

# SPRING 2010 THEATRE STUDIES INTRODUCTORY COURSES (GROUP A)

## H28.0500 INTRODUCTION TO THEATRE STUDIES

4.0

This course is designed to foster students' intellectual engagement with drama and theatre by introducing them to the basic terminology and methodology used in understanding plays and performances. A range of critical perspectives are applied to a variety of plays from different periods and places; additionally, a number of contexts for theatre study are introduced, including theatre history and performance studies. Through free discussion, serious analysis, and friendly debate, students actively enter into the creative life of the Department and of the rich theatre culture that surrounds us in New York City. Regular critical reading and writing assignments will be made.

70501 / 001	MW	11:00 – 12:15 pm	Jane Malmo
70502 / 002	MW	11:00 – 12:15 pm	Ted Ziter
70503 / 003	MW	12:30 – 1:45 pm	Ted Ziter
70504 / 004	MW	12:30 – 1:45 pm	Debra Levine
70505 / 005	MW	3:30 – 4:45 pm	Saviana Stanescu
70506 / 006	MW	11:00 – 12:15 pm	Garrett Eisler
70507 / 007	MW	2:00 – 3:15 pm	Chris Mills

## H28.0510 INTRODUCTION TO THEATRICAL PRODUCTION

4.0

70510 / 001 M 11:00-12:15 PM

Jeffrey Eric Jenkins

This course meets twice a week, once in a large lecture session devoted to richly illustrated presentations on topics in the history of stage practice (including theatre architecture, stage structure, costume, scenery and lighting design, theatre technology, and contemporaneous cultural and art history), and the second time in smaller seminars which provide introductory training to various aspects of current production and theatre technology. Interested students can receive focused training in stage management, lighting, scenery and costuming. All students participate in production work.

### Seminars:

70511 / 002	W	11:00-12:15	STAFF
70512 / 003	W	11:00-12:15	STAFF
70513 / 004	W	11:00-12:15	STAFF
70514 / 005	W	11:00-12:15	STAFF
70515 / 006	W	11:00-12:15	STAFF
>70516 / 007	W	2:00-3:15	CARRIE MECONIS
<i>Special focus: Stage Management - for Technical Production Track students ONLY. Please see Gretchen Souerwine, Room 305, for an access code.</i>			
>70517 / 008	W	2:00-3:15	GARY BROWN
<i>Special focus: Lighting. Sign up at the first ITP general seminar on Wednesday, January 20.</i>			
>70518 / 009	W	2:00-3:15	PAUL OLMER
<i>Special focus: Scenery. Sign up at the first ITP general seminar on Wednesday, January 20.</i>			
>70519 / 010	W	2:00-3:15	THERESE BRUCK
<i>Special focus: Costuming. Sign up at the first ITP general seminar on Wednesday, January 20.</i>			



**H28.0622 POLITICAL THEATRE: TRANSNATIONAL PERFORMANCES OF SHOCK AND RESISTANCE** **4.0**  
 75685 T 12:30 – 3:15 Debra Levine

*Question: What should artists do now?*

*Answer: In a society that works and enriches itself by means of organized hallucination, be less devoted to creating new forms of hallucination. And more devoted to piercing through the hallucinations that nowadays pass for reality.*

This course will explore two kinds of interrelated political performances – government performances of terror and torture, and theatre and performances that deconstruct and resist those political practices. We will analyze the documentary performance genre created in the US and Great Britain interrogating the government’s portrayal of the events at Guantanamo and Iraq, look at theatrical spectacles that stage narratives of asylum seekers and consider community-based performances staged by students working with current detainees at the Elizabeth New Jersey immigration detention center. We will read accounts of healing rituals performed after terrorist bombings in Indonesia, investigate Augusto Boal’s use of theatre as an empowerment tool to overcome internalized modes of social oppression, examine how artist/activists publicly stage social memory Argentina, Brazil and Peru to recover what had been repressed through tactics of shock and torture during the military dictatorships and martial law and consider “progressive” performances that employ shock tactics in order to designate the links between capitalism and violence. These examples will be read as a response to the Zapatista Army of National Liberation’s performative call for a hope that functions as “a weapon and a shield,” utilizing performance to probe and resist “the world crime know as “Neoliberalism” using cultural production as a means to “struggle for human values of democracy, liberty and justice.”

