

Performance Studies

Spring 2008 Course Bulletin

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

* 212-998-1620* performance.studies@nyu.edu

Registration Information

Graduation-Apply via Torchtone (212)995-4747
November 2nd to February 1, 2008 for May 2008
Visit <http://www.nyu.edu/registrar/graduation/apply.html> for more info.

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

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

REQ: Required Course for either MA or PhD Students

CL: Cross listed with another department

Key Dates

November

8 Limited enrollment classes applications due 5:00pm

12 Registration for Spring Begins

January

21 University Holiday

22 Spring Classes Begin
Internal PhD applications due at 4:00pm

February

6 Grad Tuition Due

March

17-21 Spring Break

May

5 Last day of Spring classes

6-7 MA Projects Conference

15 University Commencement Ceremony

17 TSOA Graduation @ Madison Square Garden

COURSE LISTING

Course #	Albert #	Title	Instructor	Start	End Time
Monday					
H42.2817.001	75544	Performance of History: Revolutions	Tavia Nyong'o	9:30am	12:15pm
H42.2241.001	75480	Topics in Criticism: French Experimental Film	Allen Weiss	11:30am	3:30pm
H42.1041.001	70608	Tourist Productions	Kirshenblatt-Gimblett	12:30pm	3:15pm
H42.2616.001	70626	Methods in Performance Studies	Kirshenblatt-Gimblett	3:30pm	6:15pm
H42.2000.001	70610	Projects in Performance Studies	Barbara Browning	3:30pm	6:15pm
H42.2402.001	70624	Experimental Performance: 1950 - Present	Richard Schechner	7:00pm	10:00pm
Tuesday					
H42.2960.001	70632	Topics/Music and Performance: Performing Brazil	Browning & Stanyek	9:30am	12:15pm
H42.2603.001	75764	Performance Theory: Deleuze, Guattari & Performativity	Andre Lepecki	9:30am	12:15pm
H42.2746.001	75545	Drama, Thtr & Performance: Theories of Spectatorship	Diana Taylor	3:30pm	6:15pm
Wednesday					
H42.2320.001	70623	Topics/Performing Culture: Rel & Sec Modernities	Deborah Kapchan	9:30am	12:15pm
H42.2504.001	75761	Studies in Dance: Dance & Visual Arts Post WWII	Andre Lepecki	9:30am	12:15pm
H42.1035.001	75452	Topics/Queer Theory: Queer Trajectories	Ann Pellegrini	12:30pm	3:15pm
H42.2216.001	70619	Spec Project: Disciplining Animals	Una Chadhuri	1:00pm	3:00pm
H42.2214.001	70618	Spec Project: Hybridization of Genres: Monsters	Allen Weiss	3:15pm	6:00pm
H42.2602.001	75547	Performance Theory: Affect	José Muñoz	3:30pm	6:15pm
H42.2709.001	76134	Theorizing Practices: Underground Archives	John Kuo Wei Tchen	6:20pm	9:00pm
H42.2100.001	70616	Topics Critical Theory: Critical Race Theory	Tavia Nyong'o	6:30pm	9:15pm
Thursday					
H42.2122.001	70617	Topics in PS: Performing Sense, Imagination & Affect	Deborah Kapchan	9:30am	12:15pm
H42.0900.001	75451	Gender & Performance: Religion, Gender and Violence	Ann Pellegrini	12:30pm	3:15pm
Friday					
H42.2000.002	70611	Projects in Performance Studies-Recitation	TBA	9:30am	12:15pm
H42.2000.003	70612	Projects in Performance Studies-Recitation	TBA	9:30am	12:15pm
H42.2000.004	70613	Projects in Performance Studies-Recitation	TBA	12:30pm	3:15pm
H42.2000.005	70614	Projects in Performance Studies-Recitation	TBA	12:30pm	3:15pm
H42.2000.006	70615	Projects in Performance Studies-Recitation	TBA	12:30pm	3:15pm

COURSE SUMMARIES

Performance of History: Revolutions

H42.2817.001 (Albert# 75544)

