

**MUSIC AND PERFORMING ARTS PROFESSIONS
PROGRAM IN EDUCATIONAL THEATRE**

JANUARY 6 - 20, 2015

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SYLLABUS

COURSE DESCRIPTION/OVERVIEW:

This course interrogates broad questions about theatre and aesthetics in educational and applied settings through examination of the power and efficacy of theatre practices in a wide range of venues. Students will develop and collaboratively explore a vocabulary of theatrical skills (Physical Theatre/Mask Work) for exploration in formal and informal contexts. Participants also explore the ways in which theatre supports the development of change. Various approaches to applied theatre will be considered, especially those shaped by Freire and Boal. Students will read widely, observe ways in which theory meets practice, and reflect on their evolving understandings of the art form, theatre pedagogy, and theatre as a tool for community-based work. While in Puerto Rico, students engage in active workshops, dialogues on diverse drama processes, and reflective practices as they respond to artistic experiences and community-centered events.

LEARNING OBJECTIVES:

Students will be able to...

- Collaborate effectively in artistic, academic, and social capacities.
- Demonstrate competence in a variety of artistic techniques.
- Reflect on and articulate learning theoretically and practically.
- Modify technical skills, theoretical knowledge, and creative processes to meet individually identified interests.

ATTENDANCE POLICY:

Students are expected to attend all class meetings and scheduled events, demonstrating a commitment to: in-depth exploration of diverse art forms, their peers, and the course facilitators. Should an individual need to miss a class or workshop for any reason, s/he is responsible for reaching out to both the course instructor and the program assistant directly (use cell numbers listed above).

STUDIO WORKSHOPS

MAJOR: MASKS

For everyday work with masks, participants should dress in casual clothing that allows them to move and work freely. Additionally, mask work can be messy at times, so plan accordingly.

For the final performance, participants should bring a single outfit of clothing based in one color palette (for instance: all green, all turquoise, all fuchsia, etc.); the ensemble can represent different tonalities, but should be solid colors if possible. Long pants or skirts are recommended, and shirts

should have long sleeves and high necks (if possible). Masks look best next to fabric, rather than bare skin. (Perhaps an afternoon of thrift shopping is in order.)

MAJOR: PHYSICAL THEATRE

In this major, participants must bring comfortable clothing, to exercise and physically work each day. Every session will be primarily focused on the body as an instrument and source of knowledge.

Additionally, participants should arrive in Puerto Rico having either memorized a 1-minute text of their choice or one of the provided pieces by Antonin Artaud (available on NYUClasses).

Instructions for memorizing are as follows:

- Monologue should be fully memorized prior to arrival (last minute memorization makes the work more challenging than necessary)
- Monologue should be memorized in a “neutral way” (without accent, intentions, or preconceived perceptions of meaning)
- Monologue should be memorized as if it is a long sequence of sounds, from beginning to end; as such, students should not regard the given punctuation.

READINGS:

***** All articles are available on NYUClasses. Note, the readings are not listed below in alphabetical order. Rather, they are listed in the order in which they should be read.**

ALL READINGS ARE DUE TO BE READ BY THE START OF CLASS ON JANUARY 7TH.

1. Hepplewight, K. (2013). Here's one I made earlier: Dialogues on the construction of an applied theatre practitioner. *Theatre, Dance and Performance Training*, 4, 1.
2. Haseman, B. & Winston, J. (2010). Why be interested?' Aesthetics, applied theatre and drama education. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 15:4.
3. Marquez, R. L. (1999). The Play is the Thing...The Thing is to Play. *The Open Page*, 4, March, p. 31-25.
4. Tabares, V. M. (2004). The Freedom of the Mask: an Interview with Deborah Hunt. *Sargasso: Caribbean Theater and Cultural Performance*. Eds. Everson, S. Fiet, L., & Walicek, D. San Juan: UPR.
5. Peters, M. (2004). Education and the Philosophy of the Body: Bodies of Knowledge and Knowledges of the Body. *Knowing Bodies, Moving Minds: Toward Embodied Teaching and Learning*. Dordrecht: Kluwer Academic Publishers.
6. Fiet, L. (2011). Spectacle, Performance, Theatre: The 2010 Student Strike at the University of Puerto Rico. *Theatre Survey*. 52:1.

COURSEWORK & ASSESSMENT:

1. 30% of Final Grade- PARTICIPATION & PREPARATION (Criteria Below):

- Attend all classes punctually.
- Contribute actively and constructively to all workshops & conversations.
- Complete assigned tasks as outlined, including readings.
- Contribute to a strong sense of ensemble and community.