**H28.0623 FEMINISM AND PERFORMANCE** **4.0**  
 70528 TR 2:00 – 3:15 Gwendolyn Alker

This class will question if feminism is still relevant for theatre studies, demonstrate how feminist theory has shaped the theatre, and investigate possible points of connection in the past and present moments. Within these endeavors, we will interrogate the shift between theatre and performance, between textuality and embodiment, and between theory and practice. We will focus on key issues such as the historical prostitutionalization of women performers, the complex definitions of various types of feminisms, challenges posed by feminists of color such as the relevance of the body, and being in a “post feminist moment.” The class will dialectically engage the perils of performance for women, as well as the potential for empowerment through feminist theatre. Please note that this is a theory laden class. Students should enter with an interest in reading rich and challenging theoretical texts. Also note that this is a class focused on feminist theory; as such, gender studies will be relevant but will not be the central epistemology.

**H28.0625 COMMUNITY-BASED THEATRE: INTERCULTURAL COLLABORATIONS WITH LOCAL TEENS** **4.0**  
 70529 R 9:30 – 12:15 Martha Bowers

This course looks at the intersection of performance and pedagogy by bringing together NYU students and a variety of public high school students from diverse backgrounds. We will think and talk about how culture and identity are both influencing and influenced by the matrix of social forces operating in society and how these forces are at play in educational institutions. We will explore performance as a vehicle for investigating issues of culture and identity - a means of embodying our critique of self and society.

Recognizing that theatrical practices can be of value in a variety of contexts, NYU students will visit local schools and use their arts-based skills to assist students both in their learning, English acquisition, preparation for college and in developing original performance work for in- class presentations and school festivals. NYU students will learn about community arts theory and train in applying variety of techniques using movement, creative writing, music, and theatre to engage with youth. Thursday class will be spent training, discussing readings and planning our work at the various schools. NYU student teams will be assigned to teachers and/or to special programs in local high schools and will be expected to spend at least 2 ½ hrs a week working at assigned sites . The course will conclude with NYU students developing original performance work to be presented at school sites that responds to the contexts of their internships.

**IMPORTANT:** *Students taking this course should look carefully at their schedules to make sure they have time Tuesday mornings between 8:30 am and 12:00 noon to schedule their internships or should contact the Instructor to discuss schedule before registering. (Allow at least 45 min. travel time to and from sites. Internships will run for 4-6 weeks (February -March). Questions: Contact Instructor-Martha Bowers at mb155@nyu.edu.*

**H28.0634 INTERARTISTIC GENRES: MEDIA ON THE STAGE** **4.0**  
 76300 / 001 T 12:30 – 3:15 Kay Matschullat



This class will give Drama students a survey of the use of media in theater. We will start with the use of mask in Greek performance as an early non-digital means of extension of character and magnification of theatrical experience for the viewer. We will then jump to the turn of the 20th century and scan that century for the use of digital media, both visual and audio, to enhance, to magnify and to deconstruct dramatic expression. Innovations of Irwin Piscator, Bertolt Brecht, and the American avant garde will be studied closely. Finally, 21st century performances by Robert Lepage, Cynthia Hopkins and the Wooster Group will be studied in some detail. Attention will be given to the kinds of technology employed and the current explosion of media on the stage. The curriculum is designed to give students a knowledge of what has been done and what’s possible as a way to empower the theater artist in the face of New Media and to expand the role of the actor in the new reality!

