

Performance Studies

Fall 2009 Course Bulletin

New York University*Tisch School of the Arts*721 Broadway, 6th fl

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Registration Information

PLEASE NOTE: ALL PERFORMANCE STUDIES STUDENTS MUST RECEIVE FACULTY ADVISOR APPROVAL OF SCHEDULE BEFORE REGISTERING.

*Limited Enrollment: This course requires an application to the instructor. Please refer to specific course for detailed instructions.

Non-Performance Studies Majors interested in taking courses within the department must submit an inter-departmental registration form. Forms are located at the front desk of department or on our website. Space is limited and subject to instructor approval.

Key Dates

September

Tuesday	8	Orientation-Registration
Wednesday	9	Performance Studies classes begin
	2-8	Drop add Period @ 100% tuition refund
Wednesday	23	Grad Tuition Due

November

Monday	16	Spring Registration
Thursday	27	Holiday: Thanksgiving Recess
Friday	28	Holiday: Thanksgiving Recess

December

Friday	5	PS Holiday Party
Tuesday	15	Last Day of Classes (Thursday schedule)
December 17 th to 24 th		Final's week may apply to students taking courses outside of Perf Studies.

December 21st to January 18, 2010 **Holiday: Winter Recess for Perf Studies**

GRADUATE COURSE LISTING

Course #	Albert #	Title	Class	Instructor	Start	End Time
Monday						
H42.2312.001	76674	Issues in Arts Politics (Cross-listed Course)	SILV706	Martin	9:30pm-12:30pm	
H42.1016.001	77019	Performance in New York	613	Browning	12:30pm- 3:15pm	
H42.2602.001	77018	Performance and the Law: Speech Acts	613	Shimakawa	3:30pm- 6:15pm	
H42.2320.001	77017	Politics of Culture: Cultural Heritage & Human Rights	613	Kapchan	6:30pm- 9:15pm	
Tuesday						
H42.2201.001	77015	Advanced Readings in Performance Studies (Ph.D. only)	611	Lepecki	9:30am-12:15pm	
H42.1041.001	77014	Tourist Productions	613	Vail	12:30pm- 3:15pm	
H42.2231.001	77051	Hip Hop Dance: Analytical Themes & Methodologies	612	I. Johnson	12:30pm- 3:15pm	
H42.2647.001	77013	Fetish and Performance: How to do things with Objects	613	Browning	3:30pm- 6:15pm	
H42.2817.001	77036	Aural Modernities: Historical & Theoretical Perspectives	611	Stadler	3:30pm- 6:15pm	
Wednesday						
H42.2406.001	77020	Performing Culture: Writing Public & Global Culture	611	Kapchan	9:30am-12:15pm	
H42.2504.001	77012	Dance Studies: Survey of the Field	612	Lepecki	12:30pm- 3:15pm	
H42.2696.001	77052	Performances of African-Brazilian Memories	613	L. Martins	12:30pm- 3:15pm	
H42.2860.001	77011	Intercultural Performance: Ways of Looking	613	Shimakawa	3:30pm- 6:15pm	
Thursday						
H42.2100.001	77010	Topics in Critical Theory: Freud Seminar*	613	Pellegrini	3:30pm- 6:15pm	
H42.2730.001	77037	Performance Composition: Persona: Performing Yourself	612	Cameron	12:30pm- 3:15pm	
H42.2402.001	77016	USA Experimental Performance: The 60s	612	Schechner	7:00pm-10:00pm	

UNDERGRADUATE MINOR IN PERFORMANCE STUDIES

Thursday						
H95.0400.001	76610	Intro to Performance Studies	613	Kozinn	12:30pm- 3:15pm	
H42.2307.001	77037	Transgender Performance & Politics	612	Vaccaro	3:30pm- 6:15pm	

COURSE SUMMARIES

MONDAY

Issues in Arts Politics

Randy Martin

H42.2312-001 (Albert #76674) cross-listed with Art and Public Policy

Mondays 9:30 am – 12:30 pm, 4 points

Silver Center, 706

For a biography of Randy Martin, please visit the following web site: <http://admin.tisch.nyu.edu/object/MartinR.html>

This seminar aims to give students both a conceptual and practical grounding in the range of issues and approaches by which arts politics can be understood. We will think about the complexities that lie between the politics that make art and the politics that art makes—which is to say the array of forces that give rise to specific artistic practices and the agency and efficacy of artistic work.

