

**NEW YORK UNIVERSITY
DEPARTMENT OF MUSIC AND PERFORMING ARTS PROFESSIONS
PROGRAM IN EDUCATIONAL THEATRE
SUMMER 2011**

**Community-Engaged Theatre
MPAET-GE.2979 Creating Meaning Through Drama;
MPAET-GE.2090 Theatre in Education Practices
6 points
June 28th – July 17th, 2015**

Ireland Program Director:

Nan Smithner

ns23@nyu.edu

Tutors:

Sarah Fitzgibbon

Declan Gorman

Jenny MacDonald

Joanna Parkes

Course Objectives

- To understand applied theatre and community engaged praxis.
- To gain a greater understanding of community-engaged theatre projects in Ireland and Northern Ireland through lectures, field trips, discussions, performances and interactive workshops.
- To hone facilitation skills that can be used when working in school and community settings.
- To develop an Educational Resource Project (ERP) for Sean O'Casey's *Juno and the Paycock* and *The Silver Tassie*
- To create an original performance project that will be presented in a workshop setting in the Samuel Beckett Centre Theatre.
- To generate written documents that chronicle personal growth, moments of learning, shifts in praxis, and connections between applied theatre and community-engaged theatre in Ireland and the United States.
- To develop a prospectus for an original applied theatre project.

Required Texts

Cohen-Cruz, J. (2005) *Local Acts: Community-Based Performance in the United States*. NJ: Rutgers University Press.

Harden, J. (2007) "Postcards of Belfast: or the Problem of Translating from Above." *Betwixt & Between: Place and Cultural Translation*, ed. D. Johnston, S. Kelly. Cambridge Scholars Press, p. 30 – 43. (see pdf in coursebook)

Nicholson, H. (2005) *Applied Drama*. NY: Palgrave Macmillan.

Prendergast, M. & Saxton, J. (2009) *Applied Theatre: International Case Studies and Challenges for Practice*. UK: Intellect Books.

Landy, R. & Montgomery, D. (2012) *Theatre for Change: Education, Social Action and*

Therapy. NY: Palgrave Macmillan.
O'Casey, Sean (2000) *Three Dublin Plays: Shadow of a Gunman, Juno and the Paycock & The Plough and the Stars*. London: Faber & Faber.
---, (1927) *The Silver Tassie*. (see pdf in coursebook)

Recommended Texts

Poulter, C. (1987) *Playing the Game*. CA: Players Press.
Rohd, M. (1998) *Theatre for Community, Conflict & Dialogue* UK: Heinemann Drama.
Turgenev, I. (1993) *A Month in the Country, After Turgenev (Friel)*. NY: Dramatists Play Service.

Most of the above texts will be available at the NYU Main Bookstore, 726 Broadway in Manhattan.

Course Work and Assessment

Participants will be responsible for the following:

- Attending and participating in all class meetings, field trips, performances, and tutorials. Students should be prepared for the schedule to change and for additional meetings to be called at the discretion of the teaching staff.
- Completing all readings and assignments for the course.
- Working in small groups to create an Educational Resource Project and an original performance project in a workshop setting.
- Collaborating and devising with a group to create an original performance project.
- Maintaining a reflective academic journal to track individual learning.
- Submitting two analytical journal entries based on the work experienced, as well as a final reflection on the course.
- Creating a prospectus for an original applied theatre project inspired by the course work.
- Maintaining an open mind, a positive attitude, a professional mindset, and a collaborative spirit throughout the course.

Because this is an intensive, hands-on experience, attendance, promptness, and participation are mandatory. Grades can be lowered because of absence, tardiness, and lack of preparation and participation. Lateness and leaving early will not be tolerated.

Participants will be placed into tutor groups of a varying number of students. Tutors will meet with their students, either individually or in groups throughout the experience, and will assess the two analytical journal entries. Tutors and facilitators will contribute to the assessment of students for group projects, as well as overall course preparation, participation, and collaboration. The program director will assess the original applied theatre project prospectus and final reflection, and determine final marks for all course participants.

