

DEPARTMENT OF MUSIC AND PERFORMING ARTS PROFESSIONS

Program in Educational Theatre

DRAFT COURSE OUTLINE FOR E17.2151 Theatre Practices Special Intersession Course –Puerto Rico

Professor Philip Taylor

Telephone 212 998 5868; Email pt15@nyu.edu

Office Hours: (Make a time with Rochelle Brown; 998 5868)

Wednesdays, 4.00-6.00pm

OBJECTIVES

This course interrogates broad questions about dramatic praxis in multi-cultural settings. Radical approaches to applied theatre in Latin America will be considered. Students will develop a vocabulary of theatrical skills for use in the implementation and integration of dramatic strategies into community based work. They will study the impact of theatre of the oppressed in the Caribbean, and explore the community arts movement in Puerto Rico.

This course interrogates broad questions about drama and its practice in educational and applied settings. Recent radical approaches to applied theatre will be considered, especially those shaped by Freire and Boal in the Latin-American context. Its principal objective is to introduce students to the power of applied drama in the Caribbean. It aims to give students a background for more specific studies in drama and its implementation, and examines the way in which drama provides contexts for developing change.

Key questions which identify the key learning objectives to be addressed for this subject are:

What is the role of applied drama in the 21st century?

How does our work in Puerto Rico inform a social justice agenda?

How is my own aesthetic vision informed

What is the relationship between drama education and community arts?

Further information, http://steinhardt.nyu.edu/study_abroad/programs/Theatre_Practices

CONTENT

Teaching artists require knowledge of the dynamic which occurs when a group creates a fictional world and engages in dramatic action which extends and changes their understanding of events, people and relationships. This knowledge exists as tacit and learnt understandings. This course provides opportunities for students to engage in a dialogue on the drama process, to reflect on their learning, and then to evaluate their personal responses to structured drama and community-based events. As this occurs, students are introduced to ideas which power drama in education, and, to the theoretical and conceptual bases

which underpin the strategies and leadership styles appropriate for different community groups.

Informing the above is the understanding that drama is an artform which demands that students are well-grounded in the construct and delivery of artistic experience. Students will consider the relationship of drama to the other artforms, how drama is provided for in state and national arts curriculum packages, and ways that teaching artists develop and share their own artistry.

This course builds skills, knowledge and understanding in the content area and pedagogy of drama and community arts. It enhances the professional and personal skills of educators committed to drama in education.

The content includes:

(a) **The application of the elements of drama:** Extending the students' understanding of the elements of drama, e.g. the human context, focus, tension, contrast, symbol, ritual, time and place in drama when used in the playing and playmaking modes.

(b) **Application to teaching artistry:**

Planning drama experiences; recognizing the teacher's goals and the students' goals, devising tasks, developing and managing dramatic action, intervention and teacher-in-role.

Managing drama experiences; managing dramatic action in practice, developing competencies to manipulate the action where necessary. Reflecting on and in drama experience -

Evaluating drama curriculum and the teacher's delivery of it.

In January 2009 the course content specifically focuses on innovative community arts programs.

DRAFT SCHEDULE OF ACTIVITIES
(informed by previous year's activities)

E17.2151 Theatre Practices

January 3-13, 2009

Puerto Rico

Course Leader: Dr Philip Taylor

Course Daily Schedule

Do Anticipate changes.

Sunday January 3

- 6.00pm
- Opening Reception:

Monday January 4

- 9.00 AM

Students will take the bus to Libreria la Tertulia book store:

Librería la Tertulia • Avenida Ponce de León 1002, Rio Piedras, Puerto Rico 00925 • Tel (787) 765-1148 • Fax (787)

Then, once all congregated we move to our theatre space at:

1104 Calle Brumbaugh, Rio Piedras, PR 00925

- 10.00AM Welcome and Orientation, Dr Philip Taylor, Director, Program in Ed Theatre
- 11.00AM History of Puerto Rico, Fernando Pico
- 12.00 PM Puerto Rican Theater Foundations (Dr. Lowell Fiet)
- 1.00 PM Lunch
- 2.30 – 6.00 PM Performances
 - “El Chamaco” dance piece on a street boy (Teresa Hernández)
 - “You Don’t Look Like” dance/theatre piece on racial identity (Javier Cardona)
 - Puppet/Mask Theatre presentation (Deborah Hunt)
 - “La Maestra”(The Teacher) by Enrique Buenaventura--University of Puerto Rico's Theater Ensemble directed by Márquez

6.30 PM Field trip to Old San Juan. Make own travel arrangements.

8.30 PM Dinner in Old San Juan

10.00PM Bus Returns

Tuesday January 5

- 10.00AM – 1.00PM Morning Workshops (In 2009, two of the following will be offered, A - Dance Theatre which is the creation of character from the body, a strong physical form of theatre; B, mask making, or C, Theatre of the Oppressed.)
- - Dance-Theater and the dramaturgy of the actor (Teresa Hernández & Javier Cardona)
 - Building masks and performing objects (Deborah Hunt)
 - Theatre of the Oppressed (Rosa Luisa Marquez/Philip Taylor)

1.00PM – 2.00PM Lunch

- 2.00-4.00PM Seminar and Performance: Theater by/for ‘special’ communities (Maritza Pérez)
- 4.00-6.00PM Workshop continues
- Evening Free

Wednesday January 6

- 9.00AM Depart Field trip (overnight) to Cayey (UPR-Cayey Campus). Bus will stop at market en route for food shopping.
- 11.30 AM Conference / Guided Tour at the Pío López Martínez Museum, by Antonio Martorell--the marriage of theatre and visual arts.
- 1.00 PM Lunch
- 2.00-5.00PM Workshop: “Transforming spaces” (Antonio Martorell and Rosa Luisa Márquez)
- 6.00-8.00PM Pizza and Traditional Puerto Rican music, performed live (Leo Rodríguez and a trio)
- 8.00- 10.00PM Music Workshop: Experimental Percussion (Pedro Adorno)-marriage of Theatre and Music
- For those fearless ones: Hang Out and Watch the Stars

Thursday January 7

- 9.00AM Depart for Field trip to Ponce:
- 3.00 PM Return to San Juan

Friday January 8

Back in San Juan...

- 10.00 AM - 1.00PM Morning workshops...
- 2.00- 4.30 pm Conference / Q&A: Theater in/for/by prison communities. Performance: “Ventana a la utopía” (Window to Utopia) texts by Eduardo Galeano (inmates of a Puerto Rican correctional facility)
- 4.30 – 6.00 Mask Making Work Continues

Weekend rehearsal work where required.

Monday January 11

- 10.00AM – 1.00PM Morning workshops.
- 1.00-1.30 PM Bring Lunch
- 1.30 PM Field Trip: Sabana Seca community project—
- 3.00-5.00 PM Performance: “Una de cal, una de arena”(Under Construction) by Agua, Sol y Sereno
- 5.00-7.00PM Q&A.
- 7.00PM Van Returns Group to Hotel (30 minute trip)

Tuesday January 12

- 10.00-1.00PM Morning workshops.
- 1.00-2.00PM Lunch
- 2.00- 3.00PM Course Update, Philip Taylor
- 3.00-6.00PM Group sets up for Performance

Wednesday January 13

Morning rehearsal and set up

4.00-6.00PM Final presentations by NYU students

Fiesta

Thursday January 14

Course Evaluation and Conclusions

ASSESSMENT

25%	1. Participation	Weighting
	Attend all classes punctually and contribute actively and constructively to the seminars.	
	Demonstrate competence in basic dramatic techniques (where appropriate).	
	Complete all assigned tasks as outlined, especially participatory and reading assignments.	
	Contribute to a strong sense of community	
	Presentational skill	
	Working as a cooperative ensemble member	
	Ability to reflect in and on action	
	Peer and group assessment where appropriate	
	2. Community Theatre Portfolio and Logbook	Weighting 75%

Students keep a documented record of their experience in the Caribbean and the connections they are making to the development of drama in education within their own professional context. This record should include written log entries outlining the students' learning, artefacts students collect which demonstrate their learning, analyses of the reading and other materials. Do give some thought as to how you would prefer to set this portfolio out in an engaging, practical and accessible manner.

