### Course Schedule

<table>
<thead>
<tr>
<th>Course #</th>
<th>Class #</th>
<th>Title</th>
<th>Meeting Time</th>
<th>Location</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monday</strong></td>
<td></td>
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<tr>
<td>PERF-GT 2386</td>
<td>22490</td>
<td>Perf Social Theory: Abjection</td>
<td>12:30pm-3:15pm</td>
<td>613</td>
<td>K. Shimakawa</td>
</tr>
<tr>
<td>PERF-GT 2209</td>
<td>22605</td>
<td>Film and Video Experimentation in the 60s†</td>
<td>12:30pm-4:30pm</td>
<td>674</td>
<td>L. Harris</td>
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<tr>
<td>PERF-GT 2407</td>
<td>22488</td>
<td>Decolonial Theories and Practices</td>
<td>3:30pm-6:15pm</td>
<td>612</td>
<td>D. Taylor</td>
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<tr>
<td><strong>Tuesday</strong></td>
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<tr>
<td>PERF-GT 2216</td>
<td>21937</td>
<td>Special Project: Face Value The Theory of Theater†</td>
<td>12:35pm-3:15pm</td>
<td>612</td>
<td>E. Meyer</td>
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<tr>
<td>PERF-GT 2100</td>
<td>24307</td>
<td>Performance Theory: These Traumatic Times</td>
<td>12:45pm-3:20pm</td>
<td>613</td>
<td>P. Clough</td>
</tr>
<tr>
<td>PERF-GT 2312</td>
<td>6899</td>
<td>Issues in Arts Politics†</td>
<td>3:30pm-6:15pm</td>
<td>7E12</td>
<td>H. Yapp</td>
</tr>
<tr>
<td>PERF-GT 2960</td>
<td>23401</td>
<td>Topics Music/Perf. Critique of Opera</td>
<td>3:45pm-6:30pm</td>
<td>613</td>
<td>F. Moten</td>
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<tr>
<td><strong>Wednesday</strong></td>
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<tr>
<td>PERF-GT 2504</td>
<td>22456</td>
<td>Dance Studies: Theories of Movement</td>
<td>9:30pm-12:00pm</td>
<td>613</td>
<td>A. Lepecki</td>
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<tr>
<td>PERF-GT 1000</td>
<td>7182</td>
<td>Introduction to Performance Studies**</td>
<td>1:00pm-2:30pm</td>
<td>612</td>
<td>A. Lepecki</td>
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<tr>
<td>PERF-GT 2311</td>
<td>22489</td>
<td>Cultures of Appropriation</td>
<td>3:30pm-6:15pm</td>
<td>613</td>
<td>Gaines</td>
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<td><strong>Thursday</strong></td>
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<tr>
<td>PERF-GT 2201</td>
<td>22457</td>
<td>Advanced Readings*(1st and 2nd year PhDs only)</td>
<td>10:30am – 1:15pm</td>
<td>611</td>
<td>A. Vazquez</td>
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<tr>
<td>PERF-GT 2219</td>
<td>22487</td>
<td>Topics: Unconscious: Theories, Practices, Politics</td>
<td>2:00pm – 4:45pm</td>
<td>613</td>
<td>A. Pellegrini</td>
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</tbody>
</table>

Tentative Spring 2019 Schedule can be found on last page

### KEY DATES 2018-2019

**August 2018**
- 29 Wednesday       New Student Orientation

**September 2018**
- 4 Tuesday          First day of fall semester
- 17 Monday          Last day to drop/add

**October 2018**
- 8 Monday           Fall recess (no classes)
- 15 Monday          Graduate advising begins

**November 2018**
- TBA                Spring 2019 registration
- 21-23              Thanksgiving break (no classes)

**December 2018**
- 14 Friday          Last day of fall semester
- 22                 Winter break begins

**January 2019**
- 28 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 2018.

### 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 instructions:

Click here for External Form
In this course, we'll consider various related affective states of abjection, disgust, discomfort, anxiety, etc. -- and their counterpart/corollary, compassion -- as they generate, and are generated by, performance. What does abjection/compassion have to do with the ways that are in relation to other subjects/beings/objects? Beginning with theorists of disgust/abjection including Sartre, Douglas, Kristeva, Bataille, and others, before moving to more contemporary theorists of related affects: Sianne Ngai, Darieck Scott, Mel Chen, and others. Requirements: weekly blog posts, discussion facilitation, class presentation, and final research paper (or one performance project & two shorter papers).

