# Course Listing

<table>
<thead>
<tr>
<th>Course #</th>
<th>Class #</th>
<th>Title</th>
<th>Meeting Time</th>
<th>Space*</th>
<th>Instructor</th>
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<td><strong>Monday</strong></td>
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<tr>
<td>PERF-GT 2219</td>
<td>24056</td>
<td>Special Topics: Writing Sound</td>
<td>10:00am – 1:00pm</td>
<td>613</td>
<td>A. Vazquez</td>
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<tr>
<td>PERF-GT 1040</td>
<td>23535</td>
<td>Performance of Everyday Life</td>
<td>3:45pm- 6:45pm</td>
<td>613</td>
<td>B. Browning</td>
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<td><strong>Tuesday</strong></td>
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<tr>
<td>PERF-GT 2696</td>
<td>24057</td>
<td>Migrancy and Performance</td>
<td>10:00am – 1:00pm</td>
<td>613</td>
<td>A. Vazquez</td>
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<tr>
<td>PERF-GT 2661</td>
<td>23266</td>
<td>Landscape and Cinema</td>
<td>1:00pm - 5:00pm</td>
<td>677</td>
<td>A. Weiss</td>
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<tr>
<td>PERF-GT 2100</td>
<td>20620</td>
<td>Mask and Masquerade (x-listed with German Dept)</td>
<td>2:00pm - 4:45pm</td>
<td>TBA</td>
<td>G. Brandstetter</td>
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<td><strong>Wednesday</strong></td>
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<tr>
<td>PERF-GT 2504</td>
<td>20623</td>
<td>Denaturalizing Choreography</td>
<td>9:15am- 12:15pm</td>
<td>612</td>
<td>Solomon</td>
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<tr>
<td>PERF-GT 2218</td>
<td>20625</td>
<td>Dolls, Puppets and Marionettes</td>
<td>12:30pm- 3:30pm</td>
<td>613</td>
<td>A. Weiss</td>
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<tr>
<td>PERF-GT 1035</td>
<td>20619</td>
<td>Topics/Queer Theory: Queer Performance</td>
<td>3:45pm - 6:45pm</td>
<td>613</td>
<td>M. Gaines</td>
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<td><strong>Thursday</strong></td>
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<tr>
<td>PERF-GT 2709</td>
<td>7439</td>
<td>Documenting Performance: Experiments in Curation</td>
<td>9:15am- 12:15pm</td>
<td>613</td>
<td>Solomon</td>
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<tr>
<td>PERF-GT 2216</td>
<td>20622</td>
<td>Special Project: Performing Memories</td>
<td>12:30pm- 3:30pm</td>
<td>612</td>
<td>Contreras</td>
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## Key Dates 2021-22

- **November 2021**
  - 15: Spring registration begins on Albert
- **December 2021**
  - 14: Last Day Fall semester
- **January 2022**
  - 17: Graduate Tuition Due
  - 24: Spring classes begin
- **February 2022**
  - 6: Last day to register/drop/add course @ 100% refund
  - 21: University Holiday-No classes
- **March 2022**
  - 14-18: Spring Break-No classes
- **May 2022**
  - 9: Last day of spring classes
  - 18: University Commencement Ceremony
  - 23: Intensive PS Summer term begins
- **July 2022**
  - 1: PS Summer Term ends

## 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 2022.

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

[Click here for External Form](#)
MONDAY

Special Topics: Writing Sound
Alex Vazquez, atv202@nyu.edu
PERF-GT 2219.001 [Albert #24056]
Mondays, 10:00am – 1:00pm, 4 points
721 Broadway, 6th-Floor Classroom 613

This interdisciplinary course examines authors who formally experiment with the writing of sound. To put a deep voice, a shout, or a minor scale to words creates a host of critical and creative conundrums for a writer; the reading of such arrangements makes parallel challenges for the reader. Such work is too often taken up with a despairing ethos: much is said to “go lost” in the transfer from sound to page, from page to sound. This course does not presume the demise of such runaway matter, but considers it as thriving with philosophical possibility. What does the impossibility of sound’s capture make possible for criticism? The phrase “writing sound” evokes technologies of reproduction, acts of transference and translation, and histories of notation. It also suggests a sense of well-being in the work: a robust state when writing. Although music has largely been the focus of studies of sound and its representation, this course will also pay attention to the styles that writers—in and outside of scholarship—have developed by virtue of the sonic.

Performance of Everyday Life
Barbara Browning, barbara.browning@nyu.edu
PERF-GT 1040.001 [Albert #23535]
Mondays, 3:45 pm – 6:45 pm, 4 points
613, 721 Broadway, 6th floor Classroom

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.