**H28.0634 INTERARTISTIC GENRES: ART, TECHNOLOGY AND INVENTION: RE-INVENTIONS OF LOVE**  **4.0**  
 76879 / 002 T 2:00 – 3:15  
 R 2:00 – 4:45  
 Ruben Polendo

*Additional class time on Thursdays is needed for screenings.*

This section of Art, Technology and Invention will explore how the mythology, poetics, imagery and even emotion associated with romantic love have varied dramatically over time and in different cultures. Spanning several millennia and many continents, our material will challenge us to think about gender, family, biology and faith as manifestations of an attempt to reconcile human needs and desires. We will work with ancient texts like the Ramayana, the Upanishads and the Song of Songs, the poetry of Kalidasa, Rumi, and Neruda, plays by Zeami, Euripides, Shakespeare, Lorca, Tennessee Williams and Sarah Kane, the music of PJ Harvey, Antony & The Johnsons and Thom Yorke, the photography of Cindy Sherman and the films of David Lynch. Responding to artistic distillations of this rich subject with embodied imagination and curiosity, we will move towards creating our own authentic theatrical articulations and inventions, employing a range of artistic forms, including creative writing, physical improvisations, ensemble performance, and photography.

**H28.0636 DRAMATURGY: INTRODUCTION TO DRAMATURGY** **4.0**  
 70533 T 3:30 – 6:10  
 Susan Jonas

*This is a fragrance-free class due to the instructor's extreme chemical intolerance.*

This course introduces students to the history and contemporary practice of dramaturgy. Moreover, through hands-on projects students develop dramaturgical skills, as they consider a play within a variety of contexts. Assignments might include, among others: developing a production history of a play; creating a “devised” script from non-dramatic materials; adapting a classic; writing a study-guide and program notes; planning and pitching a season; selecting a translation; providing useable research for collaborators. The class culminates in the comprehensive and in-depth examination of a single play chosen by each student, and the development of a meaningful proposal for its production. This course encourages students to think more expansively about plays and production. Dramaturgical skills are excellent tools for directors, designers, performers, writers as well as dramaturgs.

**H28.0656 HISTORY OF SCENE DESIGN: FROM THE RENAISSANCE TO THE PRESENT**  **4.0**  
 76913 T 2:00 – 4:45  
 Ana Martinez

Since the rediscovery of Vitruvius' treatise on Roman architecture and the development of perspective by the Florentine School during the Italian Renaissance, western set design (or scenography) has changed alongside theatrical practices, building systems, and technology. Such developments have altered the way theatrical space has been conceived, i.e. as illustrative, representational, and conceptual. This course covers the history of scenic design in the European tradition from the Italian Renaissance to the present. Within each historical period we will trace the connections and influences outside the continent; for example, how baroque design practices traveled and were adapted in the Americas or how the modern movement was interpreted and adopted in the US. The primary goal of the course is to familiarize you with the work of various designers, artistic movements, and historical styles as well as to provide analytical tools for a critical understanding of scene design.

**H28.0661 TOPICS IN MUSICAL THEATRE: AMERICA IN THE 1940S** **4.0**  
 70536 TR 9:30 – 10:45  
 Steve Nelson

*Prerequisite: Musical Theatre (H95.1922 or H28.0631) or permission of the Instructor. Topics in Musical Theatre is NOT repeatable.*

What do Oklahoma!, Annie Get Your Gun, Brigadoon and South Pacific have to do with World War II, the suburbs, Harry Truman and the Cold War? This course details the shows, practitioners and overall state of the Broadway Musical as it moved from the girls and gags shows of the late 1930s to the heyday of Rodgers and Hammerstein by 1950. How did the momentous changes of the 1940s alter musical theatre and its place in society? In addition to analyzing specific productions, the course will rely on documentary footage, historical accounts and various artifacts of the decade to look at how world events, pop music, film and the emergence of a global popular culture influenced musicals and their audiences.

**THE FOLLOWING COURSES ARE DESIGNATED PRACTICUMS.  
 STUDENTS MAY TAKE TWO PRACTICUMS FOR THEATRE STUDIES CREDIT.  
 ADDITIONAL PRACTICUMS WILL COUNT AS ELECTIVE CREDIT.**

**H28.0671 ACTOR TEACHER PRACTICUM** **4.0**  
 70540 R 11:00 – 1:45  
 Dale Byam

This course investigates the circumstances and resources that bring the actor to the place of instruction. Students develop skills in Theatre in Education (TIE), Drama in Education (DIE), and popular theatre. Students have the opportunity to do field work in selected public schools. The course culminates with students' presentations of a performance project.