Journaling

Each participant will keep a journal throughout the three weeks in Ireland. This will serve as a way to track your learning throughout the course. Please create a journal response for each day of work in the course. These responses may be written or visual and, as a whole,

should address all elements of the course including readings, workshops, lectures, performances, fieldtrips, and seminars. This journal is not a “Dear Diary” account of your days in Ireland, but rather it is an academic, reflective document where you have space to make connections between your own growth as an educator, facilitator and artist, and those that you are observing and experiencing, as well as a place to interrogate the models that are presented.

Students will choose ***two journal entries to submit to tutors for assessment***. These entries should be analytical reflections on two of the workshops or projects that you have participated in. Students can choose to unpack in writing any experiences that transpired and should submit the entries that they feel best analyze, and most deeply interrogate, a workshop, performance, seminar, or project that they have experienced and most clearly can connect or relate to their own current practice. If you choose to submit a visual entry, you must include a written reflection as well (minimum of three pages). Tutors will determine an electronic or hard copy submission process for their tutor groups, and the Program Director should also receive a copy.

The overall journal should be an invaluable record of what you have learned as an artist and educator through this experience. Journals may be handwritten, but they should be legible. While you may submit the entries you feel best meet the criteria for assessment, the teaching staff may request to see a student’s entire journal at any point during the course or at the end of the course, as a way to monitor progress.

Criteria for Assessment

- Workshops, topics, and other learning experiences are interrogated with depth
- Connections between the student’s own practice and the practices that they are experiencing are identified and discussed
- Appropriate resources are correctly cited to support ideas, i.e. course readings, additional research
- Coherent and logical responses to class topics are articulated, and the presentation of ideas is clear and effective
- Delivered on time
- Delivered free of grammar, spelling, and punctuation errors

Journal Entry #1 will be due by 9:00am on Sunday July 5th.

Journal Entry #2 will be due by 9:30am on Monday July 13th.

Educational Resource Project

This project will involve the creation of materials/workshops related to two plays by Sean O’Casey: *Juno and the Paycock* and *The Silver Tassie*. You should read these plays before you arrive in Ireland.

Using a model that will be introduced by our Irish colleagues, participants will work in small groups to create curriculum materials. Materials will include lesson plans for pre-performance or post-performance workshop experiences for a specific audience or community of the group’s choosing. Projects should follow the prescribed model presented

in the course. Pre- and post-performance workshops should be modeled for a one-hour experience with a specific audience or community.

Groups will share the models that they have created. Each group will present 15 minutes of one pre- or post-performance workshop, followed by a 15-minute facilitated discussion about the presentation. Students will be assessed on the group presentation and on the lesson plans themselves.

Criteria for assessment:

- Well-organized and thoughtful outlines for lesson plans
- Project created for the chosen audience
- Evidence of research is present
- Pre- or post-performance workshops support an arc or trajectory that includes the performance experience
- Presentation of materials is clear and effective
- Project demonstrates strong collaboration amongst the group members

Educational Resource Projects and Group Presentation Materials will be due at 1pm on Saturday July 4th, at the time of the presentation.

Performance Project

Participants will work in groups to create short performance pieces using various techniques introduced by theatre artists teaching on the course. Projects will be conceived and workshopped during the program under the guidance of these artists. The experience will culminate in a showing of the work to peers and a few invited guests.

The projects will take a variety of forms, as dictated by the areas of expertise of the participating theatre artists. Participants will have some input as to what project they will work on, however, the final decision about placement lies with the teaching staff.

Projects will be presented in and around the Beckett Theatre on July 15th at 6:30 pm.

Original Applied Theatre Project Prospectus

Participants will work individually to create a prospectus for an original applied theatre project that could occur in the United States. A prospectus is similar to a grant narrative, in that it is a proposal that outlines a project that you plan to do, summarizing how you will complete the project realistically, and what the major components of the project will be. You will function as the lead artist/investigator for the project. Hypothetically, the grant you are applying for is for \$5000, but you are not required to include a budget as part of this assignment. This number is offered as a guideline or limitation for the proposal.

You will create the prospectus as a way to introduce an idea that you have for an applied theatre project to a potential partner, sponsor, or granting organization, which could be a public or private school (K – 12); a non-profit theatre company or presenting organization; an academic institution; or a social service organization. The prospectus must illustrate how the proposed project is nested within the larger field of applied theatre, through use of

secondary sources in the course readings, and how it is influenced and informed by the Irish practices observed throughout the study abroad experience.