- **Community Norms (As Developed by Course Participants):**
 - This cohort as a whole should function as an ensemble; as such the group should function as an ensemble inside the classroom and out.
 - On the whole, ensemble members should exhibit the following traits:
 - Respectful,
 - Supportive,
 - Collaborative,
 - Communicative,
 - Open-Minded (Non-Judgmental),
 - Committed,
 - Willingness to Compromise,
 - Risk-Taking,
 - & Fun-Loving.
 - Ensemble members should respect one another and therefore one another's personal space, needs, belongings, and opinions.
 - Ensemble members should be willing to both give and receive constructive-yet-critical feedback when appropriate.
 - Each member of the ensemble should work to connect to and immerse her/himself in local culture.

2. 20% of Final Grade- ARTISTIC ENGAGEMENT/PROCESS & PRODUCT (Criteria Below):

- Demonstrate competence in dramatic techniques specific to the identified major.
- Contribute positively and creatively to the ensemble.
- Approach collaborative work with openness and flexibility.
- Reflect in and on action, through discussion and evaluation, as well as peer and group assessment where appropriate.
- *Further details and a formal assessment tool (or tools) given at a later date.*

3. 20 % of Final Grade- Ongoing Reflection (Criteria Below):

- **Journals:** Students will keep a documented record of their experiences in the Caribbean and the implications of the work in their own personal, professional, and creative contexts. This record should include written log entries outlining cumulative knowledge; artifacts, visual reflections, and artistic explorations of content that demonstrate learning; analyses of the readings wherein theoretical connections are made; as well as materials not listed that represent inspiration and depth of thought. Journals will be shared with the instructor throughout the course (students may create and turn in a handwritten or digital journal (shared with the instructor through GoogleDocs). Journal prompts, due dates, and instructions will be listed in the final syllabus. See journal prompts and instructions in Appendix A (pp. 6-7).
- **Blog Entry:** Participants are responsible for contributing one blog entry to the program's tumblr while in Puerto Rico.
 - Students assigned a given date are then responsible for capturing that day's experiences and reflecting on them through text, annotated photos, links, videos, audio, or any combination of the above.
 - Entries should be posted by 10AM the morning after a student's given date.
 - Login information, instructions for posting, and assignment details can be found in Appendix B (pp. 8-9).

4. 30 % of Final Grade- Final Project (initial criteria below):

- This project will be an individually designed and self-directed extension of students' work in Puerto Rico. Possible projects include, but are not limited to: production proposals, extended unit plans, course syllabi and teaching plans, proposed community-engaged projects, and grant proposals. Along with the individual project, students will craft a point-of-view narrative (using a given template) through which they substantiate the chosen project, integrating specific experiences, practitioners, and readings that influenced the work.
- Students will meet individually with Amy as the course comes to an end, delimiting their elected final projects together, making sure that expectations are clear and needed structure is in place.
- **This project is due on Friday, Feb 6th, by 5:00 PM.** It can be turned in digitally (through NYUClasses) or in hard copy, on the door of Amy's office (35 West 4th St., 12th Floor, Room 1207).

Final grades will be assigned using New York University's published grading scale:

93-100%: A	73-77%: C
90-92%: A-	70-72%: C-
88-89%: B+	68-69%: D+
83-87%: B	63-67%: D
80-82%: B-	62% and less: F
78-79%: C+	

ACADEMIC HONESTY:

(The following language has been modified from text on the school's site.)

Students are responsible for knowing the university's standards of academic honesty, as outlined in the student handbook. While the nature of this particular course demands open discussion of ideas and opinions, all creative work and individual assignments should be original, including citations for direct quotes and/or paraphrased text in APA as needed. If this is unclear, please make a point to meet with the instructor in advance of articulated due dates.

NYU Steinhardt's school-wide approach to suspected academic dishonesty begins with dialogue between the student and professor of note. The standard penalty for cheating/plagiarism and/or any other academic violation includes: referral of the incident to program and department chairs, as well as the Associate Dean for Student Affairs; if the incident represents a repeated violation, indicates unusual circumstances, and/or concludes with a recommendation for dismissal, faculty will refer the issue to the Committee on Student Discipline for resolution. In all cases, the student maintains the right to appeal action taken in accordance with the school's Student Discipline Within the Steinhardt School (outlined in the Steinhardt School of Culture, Education, and Human Development Student's Guide).

The following is an excerpt from NYU Steinhardt's Statement on Academic Integrity:

The relationship between students and faculty is the keystone of the educational experience in The Steinhardt School of Culture, Education, and Human Development at New York University. This relationship takes an honor code for granted. Mutual trust, respect and responsibility are foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high quality scholars, but to also cultivate honorable citizens.