The course will be framed by the following considerations: What are the institutional, discursive, and ideological contexts that shape the objects, images, sounds or texts we call “art?” What are the links between cultural spaces-- the museum, the movie-theater, the gallery, the music/dance hall, the bookstore, the fashion runway, the public street, television, cyber space-- and the larger realm of politics? And how do these relationships impact, implicitly or explicitly, the ways we create, curate, or study the arts? How do consumers play an active role in the reception of artistic products and practices? What is the relation between formally promulgated cultural policy and the tacit knowledge that artists call upon to get their work into the world? What dimensions of the broader cultural terrain are made legible through artistic practice? What are the means through which art intervenes in the political arena? “Art” will be studied as a site of contested representations and visions, embedded in power formations-- themselves shaped by specific historical moments and geographical locations. Given contemporary global technologies, cultural practices will also be studied within the transnational “travel” of ideas and people. Such germane issues as the legal and constitutional dimensions of censorship, the social formation of taste, the consumption of stars, the bio-politics of the body, transnational copyrights law-- will all pass through an intersectional analyses of gender, race, class, sexuality, ethnicity, religion, and nation, incorporating the insights of such areas of inquiry as multiculturalism, feminism, post colonialism, and queer studies.

Each session is organized around the exploration of a key term, with readings that develop conceptual and practical issues. Art examples will be shown in class.

Performance in New York

Barbara Browning

barbara.browning@nyu.edu

H42.1016.001 (Albert #77019)

Monday 12:30pm – 3:15pm, 4 points

721 Broadway, Room 613

For a bio of Professor Browning, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

This course will examine the multiple ways in which the cosmopolitan metropolis performs itself. Through theoretical and analytical readings as well as attendance at actual events, we will ask how the historical, symbolic and demographic constitution of New York City both frames and is framed by performance. “High” and “low” theatrical, choreographic and musical spectacles, street performance (including political manifestations), and solitary peregrinations through the city will all be taken into account. Iconic performance locales (Lincoln Center and BAM, Judson Church and Union Square...) will serve as case studies for considering the role performance plays in structuring urban identity.

Performance and the Law: Speech Acts

Karen Shimakawa

kshimakawa@nyu.edu

H42.2602-001 (Albert #77018)

Monday 3:30 pm – 6:15 pm, 4 points

721 Broadway, Room 613

For a bio of Professor Shimakawa, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

This course will focus on the specific intersection of law, performance, and “speech.” We will begin with some conceptual/foundational readings on speech and/as law and the performativity of legal speech, and then consider several aspects of the First Amendment: what counts as “speech” under the law, and why? What are the implications of “reading” gestural and other non-verbal expression as speech (subject to legal regulation)? What kind of speech acts merit constitutional protection, and what are the effects of such protections on performance? Course requirements: active participation, weekly reading assignments, weekly reading responses, one class presentation, and one final research paper (20+ pages).

Topics in Politics and Performance: Cultural Heritage and Human Rights

Deborah Kapchan

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H42.2320.001 (Albert#77017)

Mondays 6:30 - 9:15pm, 4 points

721 Broadway, Room 613

For a bio of Professor Kapchan, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

This course brings together literature on human rights with that of cultural heritage. Since Human Rights discourse is usually a juridical one -- changing or creating the law so that changes in circumstance (oppression, exploitation, suffering) may follow -- legal language is (at least ideally) a language of disambiguation, of categories, of distinct boundaries and meanings. The languages of the arts and sometimes of religions, on the other hand, rely precisely on ambiguities. In this course we will read the aesthetic as well as the political signs of human rights violations, taking a close look at the culture industry, tourism and the effects of legislation about tangible and intangible heritage in Western and postcolonial contexts. In particular, we attend to *intangible rights* -- those human rights that remain under the radar often because they are inked into the fabric of aesthetic life and feeling. They are 1) the right to sense and feel; 2) the right to imagine; and 3) the right to identify. When any of these intangible rights are eclipsed, the more tangible consequences of human rights violations are not long to follow.