This class will focus on experimentation in film and video around the world in the 1960s (broadly construed to include a few things from late 1950s and a few things from the early 70s). We will consider the relation between the experimentation in the 1960s and that of earlier avant-garde experimentation. We will also consider the relation between experimentation in film and video in relation to experimentation in art and television at that time. More importantly, however, we think about the way film and video figure into the general tumult of this period, and with that in mind, we will consider what moved filmmakers and videographers to adopt experimental procedures (at the level of production and screening), what they hoped the effects of those procedures might be, and what happened when the films and videos were screened. Our focus will be international, including filmmakers such as Michelangelo Antonioni, Francesco Rosi, Agnès Varda, Chantal Akerman, Chris Marker, Vera Chytilová, Jonas Mekas, Andy Warhol, Jack Smith, Joyce Wieland, Harun Farocki, Jean Marie-Straub and Danièle Huillet, Nam Jun Paik, Shirley Clarke, William Greaves, Haile Gerima, Tomás Gutiérrez Alea, Santiago Álvarez, Jorge Sanjinés, Fernando Solanas, Octavio Getino, Alejandro Jodorowsky, Masao Adachi, and Shuji Terayama, among many possible others.

Emerging predominantly from Latin America, ‘decolonial’ studies call attention to the fact that coloniality is not only not over, not post, but that it permeates almost all aspects of our lives: subjectivity, race, gender, language, politics, and pedagogy among others. This course will examine some of the basic elements of coloniality and the theories and practices that scholars and artists have developed to contest ongoing practices of “epistemicide.” Readings start with Columbus’ First letter (1493) and the Requerimiento (1513) and fast forward to works by Quijano, Sousa Santos, Dussel, Mignolo, Rivera Cusicanqui, Juan López Inztin and others. Additionally, we will include an exploration of practices that sustain colonializing hierarchies. While the course focuses on decolonial struggles coming out of the Americas, students will be invited to question the geographies of thought that place Caribbean theorists (Fanon, Césaire, Hall etc) in debates about colonialism that all but exclude the Americas.
**TUESDAY**

**Special Projects: Face Value: The Theory of Theater**
Eva Meyer, Cross-listed with German Department- Limited Seating
PERF-GT 2216.001 (Albert #21937)
Tuesdays, 12:35pm – 3:15pm, 4 points
721 Broadway, 6th floor, Studio 612

To accept a text at face value, to literally explore its gestures when it produces and refuses meaning, we need not only to reconsider that the words "theory" and "theater" share the same etymological root. From thea, "to see," the two converge in an act of spectatorship that itself needs to be reconsidered as being both contemplative and active, in a free and indirect way. Starting from Heinrich von Kleist’s seminal text “On the Gradual Production of Thoughts Whilst Speaking,” this course embarks on a journey into free and indirect speech as a method of thinking, traversing literary and theoretical texts, and films. Questions addressed range from theatricality, translation and transference to heteroglossia and amalgamation waltz. We will analyze texts by Charlotte Salomon, Franz Kafka, Mikhail Bachtin, Gilles Deleuze, Pier Paolo Pasolini, Eric Rohmer, Virginia Woolf, Emily Apter and discuss films directed by Danièle Huillet/Jean-Marie Straub, Claire Denis, John Cassavetes, Jean-Luc Godard/Anne-Marie Miéville, among others.