TUESDAY

Migrancy and Performance
Alex Vazquez, atv202@nyu.edu
PERF-GT 2696.001 [Albert #24057]
Tuesdays, 10:00am – 1:00pm, 4 points
721 Broadway, 6th-Floor Classroom 613
What gets lost in those expedient narratives that always position people and things at a point of departure or arrival? What happens in between? This course takes up migrancy— and what gets picked up and left behind while on the move—as a condition of making do with the at hand, and how this “making do” presents theoretical and practical challenges to how we conceptualize aesthetics. Picking up a few cues left behind by migrant performances across literary and performative forms, students will be encouraged to repurpose place, create new spatial imaginaries, and to sense movement that isn’t always on time, documented, measurable, or predictable. Given the geographic and temporal unruliness of the course’s texts (from the Caribbean, the U.S. Mexico border, and Mediterranean ports-of-call) students will work to collectively soften the calcifications found in scholarship that divide media and populations into discrete and expert camps of scholars. Migrancy will not only be studied as a condition of living, but will also be activated in the seminar’s mode of working.

**Landscape and Cinema (xlisted w/ CINE)**

*Allen Weiss, allen.weiss@nyu.edu*

**PERF-GT 2661.001 (Albert # 23266)**

*Tuesdays, 1:00pm – 5:00pm, 4 points*

*721 Broadway, Room 677*

As an elemental articulation of the symbolic, the landscape has always been a primary site of performance: it has served for centuries as the background for popular festivals and courtly extravaganzas; it has functioned as the mythic ground of painting and appeared among the first subjects of photography, and it has more recently been transmuted into the background of most films. Paying special attention to the contemporary hybridization of the arts, this seminar will investigate the following topics in relation to both avant-garde and popular cinema: anguish, Eros and the landscape as symbolic form; landscape, film and the Gesamtkunstwerk; imaginary landscapes and alternate worlds; ecological and technological soundscapes; the aesthetics of dilapidation.

**Topics Critical Theory: Mask and Masquerade: Theory & Performance**

*PERF-GT 2100.001 [Albert #20620]*

*Gabriele Brandstetter, Eberhard Berent Goethe Chair, Department of German, NYU*

*Tuesdays, 2:00pm to 4:45pm, 4 points*

*Cross-listed with German Department, Limited Seats*

Since the global spread of the COVID 19-pandemic, the mask has become a part of our social everyday life in a novel way. It serves as a filter and hygiene-object, it marks rules of distance and physical boundaries to prevent infection. In theatre, dance and rituals in various cultures, masks are and have been used as (cult) objects of transformation. This transformative potential of masquerade highlights situations and interactions between identity and de-facement in role-playing, in festivities like carnival and masked balls and in artistic works such as photography, film and performance. Furthermore, the notion of „masquerade“ has become a key-word in feminist and queer theory since the 1990s (with Judith Butler, Marjorie Garber, Teresa de Lauretis among others) and in the following critical reflection of the debate around identity, body politics and strategies of de-hierarchization. The following subject areas of masks and masquerade will be among the topics of the seminar: moments of history and culture of masks in dance, performance and ritual; texts and examples of gender- and queer-theory of masquerades; research, reflection and practical handling of the current situation of wearing masks during the “Covid“ life (cf. G. Agamben; J. L. Nancy). In the course, we will read texts focusing on theory, aesthetics and politics of
masks/masquerade (e.g. by J. Riviere, D. Haraway, J. Butler, J. Halberstam, A. Bolton, Trajal Harrel (on Voguing), K. Mezure and K. Sieg (on “Ethnic Drag”). The understanding of these texts will be deepened through the analysis of masks in dance (from e.g. M. Wigman, K. Jooss to contemporary dance and performance (ORLAN) and de-colonial approaches), in fashion, in Japanese dance/theater-tradition, in contemporary queer performances of vogueing and in ethnic drag.

**WEDNESDAY**

**Studies in Dance: Denaturalizing Choreography**

PERF-GT 2504.001 [Albert #20623]