Course requirements:

In addition to weekly written responses to the readings on Blackboard, students will critically evaluate a human rights abrogation in its cultural context using archival and/or ethnographic material. Students are asked to pay attention to the genre and rhetoric of their writing in order to maximize its political performativity.

TUESDAY

Advanced Readings in Performance Studies

André Lepecki

andre.lepecki@nyu.edu

H42.2201-001 (Albert # 77015)

Tuesdays 9:30 am – 12:15 pm, 4 points

721 Broadway, Room 611

Required: First year PhD students only. Access codes required for registration.

For a bio of Professor Lepecki, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

We will depart from the following working hypothesis: that Performance Studies, as field of critical inquiry, has a privileged relationship with the following keywords and concepts: performativity and performance; law and sovereignty; event and violence; colonization and interpellation; presence and representation; embodiment and subjectivity; art and objecthood. Throughout the semester, we will read closely from a diversity of disciplines (psychoanalysis, cultural studies, gender studies, post-colonial studies, critical theory, philosophy, anthropology, art history) and see how each has approached these concepts and keywords -- and how each has contributed (or may contribute) to the development of Performance Studies.

Black American Popular Performance: Hip Hop Dance: Analytical Themes and Methodologies

Imani Johnson

H42.2231.001 (Albert#77051)

Tuesdays 12:30 – 3:15 pm, 4 points

721 Broadway, Room 612

This class examines the body of work on Hip Hop dances, particularly locking, rocking, popping, b-boying, Hip Hop social dances, and krumping. We will examine major themes such as its African diasporic elements, undocumented histories, commercialism, and race. We will continually return to the question, “What constitutes Hip Hop dance?” That is, since at least half of the practices labeled Hip Hop started well before Afrika Bambaataa coined the term in 1981, what makes them so? Can we define Hip Hop aesthetically through movement? What is lost or hidden under that umbrella? With the expectation that our own work will add to the developing body of literature on Hip Hop, each student is expected to adopt one methodological approach to employ for their research. We will focus on strategies for gathering oral histories, live performance analysis, participant observation, (what H. Samy Alim names “Hiphopography”) and archiving subcultures. We will dedicate class time to addressing methodological concerns and issues in the field. For the latter half of the semester, we will also workshop analytical pieces that come out of this research. The goals for this course are to familiarize ourselves with Hip Hop dance literature, address the unique issues of this research, and work in particular methodological approaches. Students are expected to turn in a final research report and smaller written pieces throughout the semester.

Imani Kai Johnson received her BA from U.C. Berkeley in English and Economics (1998) and her MA from NYUs Gallatin School of Individualized Study (2002) where she focused on African American and Afro-Caribbean Literature and History. She went on to get her PhD in American Studies and Ethnicity at the University of Southern California (2009), where she was an Irvine Foundation Scholar. Her dissertation, completed with the support of the Ford Foundation Dissertation Fellowship (2008), is titled “Dark Matter in B-Boying Cyphers: Race & Global Connection in Hip Hop.” It focuses on breakdancing (or b-boying) cyphers, competitive dance circles formed collaboratively with spectators to cultivate what informants call an energy exchange. She compares the invisible force that holds cyphers together to dark matter—a physics concept of invisible matter that holds galaxies together. Dark matter becomes a metaphor both for the force of the cypher and the influence of the African diaspora on b-boying (as absented from analyses of b-boying but still present and impactful). She also examines b-boying’s kinesthetic forms of knowledge, the weight of cultural legacies, individual histories, racial politics, and potential theoretical keys to understanding global community through Hip Hop. Ms. Johnson’s honors include a Scholar-in-Residency honor at The Center for Puerto Rican Studies at CUNY Hunter College (2005) and a USC Urban and Global Studies Summer Fellowship (2005). She has been named a Post-Doctoral Fellow for the Department of Performance Studies, 2009-2011.

Tourist Productions

Pegi Vail

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H42.1041.001 (Albert #77014)

Tuesdays 12:30 – 3:15 pm, 4 points

721 Broadway, 613

A booming multinational industry, tourism is a powerful medium of transnational encounter. There is hardly a place on earth not part of the recreational geography of tourism. This course will undertake a performance analysis of tourist productions, especially early and contemporary travelogues. The political economy and cultural impact of tourism will be explored through an ethnographic examination of actual sites, incorporating segments of the tourism industry ranging from backpackers to luxury travelers. An exemplary case of cultural invention and commodification, tourism is implicated in the histories of pilgrimage, travel, colonialism, and ethnography, retracing their itineraries and replicating their discourse. Particular emphasis will thus be placed on travel stories, from word-of-mouth tales to those circulating in print and media, and their role in shaping experience and destination perspectives.