**Topics in Critical Theory: These Traumatic Times**
Patricia Clough, pclough@gc.cuny.edu
PERF-GT 2100.001 (Albert #24307)
Tuesdays, 12:45pm – 3:20pm, 4 points
721 Broadway, Room 613

What do theories of trauma offer us in engaging these times, their social, political and economic characteristics? In the course, we will consider the profound and ongoing changes in the individual and the group, rethinking the psychological and the social and the way in which they are related. Drawing on works of fiction, ethnography and history, we will take up concerns such as ‘natural’ disasters, war, deportation, migration, annexation, mass incarceration, financialization and datafication. In addressing these concerns, we will ask do we need to refashion theories of trauma and if so, in what ways?

**Issues in Arts Politics**
Hentyle Yapp, Cross-listed with Art & Public Policy- Limited Seating
PERF-GT 2312.001 (Albert #6899)
Tuesdays, 3:30pm – 6:15pm, 4 points
7 East 12th Street- Lower Lever Classroom 25

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.

**Topics Music/Perf: Critique of Opera**
Fred Moten, fm1@nyu.edu
PERF-GT 2960.001 (Albert #23401)
Tuesdays, 3:45 pm – 6:30 pm, 4 points
721 Broadway, Room 613

In this class we’ll try to mobilize an old-fashioned notion of critique, one that investigates the conditions of possibility as well as the limits of opera as a human capacity. This will entail thinking about the word “opera” and what it means and what it denotes. How do we get from work, or from a work, to a specific mode of theater (or audio-visual performance) that, in the mind of Wagner, at least, comes into its own as a total artwork? In asking that we might also approach some questions like: What is historically necessary for opera? For what history is opera a necessity? Can opera in the future work a new convergence of (the) work and totality? How does opera both unleash and regulate the desire for racial and sexual difference? We will also pay attention to the notion, and the work, of the book (the libretto) in opera, to see if we might shift the balance, at least slightly, between score and book. Some key distinctions in the theory of performance will come more sharply into relief as a function of our trying to listen to and look at opera: liveness and technological reproduction; archive and repertoire; identity and disidentification. We’ll read some key texts by Nietzsche, Adorno, McClary, Subotnik, Delany as well as Phelan, Taylor and Muñoz. While we’ll try to familiarize ourselves with some early examples of the genre, we’ll work mostly from the late eighteenth century on. We’ll listen to a lot of music and watch a lot of video. Inadvertently, we’ll perform an opera of our own.

**WEDNESDAY**

**Dance Studies: Theories of Movement**
Andre Lepecki, andre.lepecki@nyu.edu
PERF-GT 2504.001, (Albert #22456)
Wednesdays, 9:30 pm – 12:00 pm, 4 points
721 Broadway, 6th floor, Studio 613

This course is dedicated to close readings of some central texts in dance and movement theory (Susan Foster, Tommy de Frantz, Randy Martin among others), published over the past four centuries, and that have marked the advent and consolidation of Western theatrical choreography as a defining art of modernity. Our approach will be less historical than political-archeological: we will focus particularly on how dancers and choreographers (Ralph Lemon, Trajal Harrell, Sarah Michelson, Miguel Gutierrez, Mette Ingvartsen, among others) have developed theories of movement and techniques of embodiment in order to address and reinvent dance’s deep relation to matters of command and obedience; embodiment and discipline; movement and freedom; ephemerality and the political ontology of dance; participation and exclusion; sexuality and (in)visibility; race and power; the social and the theatrical. A particular focus will be given to theories of movement that directly dialogue with choreographies and techniques aimed at creating experimental and radical forms of political movement/engagement.
Introduction to Performance Studies (Required Course: Restricted to Majors Only)
Andre Lepecki, andre.lepecki@nyu.edu

PERF-GT 1000.001, (Albert #7182)
Wednesdays, 1:00pm – 2:30pm, 4 points
721 Broadway, 6th floor, Studio 612

(MA Students will automatically register students for this course and recitation.)