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

721 Broadway, Room 613

Tavia Nyong'o

"Tradition from all the dead generations weighs like a nightmare upon the brain of the living. And just when they appear to be revolutionizing themselves and their circumstances, in creating something unprecedented, in just such epochs of revolutionary crisis, that is when they nervously summon up the spirits of the past, borrowing from them their names, marching orders, uniforms, in order to enact new scenes in world history, but in this time-honored guise and with this borrowed language." -Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte*. This seminar will be devoted to the phenomenon Marx describes above: social revolution as restored behavior. We will examine recent and classic accounts of the theatricality of insurrection and revolution; the performativity of manifestos; the martial provenance of the concept of 'avant garde'; Foucault's genealogy of the idea that politics is war conducted by other means; and the possibility of revolutionary theory in our time. Particular attention will be paid to historical case studies, including but not limited to the French, Haitian, Russian, and 1968 revolutions.

French Experimental Film (CL Cinema Studies)

H42.2241.001 (Albert#75480)

Mondays, 11:30am – 3:30pm, 4 points

721 Broadway, 612

Allen Weiss

This theoretically oriented survey will explore the major trends in French avant-garde cinema: Dadaism, Surrealism, Lettrism, Situationism, abstraction and experimental documentary. The screenings — supplemented by works from literature, music and the visual arts — will be paralleled by considerations of historical contextualization and the cultural and theoretical implications of these cinematic innovations. Special attention will be given to the representation of Paris and to issues of site-specificity in aesthetics.

Tourist Productions

H42.1041.001 (Albert #75688)

Mondays 12:30 – 3:15 pm, 4 points

721 Broadway, 613

Barbara Kirshenblatt-Gimblett

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. An engine for moving people from one place to another, tourism produces itself with ever greater complexity. This course will undertake a performance analysis of tourist productions, including tourist discourse, settings, events, experiences, and artifacts from an ethnographic perspective. 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. As a result, tourism offers some of the richest material for exploring the semiosis of cultural production on a global scale. We will pay special attention to the political economy of tourism as seen through a close analysis of actual sites.

Methods in Performance Studies (REQ for PhD 1st year)

H42.2616.001 (Albert #70626)

Mondays 3:30 – 6:15 pm, 4 points

721 Broadway, Room 613

Barbara Kirshenblatt-Gimblett

The course will work towards the development of Performance Studies methodologies based upon interdisciplinary research paradigms (movement analysis, ethnomusicology, ethnography, history, oral history, orature, visual studies, ethno methodology, among others) and the close reading and analysis of exemplary studies. We will consider the conceptualization and design of research projects in the context of theoretical and ethical issues and in relation to

particular research methods and writing strategies. You will develop practical skills related to archival and library research, ethnographic approaches, including participant observation and interviewing, documentation and analysis of live performance, and analysis of documents of various kinds, including visual material.

Readings will address the history of ideas, practices, and images of objectivity, as well as of reflexive and interpretive approaches, relationships between science and art, and research perspectives arising from minoritarian and postcolonial experiences. Work for the course will include weekly readings, written responses to the readings, and exercises.

Students are encouraged to bring projects to the course, especially ones that might develop into dissertations.

Projects in Performance Studies (REQ for MA's)

H42.2000.001 (Albert#70610)

Mondays, 3:30 – 6:15 pm, 4 points

721 Broadway, Room 612

Barbara Browning

This course requires access codes for registration. Please see Noel or Patty for access codes.

Students must also register for one discussion section which takes place on Fridays details are on the last page:

This course will run primarily as a workshop in which current MA students will begin with a paper or performance piece begun in a previous PS course and develop that project into a fuller research project. Part of the time will be spent in small (TA-led) workshops; the rest of the time will be spent en masse, where we will discuss strategies for revision, publication, and/or production. The course culminates in a symposium in which graduating MA students present an excerpt or précis of that research to the department.