Academic integrity is the guiding principle for all that you do: from taking exams, making oral presentations to writing term papers. It requires that you recognize and acknowledge information

derived from others, and take credit only for ideas and work that are yours. You violate the principle of academic integrity when you:

- Cheat on an exam
- Submit the same work for two different courses without prior permission from your professors
- Receive help on a take-home examination that calls for independent work
- Plagiarize

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning and discovering knowledge, plagiarism cannot be tolerated. Plagiarism is the failure to properly assign authorship to a paper, a document, an oral presentation, a musical score and/or other materials, which are not your original work. You plagiarize when, without proper attribution, you do any of the following:

- Copy verbatim from a book, an article or other media
- Download documents from the Internet
- Purchase documents
- Report from other's oral work
- Paraphrase or restate someone else's facts, analysis and/or conclusions
- Copy directly from a classmate or allow a classmate to copy from you

The Steinhardt School Statement on Academic Integrity is consistent with the New York University Policy on Student Conduct, published in the NYU Student Guide.

For more information visit: http://steinhardt.nyu.edu/policies/academic_integrity

ACCOMMODATIONS FOR PARTICULAR NEEDS:

Participants are highly encouraged to open a dialogue with the instructor regarding particular learning, emotional, or physical needs that may influence interactions, participation, and most importantly, personal well-being, as an important goal for this course is the creation of a safe and inclusive forum for learning and communication. Disclosure of any needs or circumstances is of course optional, and all participants can expect that any communications made will be kept in confidence.

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 212 443-1000, 726 Broadway, 3rd and 4th floors. www.nyu.edu/csd.

OPEN DOOR POLICY:

If at any time participants feel unsafe or uncomfortable, please feel free to address these issues with the instructor. Making an appointment to discuss concerns in person is recommended. This can be done via text or email.

EMAIL AND NYUCLASSES:

This class has an active NYUClasses site. Here, course participants can access the syllabus, readings, key documents, and additional resources. For this reason, it is imperative that all community members have an active NYU email account and check it on a regular basis, as all course-related correspondence will be routed there.

APPENDIX A: JOURNAL ENTRIES

Process & Content: Students are responsible for journaling daily. On some days a prompt has been provided, and on some days the student has freedom to openly respond to her/his experiences (when a prompt is listed as “open response” students should feel free to note connections, observation, and/or emerging questions). Journal responses are assessed on depth of thought, rather than writing mechanics (though all writing should be legible). Only the author the course instructor will be privy to the contents of one’s journal.

JOURNAL PROMPTS ARE AS FOLLOWS:

- Jan 6: What are your goals for this trip as an artist? What are your goals for this trip as a facilitator?
- Jan 7: Open Response
- Jan 8: Open Response
- Jan 9: Open Response
- Jan 10: To what extent has your time in Puerto Rico thus far influenced your artistic trajectory?
- Jan 11: Open Response
- Jan 12: Open Response
- Jan 13: Open Response
- Jan 14: Open Response
- Jan 15: To what extent has your time in Puerto Rico influenced you as a facilitator?
- Jan 16: Open Response
- Jan 17: Open Response
- Jan 18: Open Response
- Jan 19: In what ways have you met your stated goals? Where would you like to take this work next?

Submission: Each student will be assigned a number, 1- 4. This number will correlate to specific days on which the student’s journal will be submitted to the course instructor (digitally or in hard copy). The instructor may peruse journals beginning at 10 AM on the morning of the assigned day, so a student’s journal should reflect all entries up to but not including the given date. When submitting a journal digitally, students should create a GoogleDoc and share it with the instructor at ace.cordileone@gmail.com. When submitting in hard copy, students should be sure to hand journals to either the instructor or the Program Assistant by 10 AM.

Please note: the instructor is perusing journals so as to track personal journeys alongside each student, while also troubleshooting, clarifying, and supporting each individual amidst such intensive studies. The instructor will respond to entries with minimal reflections, things to consider, and/or questions. This assignment is crafted to engage all participants in critical reflective practices; as such, it is process rather than product focused.