**H95.1040 PLAYWRITING PRACTICUM** **4.0**  
 71417 / 001 R 9:30 – 11:55  
 71418 / 002 R 9:30 - 11:55  
 71419 / 003 T 3:30 – 5:55  
 Sponsored by Open Arts Curriculum  
 Tisch Special Programs

An introductory course on the basic techniques employed in writing a play. Class includes discussion of samples of the students' work in addition to discussion of theory and various theatrical exercises. Students will read selected plays to enhance discussions of structuring a dramatic piece of writing. We will address actors writing material for themselves and focus on character and dialogue. Scene work, outlining, and the completion of a first draft of a one-act play. Course counts as Theatre Studies B for Drama students. Playwriting courses are **not** repeatable for Theatre Studies credit.



**H28.0718 MAJOR PLAYWRIGHTS: EUGENE O'NEILL** **4.0**  
70546 / 001 R 9:30 – 12:15 Joe E. Jeffreys

The life, work, and impact of Nobel and Pulitzer Prize winning American playwright Eugene O'Neill (1888-1953) forms the core investigation of this class. One of the first American dramatist to introduce aspects of realism, O'Neill wrote in a variety of experimental styles and this class plumbs his better known and more obscure one act and full length plays, from Bound East for Cardiff and The Hairy Ape to Long Day's Journey Into Night and More Stately Mansions, to identify his works' major themes, structural and theatrical devices. Critical readings will bolster this understanding and locate the works and playwright in both their and our historical/cultural periods. O'Neill's relationship with NYC and the immediate Washington Square Park area will be highlighted.

**H28.0718 MAJOR PLAYWRIGHTS: BERTOLT BRECHT** **4.0**  
76301 / 002 TR 12:30 – 1:45  Cobina Gillitt

This course will cover the major works and theories of German-born Bertolt Brecht (1898-1956), playwright, director and drama theorist. It will also explore the profound impact Brecht's theories have had on theatrical practice (playwriting, directing, acting, design) around the world over the past fifty years. Students will gain an understanding of Brecht's Lehrstücke and Epic Theatre models and key theatrical concepts, such as Verfremdungseffekt and Gestus, by investigating the political, cultural and aesthetic conditions to which Brecht was responding in his plays and theoretical writings. Plays covered will include Man is Man, The Threepenny Opera, Life of Galileo, Mother Courage and Her Children, The Good Person of Szechuan, and The Caucasian Chalk Circle. This course will also consider Brecht's legacy on theatrical practice around the world by looking at the work of Augusto Boal, Heiner Muller, Peter Brook, Tony Kushner, Caryl Churchill, Nano Riantiarno and others. Trips to local productions will be arranged as applicable. Over the course of the semester, students will do in-depth research on related topics culminating in a group presentation and final research paper.

**H28.0719 RUSSIAN THEATRE: THE AGE OF THE DIRECTOR** **4.0**  
70549 M 9:30 – 12:15 Dmitry Troyanovsky

Great directors, whose philosophies and styles widely differed, defined the history of 20th century Russian and Soviet theatre. In this course, we will examine various directors and their styles, as well as the spiritual, ideological and artistic forces that shaped their visions. By looking at these artists, we will attempt to understand why theatre took on such unprecedented cultural importance to the life of the nation. Also, we will discuss unresolved debates that are prompted by the subjects of our study: Should the director be an uncompromising auteur or a generous collaborator? Is the director's highly personal vision more important than the playwright's intentions? Should theatre play an active social role or turn inward, concentrating on the mysteries of the human soul? Directors whose work we will be examining include: Stanislavsky, Meyerhold, Tairov, Vakhtangov, Efros, Lyubimov, Efremov, Tovstonogov, Dodin, Vassiliev, Ginkas, and Nekrosius. Course work will consist of reading, written assignments and in-class presentations.

**H28.0723 HISTORY OF U.S. THEATRE** **4.0**  
70551 M 2:00 – 4:45 Jeffrey Eric Jenkins

This course is a historical examination of Colonial and United States theatre as an important social institution whose complexity was determined by the nation's economic and social evolution. Emphasis is placed on the social and political contexts within which US theatre developed from embattled colonial diversion to mass entertainment to art form. We will also examine how these developments influenced and were influenced by the business and commercial aspects of US theatre.