Experimental Performance: 1950-present

H42.2402.001 (Albert #70624)

Mondays 7:00 pm – 10:00 pm; 4 points

721 Broadway, 612

Richard Schechner

From the late 1950s forward to the present, New York has been a center of experimental performance. Only a fraction of that energy can be sampled and analyzed in this course. We will concentrate mostly on experimental theatre and performance art, but with some references to dance, music, and media. The course begins with discussions of the basic theories of the avantgarde; and with a review of Dada and Surrealism. Next, we will consider some “experimental classics” (pardon the oxymoron) – selected works of Richard Foreman, Richard Schechner, Robert Wilson, Marina Abramovic, Lee Breuer, and the Wooster Group. Then we will move on to the core of the course: What’s going on now in New York. It is too soon to say precisely which groups and individual artists the class will see the works of. But we can expect new productions from artists such as Foreman and the Wooster Group, Radiohole, Elevator Repair Service, Pig Iron, the TEAM, (*cont.*) Builders Association, Big Dance Theatre, and so on. Students are required to go to performances usually once a week. In class, these groups, individuals, and their works will be discussed – frequently with the artists who made the works coming to the class to take part in the discussions. Readings will range from the theoretical and historical to the journalistic.

Course requirements: Attendance at performances followed by very short (1-2)page thick descriptions of the performances. A final scholarly paper (12-15 pages) on a group, artist, or theory of experimental performance or a final performance project based on what you have seen and/or read about/discussed during the term.

Absences from either the performances or the Monday night class are not acceptable. Two or more absences will result in a C grade. No exceptions. So unless you are prepared to invest time and effort, do not register for this course.

Topics in Performance Studies: Deleuze, Guattari and Performativity (LE)

H42.2603.001 (Albert#75764)

Tuesday, 9:30am-12:15pm

721 Broadway, 613

André Lepecki

Limited Enrollment: Access codes required for registration. This course requires an application to the instructor. Please write a one-page statement (as a Word attachment) with the following information contained in the attachment: 1. your name, email address and phone number, 2. your degree status (MA or PhD), 3. background you bring to the class, reasons why you want to

take it, and how it would fit into your own research, and send it to noel.rodriguez@nyu.edu with subject heading: Course Application, no later than Thursday, November 8th by 5:00pm.

In this course we will investigate the ways in which the “practical philosophy” of Gilles Deleuze and the schizoanalytic model proposed by Deleuze and Félix Guattari open up new theoretical and critical possibilities for Performance Studies. The course will be structured around close readings of the following books: *The Logic of Sensation*; *Mille Plateaus*; *Chaosmosis*. These texts will be contextualized by other writings by and on Deleuze and Guattari and also by the many artistic references they invoke: Boulez’s music; Bacon’s paintings; Artaud’s theatre; Woolf’s writing, among others. A particular attention will be given to the ways current performance practices and theories may further contribute to expand Deleuze and Guattari’s critical and clinical project.

Performing Brazil: Sonic and Kinesthetic Politics (CL-Music Dept-Access Codes needed)

H42.2960.001 (Albert#70632)

Tuesdays, 9:30am - 12:15pm, 4 points

721 Broadway, 613

Barbara Browning/Jason Stanyek

This interdisciplinary course will offer a series of interlocking perspectives on the performative politics of Brazilian sonic and kinesthetic cultures. Using critical readings on the Brazilian social, political and cultural history we will engage with some of the key concepts and topics that concern scholars working in the humanities and social sciences: race, cultural politics, citizenship, violence, tourism, embodiment, gender, sexuality, place, globalization, translation, political economy, power, voice, diaspora, memory, and improvisation. One of our principal aims will be to consider how various forms of identity (racial, gender, class, religious) are constructed and negotiated within disparate contexts of music and dance performance (in religious ceremonies, at informal gatherings, in the mass media, in carnival, on stages and in concert halls, in recording studios, within cultural institutions, etc.) We will also examine how the contours of racial (and gender and class) politics in Brazilian society shifted over the course of the twentieth century and how Brazilian social history has made a rather complex braid with broader international and transnational geographies.

Drama, Theatre and Performance: Theories of Spectatorship

H42.2746.001 (Albert#75545)

Tuesdays, 3:30pm-6:15pm

721 Broadway, 613

Diana Taylor

This course explores the many ways in which theorists and theatre practitioners have thought about the ways in which staged action (whether in film, theatre, or politics) pacifies, activates, interpolates, and manipulates viewers. We will explore concepts such as identification, voyeurism, narcissism, bearing witness, percepticide, spect-actor, and others.

