The information presented here is as of 10/23/2012.

PERFORMANCE STUDIES

Advisory Committee: Professors: DAWREN D. EDWARDS, EPPEL**, HOPPIN, OCKMAN, W. A. SHEPPARD. Associate Professors: KAGAYA, L. JOHN-SON, MLADENOVIC. Assistant Professors: BURTON, JOTTAR (Coordinator), SANGARE. Lecturers: BROTHERS, JAFFE***.

The Performance Studies Program provides an opportunity to inhabit an intellectual place where the making of artistic and cultural meaning intersects with critical reflection on those processes. The program has as its primary goal the bringing together of those students and faculty engaged in the creative arts, i.e., studio art, creative writing, dance, film and video, music, and theater with those departments that reflect in part on those activities, e.g., Anthropology and Sociology, Art History, Classics, Comparative Literature, English, History, Music, Philosophy, Psychology, Legal Studies, Religion and Theatre. Central concepts and interactions to Performance Studies are: action, the body, presence, ritual, representation, race, ethnicity, gender, sexuality, politics, history and transcultural experience.

Performance Studies strongly suggests that interested students take the introductory course (LATS 230) and two of several recommended upper-level courses (AFR 305, AFR 400, ARTH 408, ARTH 461, LATS 375, WNY 310, or WNY 311).

Currently, the Program's status is as a program without a concentration. However, students can petition and obtain a Performance Studies Contract Mayor. Students are encouraged to do five things: 1) take the introductory course, which in 2009-10 is (LATS 230) Approaching Performance Studies; 2) take two advanced courses which utilize critical theory in relation to performance, such as (AFR 305) The Hip-Hop Generation; LATS (LATS 330) The Aesthetics of Resistance; (LATS 375) Performance and Its Traces; (WNY 310) Art, Space and the City; (AFR 400) Race, Gender, Space; (ARTH 408) Contemporary Performance Art History; Space, Time, Action; (ARTH 461) Writing About Bodies; 3) try different artistic media, both in the curriculum and beyond; 4) produce projects that are a combination of art and performance with critical thinking about that process; and 5) prepare a portfolio of their work.

As a senior year project, the Performance Studies Program strongly recommends the assembling of a senior portfolio. Preparation of the portfolio should normally begin in the second semester of the junior year. It will be done under the supervision of a member of the advisory faculty and will be submitted in the spring of the senior year. What we suggest is that portfolios should draw on at least four projects or productions. They should show critical self-reflection on the creative processes, a comparison of the artistic media employed and also demonstrate performance criticism on the work of others.

AFR 400 Race, Gender, Space (Same as Comparative Literature 369, English 365, and Women's and Gender Studies 400) (See under AFR 400 for full description.) ROBOLIN

ARTH 408 Contemporary Performance Art History: Space, Time, Action (W) (See under ARTH 408 for full description.) CHAVOYA

ARTH 461T Writing about Bodies (Same as INTR 461 and Women's and Gender Studies 461) (W) (See under ARTH 461 for full description.) OCKMAN

INTR 230 Prelude to Revolt: The Life and Work of Martha Graham (See under INTR 230 for full description.) DANKMEYER

JAPN 223(S) Physical Theatre Japan (Same as Theatre 233) (See under JAPN 223 for full description.) O’CONNOR

JAPN 276 Premodern Japanese Literature and Performance (Same as Comparative Literature 278) (See under JAPN 276 for full description.) KAGAYA

LATS 230 Approaching Performance Studies (Same as Theatre 230 and Women and Gender Studies 231) (See under LATS 230 for full description.) JOTTAR

LATS 375 Performance and Its Traces (Same as Theatre 375) (See under LATS 375 for full description.) JOTTAR

THEA 104 Introduction to World Theatre and Performance (Same as Comparative Literature 104) (D) (See under THEA 104 for full description.) HOLZAPFEL

THEA 204 Acting II (See under THEA 204 for full description.) SANGARE

THEA 236 Political Theatre Making (See under THEA 236 for full description.) EPPEL

THEA 250T Women and Theatre: Gender, Sexuality and the Stage (Same as English 253T and Women and Gender Studies 250T) (W) (See under THEA 250 for full description.) HOLZAPFEL

THEA 305 Costume Design (Same as ArtS 200) (See under THEA 305 for full description.) BROTHERS