**H28.0731 THE AVANT-GARDE** **4.0**  
70552 TR 2:00 – 3:15 Nikki Cesare

In this course we will chronicle the development of the historical avant-garde from the late nineteenth to mid-twentieth centuries, with a gesture toward the avant-garde's ongoing development in the late twentieth and early twenty-first centuries. We will approach the major avant-garde movements, including European Symbolism, Expressionism, Futurism, Surrealism, Dada, the Bauhaus, and Constructivism, as systematic means devised by avant-garde artists to reexamine and redefine the possibilities of theatre. We will also engage multicultural formations of the avant-garde, considering works from outside Europe and the US and interrogating what James Harding problematizes as the notion of the "cutting edge." We will also critically engage the theoretical underpinnings of the avant-garde as we consider its relation to modernism—including the semantic origins of avant-garde in French military terminology—and, subsequently, postmodernism. Taking note of simultaneous developments in visual art, dance, music, and cinema to reflect their impact on and by theatre, we will also place artistic innovation within a broader sociopolitical and cultural context, including the Industrial Revolution, shifts in political and psychological ideologies, and the long-term effects of globalization on artistic production and reception. Throughout our study, we will ask ourselves: What comprises the "avant-garde" and does it still exist?; What is our relation, as students, performers, writers, and directors, to the historical avant-garde?; and How do the works of the historical avant-garde affect our engagement with contemporary theatre and performance today?

**H28.0732 THEATRICAL GENRES: FREUD AND LACAN 4.0**  
 70553 / 001 TR 11:00 – 12:15 Jane Malmo

The influence of Freud is so compelling that, in a sense, we are all Freudians, whether we know it or not. This is a course about knowing it. More precisely, this is a course about knowing what it means to think psychoanalytically about theatre – first according to Freud, and then according to Jacques Lacan, the controversial French analyst and philosopher who led a “return to Freud” from 1960 until he died in 1981. We will begin with Freud’s discovery of the “talking cure” and the rigorous analytic practice that it entails. Through *The Interpretation of Dreams*, we will follow him down what he called the Royal Road to the Unconscious – to that turbulent “other scene” where we stage our true desires and where trauma, repression, and sublimation give rise to Freud’s other major discoveries: Id, ego, superego; slips of the tongue; the uncanny and the source of artistic inspiration; sexuality and all its conundrums; mourning and melancholia. When we turn to Lacan, our focus will be on his concepts of the Imaginary, Symbolic, and Real; his major contribution of “the mirror drama”; and several of his more enigmatic statements, such as “There is no such thing as the sexual relation,” and his declaration that the ethics of psychoanalysis turns on not giving way on your desire (“Ne ceder sur ton desir”). Along the way, we will revisit the classic works of drama that have influenced psychoanalytic thinking. But we will also read more recent works, such as *A Number*, by Caryl Churchill, and *Psychosis 4.48*, by Sarah Kane. Reading Freud and Lacan’s work will require an open, concentrating mind and the patience to digest complex, poetic language and some potentially disturbing ideas.

**H28.0732 THEATRICAL GENRES: ACTING MEDIEVAL LITERATURE 4.0**  
 70554 / 003 TR 11:00 – 12:15 E.B. Vitz

*This course is sponsored by the French department and cross-listed with Drama. Drama students must register under the H28 course number.*

This course has two purposes. It will serve as an introduction to medieval literature, with some concentration on the French tradition. Secondly, it will present medieval literature as a set of springboards to performance rather than as a series of “books” to be read. Thus we will approach this literature as works that were acted out, sung, narrated from memory as part of a storytelling tradition. This, then, will be a strongly performance-oriented course. We will do research on medieval performance: on the work of minstrels, jongleurs, mimes, fools, actors, acrobats, singers, instrumentalists, and the like. We will look at the contexts in which performances were done, and examine the range of their social, religious, and aesthetic functions. We will view recent video reconstructions of medieval performances, listen to relevant recordings, and hear a guest lecture or two. Students will be invited to draw on their dramatic and musical skills and interests. Works to be studied / performed include songs of the Troubadours and Trouveres; *The Song of Roland*; Chretien de Troyes’s romance, *Yvain*; *Lais* by Marie de France; *Aucassin and Nicolette*; some “fabliaux;” *Our Lady’s Juggler* and other religious stories; *Sir Gawain and the Green Knight*; and plays from the York Cycle of Mystery Plays.