Possible Table of Contents:

- An Opening Statement describing what students hope to achieve from their Caribbean experience.
- Extracts from Log Book which reveal the development in students' learning
- Students' responses to the Key Course Questions (page 1).
- Essay on the Caribbean Community Theatre Course and how it has shaped students' understanding.

- The contribution of Freire, Boal and other authors to students' knowledge of drama in education
- A Closing statement on your own progress and development during this DIE2 course
- Appendices: Artefacts (materials, resources, pictures, documents, pretexts, other information than you collect while in PR that have made an impact upon you and which you have referenced above)
- Bibliographic List

This Portfolio should be delivered no later than Monday February 1, 5.00pm to the Program in Educational Theatre Office. Include a large padded self-addressed envelope for timely return. Late delivery of assignments will be penalized.

Faculty has included:

Philip Taylor, PhD. Director and associate professor in educational theatre, New York University. Widely published and recognized as a leading scholar-practitioner in drama education, applied theatre, arts education and qualitative research.

Father Ángel Darío Carrero-Head of the Franciscan Order in Puerto Rico, mystic poet and community activist. Carrero directs a cultural project in a low income and high-risk community 20 minutes west of San Juan. The cultural component attracts and unites members of the area with international as well as Puerto Rican visual artists, poets, and filmmakers, through a program of workshops and lectures on society and art.

Antonio Martorell is Puerto Rico's most significant visual artist/intellectual. His works are in the collections of: the Museum of Modern Art, the Metropolitan Museum of Art, Library of Congress, Biblioteca Luis Angel Arango, Colombia, Museo de Bellas Artes, Venezuela, Museo Nacional de Bellas Artes, Santiago de Chile, Casa de las Américas, Cuba, Museo de Arte Moderno, México, Museo de Arte, Ponce, among others. Silk-screens, wood-cuts and intaglios, charcoals and oils, books and posters, pictures and three dimensional objects as well as installations and environments have led inevitably to performance work with Rosa Luisa Márquez for the last twenty years. Having done work in film, TV and radio, he has his first book in 1991, *La piel de la memoria...* (The Skin's Memory) His second, *El libro dibujado o el dibujo librado* (The Book of Drawings or the Drawn Book) in 1995, is a book of drawings.

Deborah Hunt is an expert in manipulation and creation of masks with thirty-five years of experience working with puppet theatre. Deborah has also studied ancient Greek and history, English, contortionism, capoeira, classical ballet, contemporary dance, pantomime and fire works. She is co-founder and artistic director of Toporojo, a theatre company which worked in New Mexico from 1985 to 1988 and a member of the well-known research theatre group Red Mole Enterprises in New Zealand from 1976 to 1984.

She has published *La Maestría de Máscaras: Manual de la Fabricación de Máscaras, Fabricando Títeres: Un Manual, Deborah Hunt: Mask Work 95/96* and *Windows/Vitrinas 97/98*. Originally from New Zealand, Deborah moved to Puerto Rico in 1990 where she lives now and works, also touring and teaching abroad. Her productions receive the support of New Zealand Art Council, NEA and Puerto Rico Cultural Institute. She has given workshops in Europe and Latin America and she recently returned from a workshop at the Odin Teatret in Denmark where she collaborates with the Magdalena Project. Closely related to the community-based experimental performing arts venue Teatro Yerbabruja and with her theater company Maskhunt, she teaches workshops on mask making, puppets and performance with objects.