*Pegi Vail is an anthropologist, filmmaker, and curator. Her current academic work focuses on the political economy of tourism in the developing world, exploring the role travel stories in print and media have in shaping experience and destination perspectives. This subject is featured in *Right of Passage*, her book on backpackers in Bolivia (forthcoming, Duke University Press). *Gringo Trails*, Vail's documentary-in-progress shot in West Africa, Southeast Asia, and South America, also addresses backpacker tourism. Her award-winning short documentary, *The Dodger's Sym-phony*, was broadcast on PBS/WNET and has screened in New York and national museums, international festivals, and on Northwest Airlines. She has curated and co-curated film exhibitions, including *First Nations/First Features: A World Showcase of Indigenous Film & Media* at MoMA/Museum of Modern Art (firstnationsfirstfeatures.org).*

Fetish and Performance: How to Do Things With Objects

Barbara Browning

barbara.browning@nyu.edu

H42.2647.001 (Albert #77013)

Tuesdays 3:30pm – 6:15pm, 4 points

721 Broadway, Room 613

For a bio of Professor Browning, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

This course will explore the notion of fetish in the three ways in which it is most typically invoked: to refer to an object with performative power, be it through magic, through commodification, or through sexual displacement. In an ethnographic context, the term fetish is often understood as a derogatory one, indicating a naïve belief in the animation of objects. But it was precisely the model of animated objects that allowed for Marx and Freud to elaborate theories of the role of objects that we often take for granted. Rather than “applying” Marxist and psychoanalytic theory to objects often examined in an ethnographic context, we will go in the other direction, looking at the objects themselves as theoretical lenses through which to reconsider Marx and Freud, and the later theoretical extensions they generated. Specifically, we’ll look at *minkisi*, central African object poems, and their diasporic reformations (particularly “voodoo dolls”) in order to rearticulate, with as much specificity as we can, how it is that objects actually can, and do, make things happen.

Aside from close readings of objects, we’ll also be reading: Pietz, MacGaffey, Thompson, Hurston, Lévi-Strauss, Barthes, Freud, Lacan, Grosz, McCallum, Winnicott, Marx, Baudrillard, Taussig, Appadurai, Pels, Kirshenblatt-Gimblett, Nyong’o, and Mercer.

Aural Modernities: Historical and Theoretical Perspectives on Sound, Listening, and Performance

Gus Stadler

gstadler@haverford.edu

H42.2817.001 (Albert #77036)

Tuesdays, 3:30pm to 6:15pm, 4 points

721 Broadway, Room 613

This seminar is a wide-ranging survey/sampling of theories and practices of aurality since the 18th century, in the wake of the proliferation of studies of sound and listening across the disciplines in the past ten years or so. We will read a combination of “period” texts, quasi-canonical critical texts on aural phenomena, and exemplary recent work. The seminar will move through a sequence of units designed to teach us how to ask questions about the role that sound and listening play in theories of rhetoric, subjectivity, identity, performance and performativity, attention, affect, historiography, media, and space. In addition, we will examine how the category of “modernity” been constructed by means of, and in opposition to, “the” aural. Throughout the course we will foreground performance and performativity as conceptual frames through which to complicate some of the conventional wisdom about the nature of sound and listening.

*Gustavus Stadler is Associate Professor of English at Haverford College. His book *Troubling Minds: The Cultural Politics of Genius in the U.S., 1840-1890* (U of Minnesota Press, 2006) examines the figure of genius in the context of 19th-century racial and sexual politics. His current work is concerned with the history of ideas about sound, listening, and attention. He is editing a forthcoming special issue of *Social Text* on *The Politics of Recorded Sound*.*

WEDNESDAY

Topics Performing Culture: Writing Public and Global Culture

Deborah Kapchan

deborah.kapchan@nyu.edu

H42.2406.001 (Albert#77020)

