<table>
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<tr>
<th>Course #</th>
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<th>Meeting Time</th>
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<tr>
<td>PERF-GT 2960.001 (22636)</td>
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<td>Topics: The Realistic spot (free jazz)</td>
<td>9:30 to 12:15pm</td>
<td>612</td>
<td>F. Moten</td>
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<tr>
<td>PERF-GT 2602.001 (22635)</td>
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<td>Performance Theory: The Force of Law</td>
<td>12:30pm – 3:15pm</td>
<td>612</td>
<td>K. Shimakawa</td>
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<tr>
<td>PERF-GT 2730.001 (7280)</td>
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<td>Performing Memories</td>
<td>3:30pm - 6:15pm</td>
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<td>Contreras</td>
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<tr>
<td>PERF-GT 2402.001 (22703)</td>
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<td>Experimental Perf: Brazil Experiments</td>
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<td>PERF-GT 2618.001 (22243)</td>
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<td>Performative Writing</td>
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<td>612</td>
<td>Browning</td>
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<tr>
<td>PERF-GT 2709.001 (22244)</td>
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<td>Documenting Performance</td>
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<td>PERF-GT 2115.001 (22246)</td>
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<td>Pedagogies of the Ephemeral</td>
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<td>PERF-GT 2386.001 (22247)</td>
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<td>Accompaniment as Embodied Practice</td>
<td>3:30pm – 6:15pm</td>
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<td>M. Castañeda</td>
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<tr>
<td>PERF-GT 1035.001 (7246)</td>
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<td>Queer Theory: José Esteban Muñoz</td>
<td>6:30pm – 9:15pm</td>
<td>613</td>
<td>F. Moten</td>
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<td>PERF-GT 2382.001 (22248)</td>
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<td>Performance at the Limits of Sovereignty</td>
<td>10:00pm – 12:45pm</td>
<td>613</td>
<td>M. Gaines</td>
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**KEY DATES 2019-2020**

**November 2019**
11 Registration for spring begins at 9:00am for most students. Please check appointment time on Albert.

**January 2020**
27 Spring classes begin

**February 2020**
4 Graduate tuition due
9 Last day to drop/add course
17 University Holiday-No classes

**March 2020**
16-22 Spring Break-No classes scheduled.

**May 2020**
11 Last day of spring classes
20 University Commencement Ceremony
22 TSOA Salute Ceremony (tentative)
26 MA Final Projects course begins

**June 2020**
13 Summer term ends for MA students.

**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 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 2020.*

**NON-MAJORS:** Must submit an External Student Registration form. You can access the form by clicking the link below:

[https://tisch.cpbsd.net/page/signup/ps-interdepartmental-registration](https://tisch.cpbsd.net/page/signup/ps-interdepartmental-registration)

**APPLY FOR GRADUATION:**

*In order to graduate in Summer 2020, you must apply for graduation between February 5, 2020 and June 17, 2020.*
**Topics: The realistic spot (free jazz)**
Fred Moten, fm1@nyu.edu
PERF-GT 2960.001 (Albert # 22636)
Mondays, 9:30 – 12:15 pm, 4 points
721 Broadway, Room 612

This class will be concerned with the past and the ongoing presence and the future of an important moment and element in the history of performance in our neighborhood: free jazz. We will consider the irruption of black experimental music in downtown Manhattan in the late 1950s. We will both honor the name “free jazz” and interrogate it, by way of practitioners of the music who resist the word “jazz” even as they study and extend the jazz tradition and who call into question in their theory and practice everything we think we know about freedom even as they practice freedom’s most radical possibilities. We will explore the history of jazz, the theory of freedom while carefully and soulfully and fleshly listening to some music, reading some texts, and exploring our surroundings, all in search of the traces of a social and aesthetic insurgency whose significance we hope to come to understand and whose example we might learn to want to follow.