The project prospectus will include five sections:

- 1) Overview/Introduction -- including the key questions that you, as the researcher or investigator, will explore.
- 2) Background and Significance – how does this project contribute to the larger field of applied theatre and how does it fit into the targeted community, classroom or organization? How does your background, as well as your experience and potential as the project investigator contribute to the success of the proposed work?
- 3) Program Description and Procedures – how will you logistically accomplish this within the time frame?
- 4) Timeline – you have a time limit of one year for planning, development and implementation – how will you break it up?
- 5) Bibliography – sources you used to inform the research/study.

The first 3 sections should not exceed 5 pages, excluding any charts, visuals and the Timeline and Bibliography. Students should discuss and brainstorm their ideas with their tutors at least by the third tutorial, and all project ideas must be cleared with the Director of the Dublin program, Dr. Smithner.

Criteria for assessment:

- Proposed project is suitable for funding from the granting organization
- Background and significance of the project is clearly articulated and well-supported by secondary source materials
- There is a well-specified plan, and the feasibility of undertaking the project is clear
- The timeline for the project is realistic
- Collaboration between lead artist/investigator and partner organization is logical and realistic
- The plan can represent a significant contribution to the field
- Evidence of connections between Irish and U.S. contexts
- Writing is delivered free of grammar, spelling, and punctuation errors and within the page limit

The Applied Theatre Project Prospectus must be submitted through NYUClasses course site MPAET-GE.2979: Creating Meaning Through Community Drama, by 5pm on August 6th.

Performances and Field Trips

We will be visiting several community sites in and around Dublin and Belfast, attending theatre performances, and interacting with cultural/historical sites during our three weeks in Ireland. Participants are required to attend and participate in these experiences, as they are vital to developing an understanding of the Irish cultural context. Failure to attend any of these required experiences will result in a lowering of the participant's final grades for the course.

Preparation, Participation, Collaboration

At various times during the course, you will be asked to respond to readings and experiences in small and large group discussions. You will also be asked to complete in-class and out of class exercises that will contribute to your understanding of applied theatre. While these discussions and smaller assignments will not be formally assessed per se, your preparation of and participation with these assignments will be tracked and ultimately contribute significantly to your final grade in the course.

Theatre is a collaborative and communicative art form; therefore, students in this course are expected to be both collaborative and communicative. Your ability to articulate thoughts and ideas about your own work and the work of others helps to illustrate a growing understanding of a particular subject area. Students are expected to participate actively, and this includes speaking during class discussions.

Assessment & Final Reflection

Each participant will receive two grades for this experience, as you are receiving credit for two courses. The breakdown will be as follows:

Grade for MPAET-GE.2979-099:

- Educational Resource Project (30%)
- Analytical Journal Entry #1 (20%)
- Original Applied Theatre Prospectus (30%)
- Preparation, Participation, Collaboration (20%)

Grade for MPAET-GE.2090-099:

- Performance Project (30%)
- Analytical Journal Entry #2 (20%)
- Original Applied Theatre Prospectus (20%)
- Preparation, Participation, Collaboration (20%)
- Final Reflection on the course (10%)

As a final statement for your journal you are required to write a final reflection on your learning (minimum length 3 pages). You are not required to submit the entire journal at the end of the course.

Please note that learning does not only mean doing. Coming to class sessions, participating in discussions, and completing assignments do not constitute learning. These all represent opportunities for learning to take place, but there's no guarantee. As you consider your final reflection on work in this course, please make sure that you reflect on the depth of your learning through the following lenses: Awareness, Connections, and Ownership. Here are some questions that can help inform your final course reflection:

- What are your own personal examples of new awareness, connections and ownership?
- How has your knowledge and understanding shifted as a result of your work in this course?
- How have you changed as an artist and as an educator? or not?

- What new questions have emerged because of this experience?
- What examples can you give to capture your learning experience?

Final Course Reflection will be due with the Applied Theatre Project Prospectus, and must be submitted through NYUClasses course site MPAET-GE.2979: Creating Meaning Through Community Drama, by 5pm on August 6th.

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