to the readings, and exercises. Students are encouraged to bring projects to the course, especially ones that might develop into dissertations.