Wednesdays 9:30 - 12:15pm, 4 points

721 Broadway, Room 611

For a bio of Professor Kapchan, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

Within the last several decades, planetary politics have changed radically. Not only has there been an increase in mobility and mediation (Appadurai 1992), but also ecological and economic systems have begun to crumble. Violence and xenophobia are common. What's more, religion has taken an increasingly important role in national and global politics, even in countries that define themselves as constitutional democracies based on the separation between church and state. How do writers, performance artists, and musicians respond to and make sense of these changes? This course draws on contemporary social theory and cosmopolitan ethnographies to understand the role of the public intellectual in a global context. Beginning with theories of globalization, we will move on to look at particular performances (mostly of everyday life), as well as the performativity of emotions such as anger, piety, nostalgia, and fear as they shape transnational imaginaries. We will also pay close attention to how these themes and theories *are written* into the public sphere.

Requirements: In addition to weekly written responses to the readings on Blackboard, students will formulate a written response to the effects of globalization in a particular locale. This response may take the form of an essay, an academic paper or a creative piece of ficto-criticism. Project must be approved beforehand and demonstrate close reading of the required texts.

Dance Studies: Survey of the Field

André Lepecki

andre.lepecki@nyu.edu

H42.2201-001 (Albert #77012)

Wednesdays 12:30 – 3:15 pm, 4 points

721 Broadway, Room 612

For a bio of Professor Lepecki, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

This course will offer an introduction to current issues and methodologies in the field of dance studies. We will read key texts produced in the field in the past decade, with an emphasis on new scholarship published more recently (Ramsey Burt; Roger Copeland; Suzan Cozeli; Erin Manning, Brenda Dixon Gottschild, among others). We will be particularly interested in probing methodologies, identifying positions, and exploring some main areas of research including dance and technology, dance and philosophy, dance and politics, dance and gender, dance and visual arts. Finally, we will consider how dance studies and performance studies inform each other theoretically, conceptually and methodologically.

Topics Diaspora Studies: Performances of African-Brazilian Memories

Leda Maria Martins

H42.2696.001 (Albert#77052)

Wednesdays 12:30 – 3:15 pm, 4 points

721 Broadway, Room 613

The course aims to analyze some cultural African-Brazilian performances through which African memories were recreated in Brazil by means of embodied knowledge. Concepts such as *surrogation* (Rouch), *lieux* and *milieux du memoire* (Nora), the archive and the repertoire (Taylor), orature (Martins) will be used as epistemological tools in order to address the many ways African-Brazilian religious rites, music and theatre perform an African world view, philosophy and aesthetic knowledge and values. We will also investigate how culture remembers its foundations matrixes.

Leda Maria Martins is a Brazilian poet and scholar. She holds an MA from Indiana University, and a Ph.D. in Comparative Literature from Universidade Federal de Minas Gerais where she is currently teaching. She has completed her postdoctoral studies in the Department of Performance Studies at NYU. She is the co-editor of O Eixo e a Roda, Revista de Literatura Brasileira, and the special issue of CALLALLOO on African Brazilian Literature. She has also published several essays and book chapters in Brazil and internationally.

Intercultural Performance: Ways of Looking

Karen Shimakawa

H42.2860.001 (Albert #77011)

Wednesdays 3:30 pm – 6:15 pm, 4 points

721 Broadway, Room 613

For a bio of Professor Shimakawa, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

How do we learn to look, and what do we see when we do so? What does it mean to see (or be seen by) the “other”? How might we understand the relationship(s) between the spectator and the performance? This course will survey some of the various approaches to looking (psychoanalytic, philosophical, materialist, etc.) in order to approach the problem of “interculturalism” in/and performance. We will consider the specific challenges posed by “cross-cultural” looking, as well as some strategies offered by both theorists and practitioners in visual art/performance. Course requirements: active participation, weekly reading assignments, weekly reading responses, one class presentation, one final research paper (20+ pages).

THURSDAY

Persona: Performing Yourself

Jibz Cameron

jibzcameron@gmail.com

H42.2730.001 (Albert #77037)

Thursdays, 12:30pm to 3:15pm, 4 points

721 Broadway, Room 612

During the course of Persona: Performing Yourself we will access performance material by attempting an honest investigation of ourselves. From the most fascinating and dramatic aspects (if there are any) to the most painfully boring (which there are sure to be many), we will distill events, traumas, joys, inner strengths, prejudices, fears, delights, opinions, routines in order to create a persona out of our persons for which we will write and perform solo pieces.