Dr. Fernando Picó. Ph.D. from Johns Hopkins University. Professor of History at the University of Puerto Rico. Author of the most important textbook on Puerto Rican History: *Historia general de Puerto Rico* (General History of Puerto Rico). He dedicates himself to the study and documentation of micro-history: cane workers, slavery, prisoners, town histories, etc. and is also a writer of fiction. Dr. Pico has been Chaplain of several prisons in Puerto Rico where he has been instrumental in developing a program of university studies for inmates.

Grupo Iyawó is an emerging Puerto Rican musical group, committed to the exploration and fusion of an array of musical genres, from “nueva trova” to Afro Caribbean beats, blending diverse popular and folkloric rhythms with original lyrics. Group members Rossana Rodríguez Sánchez, Luis Rodríguez Sánchez, Javier Hernández and William Torres created the ensemble in 1999 as undergraduate students at the University of Puerto Rico in Río Piedras. They are currently promoting their first discographic production “*Iyawó*”.

Javier Cardona is Puerto Rico's best-prepared male actor/dancer. He has been a student and collaborator of Martorell and Márquez, has been directed by Puerto Rican contemporary dance choreographer Viveca Vázquez, and US choreographers Sally Silvers and Jennifer Monson. He has trained under the direction of Miguel Rubio of Yuyachkani Group in Peru, Antunes Filho of Macunaíma Group in Brazil and Peter Schumann of the Bread and Puppet Theatre. Coordinator of the theatre component of Educ-Arte, a San Juan community project, he has participated in numerous projects of artistic intervention in situations of crisis. Cardona is also a choreographer of dance/theatre pieces, among them *You don't Look Like...*, which deals with questions of racial discrimination through the process of casting and his most recent piece, and *Ah-mén*, which deals with issues of masculinity and gender.

Dr. Lowell Fiet is the Chairman of the Department of English at the University of Puerto Rico. He created the doctoral program on Caribbean Studies. Ph. D. from University of Wisconsin in Madison on Theatre Theory and History. Specialist in Caribbean Theatre and Contemporary

Theatre Practice. Directed several National Endowment for the Humanities Seminars at UPR. He is a playwright and theater director and the theater critic for the weekly newspaper *Claridad*. He is furthermore the author of *El teatro puertorriqueño reimaginado: notas críticas sobre la creación dramática y el performance* (Puerto Rican Theater, Reimagined: Critical Notes on Dramatic Creation and Performance) and currently is writing a book on the poetics of "cultural performance" in the Caribbean.

María Pilar Aponte- Musician and composer. Has and MA in Ethnomusicology from the University of Maryland. Aponte teaches music at the Interamerican University. A classical as well as popular guitarist, Aponte has performed and composed the music score for *Donde el viento hace buñuelos* by Ecuadorian Theatre Group Malayerba, with performances in LA, Quito, San Juan, Seville and Cadiz. She is presently musical director of *Cuentos...*, the play that will be staged by the University of Puerto Rico Traveling Theatre group. She will hold a music workshop with non-traditional instruments.

Maritza Pérez studied education and theatre in both Puerto Rico and Mexico. She has developed a tutoring system through the arts for middle and high school students. Each summer she directs a theatre workshop for young performers in San Juan, which includes theatre, dance, scriptwriting, music, video and performance. She directs the theatre-in-community program for WIPR-TV (Puerto Rico's PBS station) producing theatrical events with low-income barrios.

Mila Aponte-González is a Ph.D. student in Performance Studies at NYU. She graduated with honors in both Theatre and Comparative Literature at the University of Puerto Rico, and has a Master's degree in Performance Studies at NYU. She is presently a curator/archivist for the Hemispheric Institute of Performance and Politics and is working on performance and dramaturgical projects that link San Juan with Ecuador. She is also a performer in her own terms, linking theatre, music and objects in her pieces, which have been recently seen in San Juan, New York and Barcelona.