**H28.0733 THEORIES OF THE THEATRE: SPECTACULAR PERFORMANCE 4.0**  
 76387 R 2:00 – 4:45 Steven Luber



Even though Aristotle relegated “spectacle” to the least important element in tragedy, spectacle has been an integral part of performance since antiquity. This course will examine a wide range of theories and practices throughout history that discuss the role of spectacle in performance, evolving from mechanical devices such as the *deus ex machina* to contemporary ideas of multimedia alongside plays, theoretical writings, and manifestos. What role does technology play in dramatic theory and performance? How does spectacle affect the design and reception of performance? What effect does it have on the actor? Readings will include texts by and about Aristotle, Leonardo da Vinci, Giacomo Torelli, Zeami, Philip James de Louthembourg, Louis Daguerre, Heinrich von Kleist, Richard Wagner, Steele MacKaye, Adolphe Appia, Gordon Craig, F.T. Marinetti, Vsevolod Meyerhold, Bertolt Brecht, and Josef Svoboda. Performances will include everything from Greek tragedy to the contemporary musical, melodrama to the rock concert.

**H28.0744 THEATRE IN ASIA: CHINESE THEATRE 4.0**  
 70555 R 9:30 – 12:15 Faye Fei

This course is an introduction to Chinese theatre and performance. Our study of the forms and contents of Chinese theatre will be informed by a good understanding of China’s cultural history. We will first concentrate on the traditional theatre, xiqu, exploring the social values and artistic principles embodied in its characters, structures, themes, genres, styles of performance. Then we will focus on the modern theatre, particularly the development of spoken drama, huaju, in China’s modernization process. When appropriate and available, performance recordings will be shown.

**H28.0748 THEATRE IN LATIN AMERICA 4.0**  
 75687 TBA TBA

This course serves as an introduction to theater and performance in contemporary Latin America. Through plays, critical texts, and performance documentation, we will explore the ways in which Latin American theater practitioners intervene in the social scenarios in which they live. After a brief survey on the role of performance before and after the conquest of America (15<sup>th</sup> century), we will analyze theatre practice in the 20<sup>th</sup> century, specifically in the context of the social and cultural revolution of the 1960s and the subsequent development of a political, experimental, community-based Latin American theater. Issues of collective creation, the embodiment of atrocity and utopia, the relationship between the acting body and performing objects, strategies of self-affirmation in contemporary indigenous performance, ‘stagings’ of Afro-Caribbean syncretism, queer performance and satirical cabaret, and the relationship between theater and memory will be covered through the study of theater practices and creative methods of outstanding Latin American theater artists. Finally, we will analyze cultural border-crossing informed by the experience of diaspora and exile, and the new forms of collective and experimental theater in the region. The course presents a variety of materials in written form (plays, essays, and theater manifestos) as well as extensive video documentation (comprised in the groundbreaking Hemispheric Institute Digital Video Library) and online resources. Students will be asked to engage oral, written and performance assignments to exercise a multifaceted approach to research through practice and critical thinking.

H28.0801

**HONORS SEMINAR: ANIMALS, DEVILS AND KINGS  
CARNIVAL AND MASQUERADE PERFORMANCE**

4.0

>70556

T

2:00 – 4:45

Karmenlara Ely Seidman

*Application required. For information, please see the Honors Program pages that follow.*