This course is designed to introduce students to the field of performance studies via examination of some of the foundational texts, tracing various genealogies of the field and considering its links to various disciplines/modes of inquiry (anthropology, theater studies, dance studies, gender studies, critical race theory, psychoanalysis, etc.). 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 SECTION 001, ALL STUDENTS WILL BE REGISTERED IN ONE OF THE FOLLOWING DISCUSSION SECTIONS BY THE DEPARTMENT:

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<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 (7183)</td>
<td>Thursday</td>
<td>12:00-1:30 pm</td>
<td>C. Yang</td>
<td>Class 613</td>
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<tr>
<td>PERF-GT 1000-003 (7184)</td>
<td>Thursday</td>
<td>12:00-1:30 pm</td>
<td>S. Richter</td>
<td>Studio 612</td>
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<tr>
<td>PERF-GT 1000-004 (7185)</td>
<td>Thursday</td>
<td>12:00-1:30 pm</td>
<td>N. Bazzano</td>
<td>Study Center 614</td>
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Cultures of Appropriation
Malik Gaines, mgaines@nyu.edu

PERF-GT 2311.001 (Albert #22489)
Wednesday, 3:30pm – 6:15pm, 4 points
721 Broadway, 6th floor, Classroom 613

This seminar takes today’s public discussions about “cultural appropriation” as a starting point for considering a nexus of representation, race, colonial legacies, “identity,” and the performances through which these notions are entangled and disentangled. The category of culture will be unpacked using studies in anthropology and political philosophy. The notion of appropriation will be set against historical problems of resource extraction, and framed by the conventions of appropriation found in both avant-garde and popular diasporic arts production. Examples from these transnational histories of performance – from syncretic performance forms of the 20th century to today’s contemporary arts scandals – will serve as case studies for considering the contested terms of representation, how the authority to represent is established, and the pressures that shift this authority when moving between disciplinary fields, political territories, and discursive regimes.

THURSDAY

Advanced Readings in Performance Studies (Required 1st & 2nd Year PhD students)
Alexandra Vazquez, atv202@nyu.edu

PERF-GT 2201.001 (Albert #22457)
Thursdays, 10:00am – 1:15pm, 4 points
721 Broadway, 6th floor, Seminar room 611

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, early formulation of dissertation projects, and ideas for future teaching.
This course examines the unconscious and its vibrant, rebellious, and untamed presence in our everyday lives and in a more-than-human world. Although the discovery of the unconscious is often credited to Freud, psychologists before him had already identified “unconscious” and “subconscious” mental phenomena. Moreover, Freud himself credited poets and philosophers with discovering the unconscious; he saw his innovation as discovering a "scientific method" for studying it. And yet, strictly speaking, what is unconscious can never be made conscious. So, what does it mean to study something that cannot be directly seen or heard? To study the unconscious is to attend to – and court – misdirection, indirection, accidents, the enigmatic. Although we can never “see” what is unconscious, evidence of it bubbles up in the excesses and accidents of everyday life, in, for example, dreams, slips of the tongue, unbidden bodily gestures—and the creative work of poets and other artists. This class sets this paradox – the unconscious as everywhere and nowhere – alongside another: In the U.S. academy, the psychological sciences seem to have forgotten not just Freud but the unconscious “itself.” At least, psychologists are often the last to read Freud or works in psychoanalysis. And yet, the impossible study of the unconscious thrives in precisely the places Freud himself might have predicted: in areas of philosophical and cultural criticism, literature, performance, and other creative arts. Readings will span Freud’s changing models of the mind and, so, of the unconscious; his early work on conversion symptoms and hysteria and their implication for contemporary understandings of memory and embodiment; debates between different psychoanalytic schools about the “nature” of the unconscious; contemporary theories about trauma and violence; and our engagements with human and nonhuman “others.”