NEW YORK UNIVERSITY
DEPARTMENT OF MUSIC AND PERFORMING ARTS PROFESSIONS
PROGRAM IN EDUCATIONAL THEATRE
SUMMER 2012

Applied Theatre I and Applied Theatre II
MPAET-GE 2101 and 2102
6 points
July 22-August 11, 2012

Ireland Program Director:
Joe Salvatore js1655@nyu.edu

Tutors:  Orla Hasson
          Jenny Macdonald
          Joanna Parkes

Course Objectives

• To understand applied theatre and community-engaged theatre praxis.
• To explore applied theatre and community-engaged theatre in Ireland and Northern Ireland through lectures, field trips, discussions, performances, and interactive workshops.
• To generate a journal of written documents chronicling moments of learning, shifts in praxis, and connections between applied theatre and community-engaged theatre in Ireland/Northern Ireland and the United States.
• To hone facilitation and collaboration skills that can be used when working in school and community settings.
• To complete an Educational Resource Project (ERP) for New Electric Ballroom or Chatroom by Enda Walsh.
• To create an original performance project to be presented in a workshop setting in the Samuel Beckett Centre Theatre.
• To develop a prospectus for an original applied theatre project.
Required Texts

Local Acts: Community-Based Performance in the United States by Jan Cohen-Cruz
Applied Drama by Helen Nicholson
Applied Theatre: International Case Studies and Challenges for Practice edited by Monica Prendergast and Juliana Saxton
Theatre for Change: Education, Social Action and Therapy by Robert Landy and David Montgomery
New Electric Ballroom by Enda Walsh
Chatroom by Enda Walsh

All of the above texts are available at the NYU Main Bookstore, 18 Washington Place in Manhattan.

Course Work and Assessment

Participants will be responsible for the following:

• Attending and participating in all class meetings, field trips, performances, and tutor meetings. 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.
• Maintaining a reflective academic journal to track individual learning.
• Submitting two analytical journal entries based on the work experienced.
• Working in small groups to create an Educational Resource Project and an original performance project in a workshop setting.
• 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 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 determine final marks for all course participants.
Journaling

Each participant will keep a journal throughout the three weeks in Ireland. We suggest that you create a response for each day of our work addressing the various elements of the course including readings, workshops, lectures, performances, field trips, and seminars. This journal is not a “Dear Diary” account, but rather an academic, reflective document where you make connections between your own practice and the practices that you are experiencing while also interrogating the models that are presented. The overall journal should present what you have learned as an artist and educator through this experience. Journals may be handwritten but must be legible.

Students will choose two journal entries to submit to tutors for assessment. These entries must be analytical reflections of two of the workshops or projects that you have participated in. You may choose to unpack in writing any experiences that transpired before those two deadlines. Submit the entries that you feel best analyze, and most deeply interrogate, a workshop, performance, seminar, or project that you have experienced and most clearly link that experience to your current practice. Tutors will determine an electronic or hard copy submission process for their tutor groups.

While the student will submit the entries s/he feels best meet the criteria for assessment on the two deadlines, the teaching staff may request to see a student’s entire journal at any point during the course as a way to monitor progress.

Journal Entry #1 will be due by 9:00am on Monday, July 30.
Journal Entry #2 will be due by 9:00am on Monday, August 6.

Educational Resource Project

This project will involve the creation of materials/workshops related to New Electric Ballroom and Chatroom by Enda Walsh. 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 for New Electric Ballroom or Chatroom. 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. 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.

Educational Resource Project Group Presentations and Curriculum Materials will be due at 2:00pm on July 28.
**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 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.

**Performance Projects will be presented in and around the Beckett Theatre beginning at 6:30pm on August 8.**

**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. Simply put, a project prospectus is a proposal that outlines the project you plan to do, how you plan to complete the project, and what the main components of the project will be. You will create the project prospectus as a way to introduce an idea that you have for an applied theatre project to a potential partner or sponsor, which could include a public or private school (K-12); a professional, non-profit theatre company or presenting organization; or a social service organization. The prospectus will need to illustrate how the proposed project is nested within the larger field of applied theatre and how it is influenced and informed by the Irish practices observed throughout the study abroad experience.

The project prospectus will include four sections: Overview/Introduction, Background, Project Description, and Timeline. The prospectus cannot exceed 12 pages including a works cited page, and will be typed, double-spaced, in 12-point font, and use APA format.

**The Applied Theatre Project Prospectus will be submitted through the course Blackboard site by 5:00pm on August 22.**

*** Please note that additional information for the above assignments, as well as assessment sheets and rubrics, will be provided once we are in Ireland.