Jibz Cameron is a performance and video artist who lives and works in New York. After receiving her BA from the San Francisco Art Institute in 1998, Cameron continued living in the bay area and working on various music projects such as bands The Roofies and Dynasty, as well as performing in plays and independent films. In 2002 she began to develop "Dynasty Handbag," a one-woman show combining music, audio, video and live performance. The Village Voice has dubbed her a "crackpot genius" and The New York Times has said of her work "the most funniest and most pitch perfect piece of performance art seen in years." Her work has been presented at, among other sites, The New Museum of Contemporary Art, NY, The Kitchen, Yerba Buena Center for The Arts, SF and at Performa 07. She is a 2007 recipient of the Fresh Tracks Artist in Residency Program at Dance Theater Workshop, and a 2008 recipient of the Franklin Furnace Fund for Performing Arts. She now performs regularly in New York at underground clubs, bars, galleries, theaters and anywhere else they will have her.

Freud Seminar

Ann Pellegrini

Ann.pellegrini@nyu.edu

H42.2100-001 (Albert #77010)

Thursdays 3:30pm - 6:15pm, 4 points

721 Broadway, Room 613

For a bio of Professor Pellegrini, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

Limited Enrollment. This course requires an application to the instructor. Please prepare a statement, which includes the following information: 1. What you have already read by Freud in any coursework, 2. How you see this course fitting into your own intellectual project(s), 3. How your particular research interests or performance background would add to the class discussions and the course as a whole. Please email this statement to noel.rodriquez@nyu.edu no later **August 1st**.

Description of course. Freud, closely read and critically engaged. But, why Freud now? And, *which* Freud? The gender conservative Freud or the radical social constructionist "Pink Freud"? The Freud who focuses on individuals and the isolated family unit, apparently bracketing the political, or the Freud who provides a discomfiting theory of the social and who questions the dream of human progress? Through close readings of Freud's major works, we will seek to understand the development and revision of Freud's project, with especial attention to such key concepts as: the unconscious, repression, Oedipus complex, identification, sexuality and sexual difference, embodiment, trauma and the death drive, aggression, civilization. How might we supplement, critique, reorient, reanimate Freud in light of our own research interests, creative and intellectual commitments, and /or contemporary moment? How

can (does?) Freud help us think about racialization and the social body? Our readings will be supplemented by some secondary literature but the main focus of this class is patient and careful engagement with Freud (and a lot more Freud).

USA Experimental Performance: The 60s

Richard Schechner

richard.schechner@nyu.edu

H42.2402-001 (Albert #77016)

Thursday 7:00 pm – 10:00 pm, 4 points

721 Broadway, Room 612

For a bio of Professor Schechner, please visit the following web site:

<http://www.performance.tisch.nyu.edu/page/faculty.html>

Regarded as a cultural epoch, the “60s” in the USA began in the 1950s and ended in the 1980s. From the theories of John Cage, the experiments at Black Mountain College, and Allan Kaprow’s Happenings to the emergence of the Wooster Group from The Performance Group, the spectacles of Robert Wilson, and the ongoing auteurship of Richard Foreman is an enormously energetic era in USA performance. It was a period also of huge social upheavals that include the African American Freedom Movement, the anti-Vietnam War and student protests, the second wave of feminism, gay and lesbian activism, and more. What was going on in the streets, in academia, and in theatres, storefronts, lofts, beaches, and other new performance spaces comprise a coherent complex of performances, social actions, and theories.

Richard Schechner was part of this activity by means of his artistic work, writing, editing, and teaching. In this course, Schechner will revisit this fecund period, examining several key figures and groups, with an emphasis on theatre (but with important references to dance and music). The work of Cage, Kaprow and other Happeners, The Performance Group, the Living Theatre, Judson Dance Theatre, the Open Theatre, Mabou Mines, Robert Wilson, Richard Foreman, Anna Halprin, Bread and Puppet Theatre, and others will be considered in relation to each other and in relation to theoretical texts and historical documents.

Course requirements: Class reports developed into term papers; and/or “sixties-type” short performances.