Noemie Solomon, noemie.solomon@nyu.edu

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

721 Broadway, 6th floor, Studio 612

This course proposes a political history of the field of choreography through its layered intersections with nature and sex. We examine the close affiliation between the choreographic subject and issues of the body, movement, and empathy along tightly gendered and racialized lines; the ways in which somatic gestures can store and score histories of subjection and dissidence. We ask, how are the excesses of nature and sex disciplined – organized and made legible – across the modern history of choreography? How do a range of somato-discursive technologies – movement techniques, corporeal formations, kinesthetic empathies – domesticate sexuality and anthropomorphize nature? How might insurgent practices breach the fabric of sexed nature to enable radical subjectivities and account for alternative modes of composing, seeing, and feeling dance? We read texts by dance studies scholars, critical theorists, and philosophers including Karen Barad, Georges Canguilhem, Clare Croft, Denise Ferreira da Silva, Susan Leigh Foster, Donna Haraway, Anthea Kraut, André Lepecki, Paul B. Preciado, and Leanne Simpson. We will discuss and watch works by choreographic artists ranging from Isadora Duncan and Josephine Baker to Anna Halprin and boychild, Miguel Gutierrez, Maria Hassabi, Mette Ingvartsen, Jamila Johnson-Small, Ligia Lewis, Tanya Lukin Linklater, Dana Michel, Eiko Otake, and others.

**Special Topics: Dolls, Puppets, Marionettes (Limited enrollment)**

Allen S. Weiss, allen.weiss@nyu.edu

PERF-GT 2217.001 [Albert #20625]

Wednesdays, 12:30pm – 3:30pm, 4 points

721 Broadway, 6th floor Classroom 613

By Application Only: Please send an email to allen.weiss@nyu.edu include the following: department; MA or PhD; theoretical background; background in dolls, puppets, marionettes; reason for wishing to join seminar. Deadline December 1st.

Anything may be transformed into a doll, puppet, or marionette. For one childhood friend, the corner of his blanket was a cherished companion; for another, it was his “cushy,” a seemingly banal but actually marvelous pillow; in Stanley Kubrick’s *The Shining*, the young protagonist is in a secret dialogue with their own finger, while in Philip Roth’s *Sabbath’s Theater*, the protagonist’s finger becomes a lascivious and very public performer. Dolls, puppets, and marionettes may be familiar or uncanny, poetic or commonplace, artistic or commercial, playful or magical, delightful or fearful, secret or public. They may appear as private playthings, characters in object theaters, religious relics, transitional objects; as phantoms or simulacra, devils or gods, monsters or marvels, fetishes or commodities. This seminar will be truly interdisciplinary, integrating history, theory, performance, theater, cinema, art, literature, and ethnography, all in the quest to find our own inner puppets.

**Queer Theory:**

Malik Gaines, mgaines@nyu.edu
PERF-GT 1035.001 [Albert#20619]
Wednesdays 3:45pm – 6:45pm, 4 points
721 Broadway, 6th floor Classroom 613

This course explores recent iterations of queer theory, from authors including Amber Jamilla Musser, Joshua Chambers-Letson, Keguro Macharia, Christopher Chitty and others. This approach, focused on the contemporary, asks us – from new students of queer theory to those of us trained in the queer classics from the 90s and beyond – to continually re-learn “queer” as presence. Conversation with these critical texts will help us resituate queer understandings of gender, sexuality and sexual activity, blackness and race, modes of desire and identification, and problems of representation and visibility within the social. Such frameworks will also be applied to an ongoing discussion about actual queer performances, underscoring the embodied and the political in this work. Finally, students will present their own research in dialogue with students of “Queer of Color Critique” at CUNY’s Graduate Center.

THURSDAY

Documenting Performance: Experiments in Curation
PERF-GT 2709.001 [Albert #7439]
Noemie Solomon, noemie.solomon@nyu.edu
Thursdays, 9:15am – 12:15pm, 4 points
721 Broadway, 6th floor Classroom 613

This course explores the correspondences and frictions between the fields of performance and curation. We study some key histories, theories, and practices of performance curation while developing together radical methods for researching and curating time-based art. Drawing on interdisciplinary and experimental artistic practices – spanning body and performance art, happenings, contemporary dance, visual theater, experimental sound, visual art performance – the course examines diverse case studies across a range of cultural and institutional frameworks. We discuss the critical issues these works raise around affect and temporality; labor and economy; conditions of knowledge production and cultural visibility; skill, technique, and virtuosity; modes of assembly and power relations. We ask, how might performance have become a vital paradigm for making, researching, and curating artworks? How might we take cues from experimental practices to imagine necessary spaces of collectivity; curate sites that foster a decolonial, feminist, and anti-fascist ethos? We meet a series of guest artists and curators who present projects taking place online globally and in various locations in New York City, including MoMA, the Whitney, Performance Space New York, Lower Manhattan Cultural Council, Amant, Recess, and the Chocolate Factory. Participants can choose to work on a research paper or develop a curatorial project to be presented in a class colloquium at the end of the semester.

Special Project: Performing Memories
Maria Jose Contreras, contreras.mariajose@gmail.com
PERF-GT 2216.001 (Albert #20622)
Thursdays, 12:30 to 3:30pm, 4 points
721 Broadway, Studio 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.