Religious and Secular Modernities

H42.2320.001 (Albert#70623)

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

Deborah Kapchan

At the beginning of the 20th century, Durkheim noted that all societies have categories for the “sacred” and the “profane.” Whereas religion is the domain most often associated with the sacred, it is also found in the realm of the State, in ideologies of the secular, in artistic production, and in a “return” of enactments associated with the “less-than-modern” -- namely magic and mysticism. This course analyzes the shape of the sacred in modernity (and post-modernity, when the designation applies), including the rising prominence of religious and sacred *performances* in the public sphere. While much of the readings provide the theoretical tools for analyzing these enactments, we also examine particular ethnographic case studies.

Studies in Dance: Dance and the Visual Arts after WWII

H42.2504.001 (Albert#75761)

Wednesdays, 9:30am-12:15pm

721 Broadway, 613

André Lepecki

This course will survey the many interactions established in the past 60 years between dance and sculpture, dance and painting, dance and film. We will view and analyze a variety of authors and pieces: from the Gutai Group in Japan, to the Tropicalismo movement in Brazil; from the pre-Judson experiments by Kaprow to the kinetic dynamics in Serra's massive sculptures; from the minimalist experiments in the choreography of Simone Forti and Robert Morris to the massive orchestrations by Matthew Barney; from the video animations and dances by South African artist Robin Rhode to the current European "conceptual dance" scene. Students will be encouraged to develop their own research projects exploring the links between the visual arts and the choreographic. We will read authors such as Rosalind Krauss, Rebecca Schneider, Allan Kaprow, Thierry de Duve, Peggy Phelan, Amelia Jones, Lucy Lippard, among others.

Topics in Queer Theory: Queer Trajectories (LE)

H42.1035-001 (Albert #75452)

Wednesdays 12:30-3:15pm, 4 points

721 Broadway, Room 613

Ann Pellegrini

Limited Enrollment: Access codes required for registration. This course requires an application to the instructor. Please write a one-page statement (as a Word attachment) with the following information contained in the attachment: 1. your name, email address and phone number, 2. your degree status (MA or PhD), 3. background you bring to the class, reasons why you want to take it, and how it would fit into your own research, and send it to noel.rodriguez@nyu.edu with subject heading: Course Application, no later than Thursday, November 8th by 5:00pm.

This seminar traces the emergence of queer theory out of lesbian and gay studies and seeks to chart new possibilities for queer theory in the "here and now." We will juxtapose foundational texts (Sedgwick, Butler, Foucault) with recent work in queer studies that opens up the terrain of "the queer" to questions from critical race theory, transnational feminism, transgender theory, and religious studies. If queer is as queer does, what did/does/might queer theory do?

Special Projects: Disciplining Animals (CL-English Dept.6 spots for PS access codes needed)

H42.2216.001 (Albert#70619)

Wednesdays, 1:00-3:00pm, 4points

19 University Place 229

Una Chadhuri

Using J.M. Coetzee's academic novella *The Lives of Animals* as a point of departure, this course will introduce students to the emergent field of Critical Animal Studies. Coetzee's "para-fictional" account of an imaginative artist's intervention in the protocols and rituals of academe frames the agenda of animal studies as one of *disciplinary disruption*. Not only does this approach recall the inaugural debates of such contemporary academic fields as Cultural Studies, Performance Studies, and Environmental Studies (as inter-, multi-, or post-disciplinary), it also provides Animal Studies itself with a rich range of theoretical, archival, and creative intertexts for elaborating its key concepts of, including what Jacques Derrida identified as the scandalous discursive habits that underwrite cultural animal practices. "The animal," exclaimed Derrida, "What a word!" Coetzee's insistently plural title will be taken, in this course, as an invitation to deconstruct this totalizing concept and to uncover its ideological operations.