APPENDIX A CONTINUED: JOURNAL GROUPS & DUE DATES

GROUP 1

Katharine Birnie
Josephine Cho
Torrence Browne
Andrea Fanta
Joe Gery

GROUP 2

Alina Lakhdhir
Jamie Lerner
Bethany Moore
Makiko Shibuya
Sydney Miller
Shanae Sharon

GROUP 3

Haila VanHentenryck
Dan Walsh
Devin Weise
Christopher De La Cruz
Rachel Gubow
Yulissa Hidalgo

GROUP 4

Matt Gonzalez
Abigail Kemp
Tammy Kremer
Katelyn Miller
Courtney Smith
Alana Trabucco

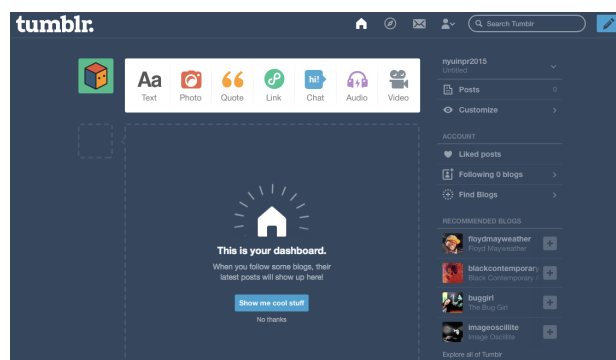
DUE DATES FOR JOURNALS ARE AS FOLLOWS:

- Tuesday, January 6: —
- Wednesday, January 7: —
- Thursday, January 8: —
- Friday, January 9: Group 1
- Saturday, January 10: Group 2
- Sunday, January 11: Group 3
- Monday, January 12: Group 4
- Tuesday, January 13: —
- Wednesday, January 14: —
- Thursday, January 15: Group 1
- Friday, January 16: Group 2
- Saturday, January 17: Group 3
- Sunday, January 18: Group 4
- Monday, January 19: —
- Tuesday, January 20: —

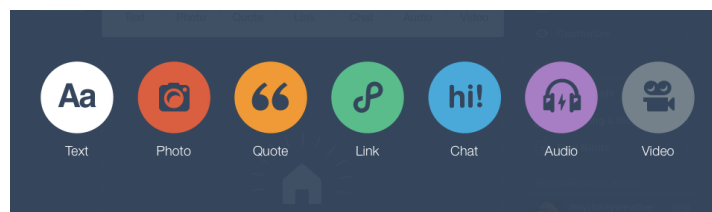
APPENDIX B: BLOG DETAILS

To Post:

- Go to our web address:
- <https://www.tumblr.com/login>
- Log in with the following information
- Email address: nyu.2015.pr@gmail.com
 - Password: oldsanjuan
- You will see this page:



- To start, click the light blue pencil in the upper right hand corner of the screen. It will lead you to this menu.



- At this point, you can elect to enter any combination of text, video, audio, photos, links, and/or quotes.
- Be sure to title the entry and include your name.
- **You can read blogs from the last two years for reference:**
 - <http://nyuedtheatre.tumblr.com/>
 - <http://nyutheatrepracticespr2013.tumblr.com>

APPENDIX B: BLOG ASSIGNMENTS (BY DAY/DATE)

- **Tuesday, January 6:** Yulissa Hidalgo
- **Wednesday, January 7:** Courtney Smith & Dan Walsh
- **Thursday, January 8:** Bethany Moore
- **Friday, January 9:** Tammy Kremer & Alana Trabucco
- **Saturday, January 10:** Joe Gery
- **Sunday, January 11:** Katharine Birnie & Andrea Fanta
- **Monday, January 12:** Haila VanHentenryck
- **Tuesday, January 13:** Shanae Sharon & Rachel Gubow
- **Wednesday, January 14:** Matt Gonzalez
- **Thursday, January 15:** Makiko Shibuya & Jamie Lerner
- **Friday, January 16:** Torrence Brown
- **Saturday, January 17:** Josephine Cho & Abigail Kemp
- **Sunday, January 18:** Devin Weise
- **Monday, January 19:** Sydney Miller & Alina Lakhdir
- **Tuesday, January 20:** Christopher De La Cruz & Katelyn Miller

ASSIGNMENT DETAILS

In contrast to the ongoing journal assignment, the individual blog post is one's formal writing for public consumption, though it clearly indicates one's point-of-view and makes meaning of personal experiences for the reading audience. As each student is assigned a day that marks a unique point in his/her journey, blog posts should feel authentic, reflective, and should be written in 1st person. There are no limits to this assignment, outside of the given time constraints. Posts that favor depth over breadth are often the most successful, especially when presented through a clear lens.

Consider the following as you write:

- Write toward a goal (or a point)
- With that goal (or point) in mind, keep it flowing
- The authorial voice should be authentic and alive (rather than academic)
- Keep the writing active and in the present tense when possible
- Tone is important as a blogger... humor, pith, and rhetorical devices are great tools
- Try to choose something interesting to you (something you are passionate about)
- Write clearly, with grammar, spelling, and punctuation in mind (use spell check)
- The ideal blog post reads in about 7 minutes (1600 words)