Dr. Rosa Luisa Márquez is a specialist in Contemporary Latin American Theatre Practice. Master's at NYU Ed. Theatre Program. Ph.D. on Contemporary Theatre at Michigan State University. A student of Augusto Boal and Peter Schumann, she is a theatre director and developer of theatre in education programs in communities which include orphanages, wayhouses, prisons, senior citizen centers, psychiatric hospitals, educational centers... Has published *Brincos y Saltos: el juego como disciplina teatral* (Play as Theatrical Discipline, 1992), and *Historias para ser contadas de Osvaldo Dragún, montaje* (Stories to be Told, a Staging, 2002).

Teresa Hernández is Puerto Rico's best-trained female actor/dancer. She creates her own pieces from costumes and spoken word. A member of Taller de Otra Cosa, she has developed her own work, which is anchored on character and vocal transformations.

Teresa played Vladimir in *Waiting for Godot* in 1997 convincing the audience that she was a male performer. As a playwright, she has developed dance theatre pieces such as *Infarto* (Stroke) and *La nostalgia del quinqué* (Gaslight Nostalgia). She developed the dance piece "El chamaco" (The Street Boy) for *Acceso Controlado* (Controlled Access) an extraordinary site-specific piece on closed housing projects and violence in Puerto Rico.

Teatro Estudio Yerbabruja is an experimental theatre space created (literally) by actors in 1990 in the heart of Río Piedras. At the time it opened it was the only non-commercial independent theatre venue in San Juan. It is the base for the theater company Maskhunt and is also used by newly emerging independent companies for classes, rehearsals and performances.

TEXTS AND SUPPORTING MATERIALS

Required Reading

Boal, A. (1985) *Theatre of the Oppressed* New York: Theatre Communications.

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

Freire, P. (1970) *Pedagogy of the Oppressed* NY: Continuum

Wider Reading

Boal, A. (1992) *Games for Actors and Non-Actors* England: Routledge

Bolton, G. (1998) *Understanding classroom acting* Stoke on Trent: Trentham

Bolton, G. (1992) *New Perspectives on Classroom Drama* England: Simon and Schuster

Bolton, G. (1984). *Drama as Education*. Longmans: London.

Bolton, G. (1979) *Towards a Theory of Drama in Education* England: Longman

Booth, D. (1995) *Storydrama* Toronto: Pembroke

Booth, D. (1992) *Stories to Read Aloud* Toronto: Pembroke

Burton, B. (1987) *How to Teach Primary Drama* Melbourne: Longmans

Burton, B. (1991) *The Act of Learning* Melbourne: Longmans

Burgess, R. & Gaudry, P. (1985) *Time for Drama - A Handbook for Secondary Teachers* Milton Keynes: Open University Press.

Byron, K. (1986). *Drama in the English Classroom*. Methuen: London.

Byron, K. (1986). *Unfinished Materials: Indians and Pioneers*. 2D Publications: Leicester.

Calouste Gulbenkian Foundation (1982) *The Arts in Schools* England: Calouste Gulbenkian Foundation

Cohen-Cruz, J. 1998 *Radical Street Performance* London: Routledge.

Courtney, R. (1974) *Play, Drama and Thought* England: Cassell

Davis, D. & Lawrence, C. (1984) *Gavin Bolton: Selected Writings* England: Longman

Fines, J. & Verrier, R. (1974) *The Drama of History* England: New University Ed.

Fleming, M. (1997) *The Art of Drama Teaching* London: David Fulton.

Heathcote, D. & Bolton, G. (1995) *Drama for Learning* Portsmouth, NH: Heinemann

Hornbrook, D. (1991) *Education in Drama: Casting the Dramatic Curriculum* London: Falmer

Hornbrook, D. (1989) *Education and Dramatic Art* London: Blackwell

Hughes, J. (ed) (1991). *Drama in Education: the state of the art*. Educational Drama Association of New South Wales: Rozelle, NSW.