Texts to be studied will include many explicitly invoked in Coetzee's text, such as Franz Kafka's "A Report to the Academy," Thomas Nagel's "What is it Like to Be a Bat?," John Berger's "Why Look at Animals?," Rilke's "The Panther," Ted Hughes's "The Jaguar" and "Second Glance at a Jaguar," Montaigne's "Apology for Raimon Sebonde," Tom Regan's Animal Rights, as well as other closely related ones, such as Samuel Beckett's *Act Without Words*, Giorgio Agamben's *The Open: Man and Animal*, Deleuze and Guattari's "Becoming Animal . . .," Donna Haraway's *The Companion Species Manifesto*, The Animal Studies Group's *Killing Animals*, Steven Baker's *The Postmodern Animal*, Cary Wolfe's *Zooontologies*, Werner Herzog's film *Grizzly Man*, and the March 2007 TDR special issue on Animals and Performance

History of Dance II (CL Dance Dept.)

H42.2250.001 (Albert#70622)

TBA 111 Second Ave., Classroom 5M

Patricia Beaman

For more information on this course, please contact the Tisch Dance Department at 212-998-1980.

(Please note that undergrad's are allowed to take this course.)

Hybridization of Genres: Monsters (LE)

H42.2241.001 (Albert#70618)

Wednesdays, 3:15 – 6:00pm, 4 points

721 Broadway, 611

Allen Weiss

Limited Enrollment: Access codes required for registration. This course requires an application to the instructor. Please write a one-page statement (as a Word attachment) with the following information contained in the attachment: 1. your name, email address and phone number, 2. your degree status (MA or PhD), 3. how this course pertains to your course of study, and send it to noel.rodriguez@nyu.edu with subject heading: Course Application no later than Thursday, November 8th by 5:00pm

Monsters reveal the limits of the imagination. Though each monster evinces a formal rarity, monstrosity in general is ubiquitous: monsters have traditionally symbolized the life of the instincts and the terrors of the unconscious, the domains beyond rationality and the site of radical alterity. Among the topics to be studied: fantastic marginalia of the Middle Ages; the cabinet of curiosities and the Renaissance transformation of scientific taxonomies; literary and religious syncretism; psychopathology and private worlds; fear of imperfection and impurity; the function of epistemological shifts in the work of Michel Foucault; the role of rhetoric; technological monsters: prosthesis, montage, cloning, virtuality.

Performance Theory: Between Psychoanalysis and Affect

H42.2602.001 (Albert#75547)

Wednesdays 3:30-6:15pm. 4 points

721 Broadway, Room 613

Jose Munoz

This course considers the potential displaceability of psychological theories for the purpose of thinking of social relations that surpass the discourse of the individual. How can psychology help us understand group dynamics and belonging? What is the potential utility of psychoanalysis for social theory? To this end we review a few early moments in Freud. We will then read theorists and clinicians associated with British school of psychoanalysis and object-relations psychology that included Klein, Winnicott, Bion, Balint, and Bollas. The second half of the class will focus on critical and performance theories that investigate collectivity and belonging through the category of affect. This list of authors will include , Sedgwick, Borch-Jacobsen, Brennan, Deleuze, Massumi, Spillers, Clough, Ngai, Viego, Puar and Love. Many of these books and articles will interrogate questions of race and sexuality as they pertain to the question of group belonging.

Seminar: Theorizing Practices: Underground Archives (CL-Asian/Pacific Studies)

H42.2709.001 (Albert#76134)

Wednesdays 6:20-9:00pm, 4points

41 East 11th Street, 709

John Kuo Wei Tchen

Limited Enrollment: Access codes required for registration. This course requires an application to the instructor. Please write a one-page statement (as a Word attachment) with the following information contained in the attachment: 1. your name, email address and phone number, 2. your degree status (MA or PhD), 3. Prospective students must identify an actual archive they would like to work on, and send it to noel.rodriguez@nyu.edu with subject heading: Course Application no later than Thursday, November 8th by 5:00 pm

"Underground Archives" is an intensive research seminar decolonizing knowledge and building on the students' own subaltern archival work, with the goal of producing publishable essays. As part of the "hidden" organizing work of

groups excluded and marginalized from dominant normalizing political cultures, collectors and their collections are a foundational yet largely unrecognized group of cultural activists. This course will examine our own subject positions and our gleanings, visit collectors and their collections, and examine critical writings related to collecting, making presence, and the political culture of knowledge-making. Books, essays, and the interviews will serve as the background readings to critically examining actual collections and the contexts from which they were formed.