What is it like to “Play Mas?” This course dives into the conflicts and fantasies of exploring the masked and transformed body in popular Pre-Lenten festivals, and other grotesque masquerade performances around the ancient and contemporary world. Focusing primarily on European, Native American, West African and Afro-Caribbean cultural sites, we will begin by looking at practices and performances that in recurring ways bring us back to the primacy of the face, the skin, and the moving body as a nexus of power, memory and desire on a global stage. Carnival studies include analysis of masquerade costumes, music and dance traditions, and special attention to ways remembers circum-Atlantic history through festival. While I have chosen to look at the performances local to these specific cultural areas, we must realize masking is a historically rich and culturally expansive phenomenon, a deep part of performance and cultural practice also across Asia, throughout the Pacific and beyond. We will challenge the premises of history, cultural studies, and theater in the acts of “looking” at revolutionary and volatile bodies- as we simultaneously learn from and discuss their arts. It will be a delicate ethical and aesthetic practice of our own. Because of the anxious proximity of masquerade to desire, the body and sexuality, we will consider a range of questions and concepts about identity and freedoms both private and public. This course is comprised of individual and group work, and is informed by your participation as experienced spectators, performers and artists. You will also be asked to work in groups in order to present and discuss topics from the reading, which will emphasize historical and theoretical material. You will also complete a final project comprised of both a written essay and possibly a creative design/performance component. We will look at video, listen to sounds, and browse images to supplement the reading and lecture material. We will read history and descriptive texts from within Carnival traditions, contemporary performance theory that addresses the nature of character and masquerade in everyday life, and develop a vocabulary unique to Carnival studies that help us “think with” concepts like the grotesque, abjection, allegory and travesty. Authors Franz Fanon, M. Foucault, M. Bakhtin, Samuel Kinser, Sadiya Hartman, Errol Hill, Milla Riggio, Paul Gilroy, E. Tseelon, Barbara Browning, Stallybrass & White, and Elias Canetti will be read, in addition to rarer local texts from the different traditions. Class discussion and interaction is a key aspect of developing our understanding of how masquerade makes unusual, breathtaking and even disturbing things happen. Ongoing honors theses are invited into the discussion and writing process, in a way that advances the theory of the course within the context of individual research topics and allows students to continue their independent work. And yes, as part of our final research projects, we may create expressive versions our own ‘masques’.

# THE HONORS PROGRAM IN THEATRE STUDIES

*A program of rigorous academic studies for advanced students (Sophomores, Juniors and Seniors) who want to hone their skills in critical thinking, research, writing, and oral presentation. The small class size of the seminars and the individualized instruction and independent work of the Thesis make the Honors program an excellent opportunity to gain skills of the kind required in graduate school in all academic disciplines.*

The Honors Program in Theatre Studies consists of three courses:  
two Honors Seminars and one Honors Thesis.

Please note: Although all interested students may take one or two Honors Seminars, only those students who complete two Honors Seminars and write an Honors Thesis – with a grade of B+ or better -- can designate “Honors Certificate” on their resumes. The student must be registered for 3 complete semesters (2 semesters of the Seminar; 1 semester of the Thesis).

## **THE HONORS SEMINAR -- 4 points (H28.0801)**

Strict priority will be given to applicants from within TSOA Drama who apply with 48 credits or more by the deadline. All other applicants including interested Drama students with less than 48 credits, advanced students from other departments, and students who would otherwise be priority students who miss the application deadline will be evaluated on an “as seats open up basis” after initial decisions are made.

The Honors Seminar will focus each semester on a different topic in dramatic literature, theatre history or performance studies. Each seminar will emphasize critical and research skills, and will require oral presentations on ongoing projects. All seminars will require a substantial amount of reading (including theory and criticism) and writing. Occasionally, a seminar may be offered within a Capstone course.

Note: If a student is currently studying abroad and wants to submit an application to be considered for the following semester’s Honors seminar, she/he can either submit an essay prior to departing from the USA or submit an essay on-line by the deadline. All students are subject to the same deadlines – no exceptions.

*Honors Seminars will count as Theatre Studies C or Elective points.*

## **THE HONORS THESIS -- 4 points (H28.0802)**

The Honors Thesis is a substantial piece of original research and critical writing (30-40 pages of text; not including endnotes and bibliography). The thesis that receives credit during a fall semester is due no later than December 10, a spring semester thesis is due no later than April 25.

To write a Thesis, a student must have completed two Seminars with grades of B+ or better in both, and must also have successfully proposed a thesis proposal to her/his perspective full-time faculty mentor prior to registering for thesis credits. No student is exempt from this procedural requirement. A thesis can be co-mentored (that is, one of the mentors can be a faculty member in another NYU department), but this option must be approved by the Department of Drama faculty mentor.