**Performance Theory: The Force of "Law"**
Karen Shimakawa, kshimakawa@nyu.edu
PERF-GT 2602.001 (Albert # 22635)
Mondays, 12:30 pm – 3:15 pm, 4 points
721 Broadway, Room 612

In his foundational essay on "The Mystical Foundations of Law," Derrida describes the violation of law in terms of "a bad temper,[ ] bad faith[], and even unjust" and, conversely, submission to law as "I must? I should, I ought to, I have to." What, exactly, is the "force" of law? If, for Bourdieu, it is that which binds us to a nation-state, are there ways of conceiving of "law" that might serve to loosen those bindings, or elide the nation-state construct altogether? What are the origins of these various regimes of regulation (of self and other), and what other models of organization, collaboration, or choreography are possible? In this seminar we'll begin with a brief consideration of founding principles governing the (largely Judeo-Christian, settler colonial) genealogy of "law," and then consider what other organizational models have been (and are being) practiced or imagined. Requirements: reading and discussion, weekly blog posts, presentation of a performance "object" in class, a conference-style presentation, and a final research paper.

**Performance Composition: Performing Memories**
Maria Jose Contreras, @nyu.edu
PERF-GT 2730.001 (Albert #7280)
Mondays, 3:30pm – 6:15 pm, 4 points
721 Broadway, Room 612

The goal of the course is to provide graduate students the opportunity to explore the complex relation between body and memory in performance. As a practice-oriented course, emphasis will be placed on practical performance exercises as a way to reflect and deconstruct theoretical perspectives on memory. Each class, students will be required to discussed readings that will work as a framework and trigger the creative research. Then, they'll be introduced to various practical exercises aiming to explore how memories are practiced in performance contexts to be shared with others. We’ll dive in deconstructing by means of performance binaries...
such as history/memory; individual/collective memory; the real/fiction. Students will develop a creative project that will be presented at the end of the semester.

**TUESDAY**

**Experimental Performance: Brazil Experiments**
Andre Lepecki, atll@nyu.edu, & Arto Lindsay
PERF-GT 2402.001 (Albert #22703)
Tuesdays, 9:30 am to 12:15pm, 4 points
721 Broadway, Room 612

In this course we will explore the rich tradition of experimental art in Brazil with a focus on the period from the mid-1950s to the present. The statement by influential Brazilian Marxist art critic Mário Pedrosa in the late 1960s, that art is “The Experimental Exercise of Freedom,” is still especially apt in a situation where freedom is not a given. We will look into different aspects of Brazilian performance art, dance, visual arts performance, theater, and music. An important focus of the course will be to investigate the ways so called popular forms of artistic expression (Street festivals, Carnival, Parades, Afro-Brazilian and Amerindian Rituals, among others) have informed and influenced the Brazilian experimental avant-garde. We will read key texts by Brazilian artists and critics, look into their work, and in doing so, also assess how something called “Brazil” has been a privileged site in the North-Hemispheric, Western imaginary for all sorts of colonial experiments in biopolitical management and capitalist plundering. These ongoing facts are crucial to understanding many Brazilian experimental artists. Some of the artists we will discuss are Lygia Clark, Hélio Oiticica, Cildo Meireles, Anna Bella Geiger, Tunga, Laura Lima, Vovo do Ilê Aiyê, Alberto Pitta, Joãozinho Trinta, Jota Mombaça, José Celso, Michelle Mattiuzzi, Márcia X, Flávio de Carvalho, Eleonora Fabião, Teatro da Vertigem, among others.