Agnes Varda's documentaries *The Gleaners and I* (2001) and *Two Years Later* (2003) will serve as a starting point for the class. Readings will likely include: essays by James Hevia, Dominick LaCapra, Bruno Latour, and Ann Stoler; and selections from: Ann Cvetkovich, *An Archive of Feelings* (2003), Jacques Derrida, *Archive Fever* (1996), Richards, *The Imperial Archive* (1993), Linda Tuhiwai Smith, *Decolonizing Methodologies* (1999), and Diana Taylor, *The Archive and the Repertoire* (2003).

Critical Race Theory

H42.2100.001 (Albert#70616)

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

721 Broadway, Room 613

Tavia Nyong'o

This seminar will be a survey of the field. Both new and classic work will be considered. Particular attention will be paid to the intellectual genealogy of "race" and racism; theories of racial formation in both national and global contexts; the performativity of race; sexuality, gender, and affect as modalities in which race is lived; hybridity and *mestizaje*; music, dance, and performance as sites of resistance to racial domination; neoliberalism, globalization, and empire; and psychoanalytic and Marxist perspectives.

Performing Sense, Imagination and Affect

H42.2122.001 (Albert# 70617)

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

721 Broadway, 613

Deborah Kapchan

How might an exploration of the imagination, sense and affect reconfigure the field of Performance Studies? Several scholars have suggested that post-modern culture is characterized by a return to non-rationalist, magical thinking, as well as a resurgence of theories of the imagination (Appadurai 1999). In this course we engage contemporary writings on the imagination, the performativity of affect and emotion, as well as the senses in modernity and post-modernity. Beginning with philosophical texts that define the emotions, their relations to the senses, and their role in artistic production, we move on to analyze contemporary theories of affect and the senses. We also explore the relation of aesthetics and the imagination in the surrealist movement and in more contemporary cultural performances.

Readings include: Serematakis, Nadia. *The Senses Still*; Casey, Edward. *Imagining*; Merleau-Ponty, M. *Phenomenology of Perception*; Crapanzano, Vincent. *Imaginative Horizons*; Sklar, Deirdre ; Stewart, Susan. 2003. *Poetry and the Fate of the Senses*; Howes, David *The Varieties of Sensory Experience*; Stoller, Paul. *The Taste of Ethnographic Things*; Classen, Constance, 1993. *Worlds of Sense: Exploring the Senses in History and Across Cultures*. London and New York: Routledge; Massumi, Brian. 2002. *Movement, Affect, Sensation*; Deleuze and Guattari. *And the new PS book*, edited by Andre!

Religion, Gender and Violence (LE, CL Religious Studies)

H42.0900.001 (Albert #75451)

Thursdays 1230-315,4 points

721 Broadway, Room 613

Ann Pellegrini

Limited Enrollment: Note: Admission is by application only. Applications must be received by November 5th. To apply go to: <http://religiousstudies.fas.nyu.edu/page/grad.courses> and follow link for this class.

This seminar asks how religion contributes to social violence as well as to movements for peace and reconciliation. Throughout the semester, we will pay especial attention to the ways in which women are enlisted as both victims and

agents of religiously-motivated violence. The keyword *gender* is not just a synonym for *women*, however. Gender as a category of analysis focuses attention on the social construction and organization of bodies and on the often violent hierarchalization of difference along the axes masculine/feminine. How do religious beliefs and forms of belonging contribute to the social imagination and experience of gender, and vice versa? In what ways are gender relations implicated in religious violence? Drawing on critical theories of religion and recent work in gender studies and feminist post-colonial studies, this seminar will push students to examine questions of historical change, cultural variation, national/geographic difference, and moral complexity.

Projects in Performance Studies: Discussion Sections (RQ for MA's)

<u>Fridays</u>		<u>Location</u>	<u>Meeting Time</u>
H42.2000.002- (Albert #70611) –	TBA	611	9:30am to 12:15pm
H42.2000.003 - (Albert #70612) –	TBA	613	9:30am to 12:15pm
H42.2000.004 - (Albert #70613) –	TBA	611	12:30pm to 3:15pm
H42.2000.005 - (Albert #70614) –	TBA	612	12:30pm to 3:15pm
H42.2000.006 - (Albert #70615) –	TBA	613	12:30pm to 3:15pm