Jackson, T.(ed.)(1993) *Learning through Theatre*, 2nd edition. England: Routledge

Johnson, K. (1981) *Impro: Improvisation and the Theatre* London: Methuen

Johnson, L. & O'Neill, C. (Eds.)(1984) *Dorothy Heathcote: Collected Writings on Education and Drama* England: Hutchinson

Kempe, A. (1988) *The Drama Sampler* Oxford: Basil Blackwell

Langer, S. (1953) *Feeling and Form* England: Routledge

Landy, R. (1993) *Persona and Performance: The Role of Drama, Therapy and Everyday Life* England: Routledge

Linnell, R. (1982). *Approaching Classroom Drama*. Arnold: London.

Manley, A. & O'Neill, C. (Eds)(1997) *Dreamseekers* Portsmouth: Heinemann.

Marson, P., Brockbank, K., McGuire, B., & Morton, S. (1990) *Drama 14-16* England: Stanley Thornes

Michaels, W. (ed) (1993). *Drama in Education: the state of the art II*. Educational Drama Association of New South Wales: Rozelle, NSW.

Morgan, N. and Saxton, J. (1986). *Teaching Drama*. Heinemann: London.

Morgan, N. and Saxton, J. (1991). *Teaching, Questioning and Learning* . Routledge: London.

Neelands, J. (1992) *Learning through Imagined Experience* England: Hodder Headline

Neelands, J. (1990). *Structuring Drama Work*. Cambridge University Press.

Neelands, J. (1984). *Making Sense of Drama*. Heinemann: London.

Nixon, J. (1987). *Teaching Drama: A Skills Workbook*. Macmillan: London.

O'Neill, C. and Lambert, A. (1982). *Drama Structures*. Hutchinson: London.

O'Neill, C., Lambert, A., Linnell, R., & Warr-Wood, J. (1976) *Drama Guidelines* London: London Drama

O'Toole, J. (1992) *The Process of Drama* England: Routledge

Readman, G. & Lamont, G. (1994) *Drama: A handbook for primary teachers* England: BBC

Robinson, K. (Ed.)(1980) *Exploring Theatre and Education* London: Heinemann

Ross, M.(Ed.)(1982) *The Development of Aesthetic Experience* England: Pergamon

Schön, D. (1983) *The Reflective Practitioner* N.Y.: Basic Books

Slade, P. (1954) *Child Drama* London: University of London Press

Taylor, P. (1998) *Redcoats and patriots: reflective practice in drama and social studies* New Hampshire, USA: Heinemann.

Taylor, P. (2000) *The Drama Classroom; Action, Reflection, Transformation* London: RoutledgeFalmer

Taylor, P. & Hoepper, C. (Eds)(1995) *Selected Readings in Drama and Theatre Education*, Brisbane; IDEA Publications

Taylor, K. (1991) *Drama Strategies* London: Heinemann

Theodorou, M. (1989) *Ideas that work in drama* England: Stanley Thornes

Wagner, B.J. (1998) *Educational drama and language arts: What research shows* Portsmouth: Heinemann.

Van Erven, E. (2001) *Community Theatre: Global perspectives* London: Routledge.

Wagner, B.J. (1979). *Dorothy Heathcote: Drama as a Learning Medium*. Hutchinson: London.

Way, B. (1967) *Development through Drama* England: Longman

Woolland, B. (1993) *The Teaching of Drama in the Primary School* London: Longman

Journals

Research in Drama Education

Stage of the Art

Drama Research

Youth Theatre Journal

Lowdown

ADMINISTRATION

Assignments must be handed in on the due date. Only substantial medical conditions (medical certificate stating specific condition) or exceptional personal circumstances (confirmed in writing by an appropriate person) will be considered for an extension of the deadline, provided notification is made before the due date. Late assignments will be penalised.

All written assignments must be legible. Assignments should be word processed and single sided. You should leave room for tutor comment.

You must keep a copy of all assignments to be submitted.

Written assignments must be in appropriate style-syntax, spelling, grammar and structure.

DRAFT