*The course is co-taught by André Lepecki and Arto Lindsay. Students are expected to be open to…experimentation.*

**Performative Writing**
Barbara Browning, barbara.browning@nyu.edu
PERF-GT 2618.001 (Albert #22243)
Tuesdays, 3:30 pm – 6:15 pm, 4 points
721 Broadway, Room 612

This course will invite students to read about, discuss, and produce performative writing. By performative writing, we refer both to writing that compellingly addresses, conveys and analyses performance practices, and also writing that performs in the world: that is, writing that makes something happen. This latter concept was, of course, articulated by the linguistic philosopher J.L. Austin and has been developed and critiqued by subsequent theorists – though as we’ll also see, it’s arguably been both practiced and theorized in other cultural contexts. Through readings and performance/writing exercises, students will explore various formal techniques for writing in a compelling way about the aesthetic features of a given performance practice; identify some of the specific possibilities and challenges afforded by the current historical moment (including new technologies and the politics of representation) in taking up the question of writing about performance; and define several notions of the performative capacities of writing itself, including spells, poetry, fiction and correspondence.
**WEDNESDAY**

**Documenting Performance:**
Andre Lepecki, atl1@nyu.edu,
PERF-GT 2709.001 (Albert # 22244)
Wednesdays, 9:30 am to 12:15pm, 4 points
721 Broadway, Room 613

The fraught relation between events and their documentation (or lack thereof) has been a fundamental concern in performance practice and performance theory. In this course, we will investigate the philosophical, juridical, forensic, technological, aesthetic, and political implications of how this odd bureaucratic entity, “the document,” has been such a crucial element in establishing the production, circulation, valorization, and temporalities of live performance. As “surviving images” -- to use the expression of one of the theorists we will read closely in the course, Georges Didi-Huberman --, documents of performances constitute the sensorial unconscious of much of performance theory, contributing to the construction of its imaginaries and imaginations. Could we imagine counter-documents and therefore, produce counter-imaginings against the grain of performance theory’s main images? With these questions in mind, we will read texts by performance studies scholars (Rebecca Schneider, Adrian Heathfield, Fred Moten, Peggy Phelan, José Muñoz), art historians, critical theorists, and philosophers of art (Georges Didi-Huberman, Christina Sharpe, Gilles Deleuze, Jacques Derrida, Darby English), but also texts by artists whose works directly address the question of the document and its many lives: Allan Kaprow, Tania Bruguera, Ishmael Houston-Jones, Mette Ingvartsen, Ralph Lemon, Mette Edvardsen, Tino Seghal, Trajal Harrell, Choy Ka Fai, Janez Jansa, Forensic Architecture, Adrian Piper, among others. A particular concern for our discussions will be Rebecca Schneider’s notion of reenactment as documentation. Thus, students will be asked to conduct archival research and create a reenactment – along with its (in)adequate (non)documents.

**Pedagogies of the Ephemeral**
Kay Turner, nosegayk@aol.com
PERF-GT 2115.001 (Albert #22246)
Wednesdays, 12:30 – 3:15 pm, 4 points
721 Broadway, Room 613