**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. I expect that all students will participate actively, and this includes speaking during class discussions. If this has been difficult for you in your past experiences as a student, I would like to work with you on this skill. Please make it a point to speak with me in advance of arriving in Ireland or at some point during the first week of our work so that we can discuss strategies for growth in this area.

The mark for Preparation, Participation, Collaboration will be determined through peer assessment, self-assessment, and teaching staff assessment.

**Assessment**

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 E17.2101:
- Educational Resource Project (30%)
- Analytical Journal Entry #1 (20%)
- Original Applied Theatre Project Prospectus (30%)
- Preparation, Participation, Collaboration (20%)

Grade for E17.2102
- Performance Project (30%)
- Analytical Journal Entry #2 (20%)
- Original Applied Theatre Project Prospectus (30%)
- Preparation, Participation, Collaboration (20%)

**Grading Scale:**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
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<tbody>
<tr>
<td>93% and up</td>
<td>A</td>
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<tr>
<td>90-92%</td>
<td>A-</td>
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<tr>
<td>88-89%</td>
<td>B+</td>
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<tr>
<td>83-87%</td>
<td>B</td>
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<tr>
<td>80-82%</td>
<td>B-</td>
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<tr>
<td>78-79%</td>
<td>C+</td>
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<tr>
<td>73-77%</td>
<td>C</td>
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<tr>
<td>70-72%</td>
<td>C-</td>
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<tr>
<td>68-69%</td>
<td>D+</td>
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<tr>
<td>63-67%</td>
<td>D</td>
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<tr>
<td>62% and less</td>
<td>F</td>
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The assessment of student work will be based on rubrics and/or checklists provided in advance of each of the projects so that assessment criteria and expectations are clear.
Your Written Work in this Course
Your written work in the course will take a variety of forms. Journals may be handwritten as long as they are legible. Peer assessment sheets may also be handwritten. Your Educational Resource Projects and the Applied Theatre Project Prospectus will be typed. The prospectus will be submitted electronically via Blackboard. All submission processes for other assignments will be determined on a case-by-case basis with the teaching staff.

*** Please note that Wikipedia should not be used as a cited source for any paper or project in this course, including the Educational Resource Project.

Also, grammar, spelling, and punctuation will be assessed on all written assignments in this course, including citations for sources and works cited pages. All citations and bibliographies should be in APA style.

Academic Honesty
You are responsible for knowing the University’s issued standards of academic honesty outlined in the student handbook. While the nature of this course demands that you discuss ideas and opinions with fellow participants, your writing and other individual work must be something that you do on your own and should reflect original thought and innovation. If this is unclear, please make it a point to meet with me. The standard penalty for academic dishonesty consists of an automatic “F” for the course and notification of campus authorities.

Do You Have Any Particular Needs?
Please let me know if there is anything I should be aware of regarding you and a particular need or characteristic, such as a medical condition, a sensory or hidden disability, etc. that may influence our interactions, your participation, or your personal well-being. I want to make the course as inclusive as possible, so I’d appreciate your communication to keep me informed about you. This disclosure is optional or, if you wish, only for selected individuals.

Note: Any student attending NYU who needs an accommodation due to a chronic, psychological, visual, mobility and/or learning disability, or is Deaf or Hard of Hearing should register with the Moses Center for Students with Disabilities at 212.998.4980, 240 Greene Street, www.nyu.edu/csd.

Open Door Policy
It is my intention to create a constructive learning community for everyone in the class. If at any time you feel unsafe or uncomfortable, please feel free to address these issues with me or with your tutor.
WEEK ONE

*** All meals are on your own unless otherwise specified. ***

Sunday, July 22:
NYU students arrive throughout the day
2:00-6:00 pm Tutor Staff Meeting
7:00-9:00 pm Kick off Reception at Trinity College, (TCD), Foyer of the Samuel Beckett Centre Theatre
Breakout sessions with tutors

Monday, July 23:
10:00-11:40am Setting the context, reviewing course itinerary, projects, assessment, and expectations.
Questions, comments, concerns
Who we are and where do we come from?
11:40am-12:40pm Lunch
12:40-2:00pm Walk to the theatre and see The Dubliners Dilemma
2:00-2:30pm Return to Trinity and short break
2:45-4:45pm Walking tour of Dublin
5:30-6:30pm Travel to Dinner
7:00pm Dinner provided (TBA)