Pedagogies of the Ephemeral The scholarly attentions of Performance Studies are widely paid to study of the ephemeral. Performance itself is largely defined by its ephemeral nature. Using a range of resources in performance studies, cultural studies, folklore, archive studies, theater, dance, art, and photography, this course examines the ephemeral as a site for further refining and expanding theories of performance. Ephemerality refers us to behaviors, mentalities, activities, and things that are short-lived. Our attention will be directed toward the fleeting, the fragile, the expendable, and the exhaustible. The word “ephemeral” is classically defined as that which begins and ends in a day. Although we will not adhere strictly to this definition in our work, it helps underscore a particular sense of temporality that will focus our exploration of performances specially marked by their transience, yet thereby heightened in their intensity of feeling and expression. The late José Muñoz whose works theorizing ephemerality comprise the central readings for this course guides the spirit of this class. We explore various definitions and problems of the ephemeral, including its status as evidence as explored by Muñoz. Against the background of academic ideologies that privilege the permanent, the determinate, the solid, Muñoz asserts that inquiry into the ephemeral offers an antidote, a re-thinking of what may usefully constitute access to meaning(s). We undertake study of specific arenas—events, acts, performances, ceremonies, rites, and social and artistic practices—marked by ephemerality. Our interests range widely, and include performance of identity; liminality and rites of passage; ghosts, hauntings and hauntology;
queer and emergent sexualities; archives; paper ephemera (letters, zines, and stickers); erasure and passing; spontaneous shrines and memorials, and the photographic “instant.” In all arenas of our study, intersectional attention paid to gender, race, ethnicity, economics, and class will help us unpack the meanings of particular events and materials. We use New York City as a laboratory for discovery. Never the “Eternal City,” New York’s apt moniker is “Ephemeral City.” Potential field excursions include dance and theater performances, museums; sites such as the African Burial Ground, the abandoned subway platform at City Hall, and the warehouse of the saints in Staten Island; and street performances such as the Virgin of Sorrows Procession in Brooklyn and protests and demos leading up to the 2020 election. Our ultimate goal is to theorize the ephemeral, advancing scholarly work engaged in unlocking the particular potency of the fragile, the trace, the innuendo, the disappeared, the exhausted. This course is conceptual at its core and roams freely across disciplines, but readings focus on the work of scholars in our field, including José Muñoz, Diana Taylor, Deborah Kapchan, Malik Gaines, Fred Moten, Andre Lepecki, Ann Pellegrini, and Peggy Phelan, as well as associate scholars such as Ann Cvetkovich and Avery Gordon. Class requirements include close readings, brilliant discussions, field excursions, and a final paper.

**Accompaniment as Embodied Practice**
Michelle Castaneda,
PERF-GT 2386.001 (Albert #22247)  
Wednesdays, 3:30 – 6:15 pm, 4 points  
721 Broadway, Room 613

While not a new concept, the practice of “accompaniment” has recently emerged as an important component of contemporary social movements. From evicted families in Spain, to mass mobilizations at Standing Rock, to Sanctuary groups here in New York City, social movements turn to accompaniment as a key tool in their response to criminalization and state violence. While many of these practices have roots in liberation theology, their vision extends beyond that genealogy, configuring new solidarities, choreographies of protest, and practices of care. When we accompany, we commit to standing with another as they face an uncertain situation. This commitment entails a number of embodied processes, including duration, co-presence, improvisation, and spatial praxis. By placing practices of accompaniment in conversation with Performance Studies, this course aims to deepen our understanding of such processes. Students will be invited to contribute to a laboratory-style atmosphere and cull from their own performance practices and political experiences. Readings will address the politics of accompaniment through case studies of contemporary social movements, theories of coalition and solidarity, and eco-feminist and decolonial methods.

**Queer Theory: José Esteban Muñoz**
Fred Moten, fm1@nyu.edu  
PERF-GT 1035.001 (Albert # 7246)  
Wednesdays, 6:30pm to 9:15pm, 4 points  
721 Broadway, Room 613

In this class we will read, as closely and carefully as we can, Muñoz’s *Disidentifications: Queers of Color and the Performance of Politics* and *Cruising Utopia: The Then and There of Queer Futurity.*
Staging the Nation: Performance at the Limits of Sovereignty
Malik Gaines
PERF-GT 2382.001 (Albert #22248)
Thursdays, 10:00am to 12:45pm, 4 points
721 Broadway, Room 613

This seminar investigates performances that mark, test, and resist national governmental power. Readings in political theory and other historical models will help define terms such as sovereignty, nation, state, democracy, citizenship, and “governmentality.” Grounded in U.S. studies, but inclusive of other models, some questions to pursue will include: How do we come to feel held or excluded by the nation-state? In what ways does it render subjects visible or invisible, through forms of representation, misrepresentation, and “over-representation”? How have territorial claims shaped these operations? How are national symbols deployed to do this work? These questions will support a consideration of specific performances that highlight the porousness of the national boundary, from divas singing at statist events, to protests around monuments, to contemporary artworks that play with monumental forms and scales, to a particular Broadway musical that glamorizes U.S. founders, and beyond.