Tuesday, July 24:
9:00-10:45am What do we mean by community-engaged theatre and applied theatre? Discussion of devising projects
11:00am-Noon Student Tutorial #1
Noon-1:00pm Lunch
1:00-5:00pm Introduction to Educational Resource Project (ERP)
6:00-7:15pm Dinner
7:30pm Gate Theatre, A Woman of No Importance

Wednesday, July 25:
10:00am-1:00pm Site visit #1--The Abbey Theatre with Phil Kingston
1:00-2:00pm Lunch
2:00-6:00pm Work on Educational Resource Projects

Thursday, July 26:
8:30am Depart for Site visit #2--Upstate Theatre
12:45-2:00pm Lunch provided
2:00-7:00pm Site visit #2 continued
7:15pm Return to Dublin
Friday, July 27:
10:00am-1:00pm Site visit #3-- with theatre Louise Lowe
1:00-2:00pm Lunch
2:00-6:00pm Site visit #3 continued
6:00pm Dinner and evening free to work on ERP presentations

Saturday, July 28:
9:00am-Noon Working in groups on ERP presentations
Noon-1:00pm Lunch
1:00-2:00pm Set up for ERP presentations
2:00-5:00pm ERP projects due/Group Presentations
5:00pm Devising group selection

WEEK TWO

Sunday, July 29:
Day off

Monday, July 30:
9:00am Journal Entry #1 submitted to tutor
9:00am-1:00pm Site Visit #4-Dalkey Castle and Heritage Centre (10:00am)
1:00-3:00pm Lunch and return to Dublin on your own
3:00-5:30pm Working begins on original creation projects
5:30-6:30pm Dinner
7:00pm Meet to leave for theatre
7:30pm The Plough and the Stars, produced by the Abbey Theatre

Tuesday, July 31:
9:30am-11:30am Student Tutorial #2
11:30am-12:30pm Lunch
12:30-5:00pm Work on original projects
5:00-6:30pm Dinner
6:30-8:00pm Field trip orientation
**Wednesday, August 1:**
10:00am Depart from Dublin for Belfast  
Noon-1:30pm Arrive Belfast and lunch  
1:30-4:30pm Bus tour of Belfast with Jonathan Harden; tour of Lyric Theatre  
4:45pm Check in at Queen's University  
5:00pm Dinner (suggestions provided by Jonathan)

**Thursday, August 2:**
9:00am Depart for Giant’s Causeway  
11:30am Arrive Causeway; coffee break  
Noon-2:30pm Visitors Centre and lunch  
2:30-5:30pm Causeway visit and workshop  
5:30pm Depart Giant's Causeway; dinner back in Belfast

**Friday, August 3:**
9:00am Check out of Queen's University accommodations  
9:30am Tour of Victoria Square Dome and task orientation  
10:00am Cultural Treasure Hunt  
Noon Lunch  
3:30pm Belfast Barge boat tour and mixer  
6:30pm Depart for Dublin

**Saturday, August 4:**
Day off

**WEEK THREE**

**Sunday, August 5:**
9:00am-Noon Morning off  
Noon-6:00pm Work on original projects  
Evening Free time

**Monday, August 6:**
9:00am Journal Entry #2 submitted to tutor  
9:30-11:30am Student Tutorial #3  
11:30am-12:30pm Lunch  
12:30-6:00pm Work on Original Projects  
6:00-7:00pm Dinner  
7:00-9:00pm Work on Original Projects
**Tuesday, August 7:**
9:00am-1:00pm  Work on Original Projects
1:00-2:00pm  Lunch
2:00-5:00pm  Work on Original Projects
5:00-6:00pm  Dinner
6:00-9:00pm  Work on Original Projects

**Wednesday, August 8:**
9:00am-1:00pm  Final rehearsals of Original Projects
1:00-2:00pm  Lunch
2:00-5:00pm  Final rehearsals of Original Projects
5:00-6:00pm  Dinner
6:30pm  Share Original Projects, Samuel Beckett Theatre
8:30pm  Reception, Foyer of Samuel Beckett Theatre

**Thursday, August 9:**
10:00am-1:00pm  Debrief Original Works
1:00-2:00pm  Lunch
2:00-5:00pm  Free time (Teaching Staff Meeting)
5:30-7:00pm  Student Tutorial #4
7:00pm  Dinner and evening free

**Friday, August 10:**
10:00am-1:00pm  Closing Activity
1:00-2:00pm  Lunch
2:00-6:00pm  TBD
6:00pm  Program completed, evening free

**Saturday, August 11:**
Morning  Students check out of Trinity College Housing

**Wednesday, August 22:**
5:00pm  Original Applied Theatre Project Prospectus due (uploaded to Blackboard)