*The Honors Thesis will count as Theatre Studies C or Elective points.*

For general information, please contact Professor Robert Vorlicky,  
Coordinator of the Honors Program, rhv1@nyu.edu.

## **HONORS SEMINAR APPLICATION INFORMATION**

In Spring 2010 we are offering :

### ***Animals, Devils and Kings: Carnival & Masquerade Performance***

with Professor Karmenlara Ely Seidman

Enrollment in an Honors Seminar is limited to 15 students. Strict priority will be given to applicants from within TSOA Drama who apply with 48 credits or more by the deadline. All other applicants including interested Drama students with less than 48 credits, advanced students from other departments, and students who would otherwise be priority students who miss the application deadline will be evaluated on an “as seats open up basis” after initial decisions are made. We want to select students who are committed to meeting the demands of the seminar and who will bring to our meetings a variety of interests and questions. To help us meet this goal, please take the following steps:

1. Please submit one copy of a substantial essay you have written for another course. The essay should exemplify your best critical writing and your ability to think analytically. **A typed cover sheet to the essay will serve as your “application form.” Please include the following information: Name, Student ID, number of points completed by December 2009, local telephone number and e-mail address.** The Honors Committee reserves the right to ask you to submit additional written work.
2. To apply, submit your cover sheet and essay by **Friday, November 13** to Karmenlara Seidman’s mailbox on the 3<sup>rd</sup> floor of the Department of Drama. If you need an extension, please inquire.
3. If you have questions about the seminar, please contact Professor Seidman at [karmenlara@nyu.edu](mailto:karmenlara@nyu.edu).
4. Students will be notified as soon as possible. If there is a delay and if your registration date comes up before you hear, it is strongly recommended that you register for an alternative 4-point class. Note: Students who submit an *Honors Thesis* proposal to their mentor should also register for an alternative 4-point class. Once admitted to the Honors Seminar (or Thesis), the alternative can be dropped.
5. Students who have completed one previous Honors Seminar with a grade of B+ or better can elect to take a second seminar. You are considered *automatic admits* to the class; but you still must submit a cover sheet (see # 1 above) to Jackie Allen (Room 305A) by **Friday, November 13** to get an access code.





**H28.0144 STAGE COMBAT IV 2.0**  
 70423 TR 3:00 – 5:00 David Brimmer  
*Prerequisite: Stage Combat I*  
 The study of rapier and dagger: basic safety techniques, footwork, and various double-fence drills, culminating in a skills proficiency test in rapier and dagger with the SAFD.

**H28.0145 ACCENTS AND DIALECTS I 2.0**  
 70424 / 001 T 11:00 – 1:00 John Van Wyden  
 For students who feel that they have a sufficient background in speech and the IPA before addressing the demands of applying this knowledge to the study of accents and dialects. The focus of the class will then be on the dialects of the British Isles.

**H28.0145 ACCENTS AND DIALECTS II 2.0**  
 70425 / 002 T 1:15 – 3:15 John Van Wyden  
 A comprehensive look at European accents - French, German, Italian, Russian, West Indian, and American dialects like Southern and New York. Knowledge of the IPA is essential.

**H28.0146 WORKSHOP IN SHAKESPEAREAN VERSE 2.0**  
 70428 R 1:00 – 3:00 Louis Scheeder  
 The course concentrates on the text of Shakespeare's plays and how to use the text as a guide for the actor to achieve the character's intentions. Emphasis is placed on analysis of the verse, how to speak it, and how to use it to create character. Students prepare monologues, soliloquies, set speeches, and sonnets for presentation in class.

**MUSICAL THEATRE TECHNIQUE**

*Classes held at the Collaborative Arts Project (CAP 21), 18 West 18th Street.*

**H28.0151 BALLET 2.0**  
 70435 TR 12:30 – 2:00 Staff

**H28.0152 JAZZ**  
 70436 TR 12:30 – 2:00 Staff

**H28.0171 PREPARING FOR THE PROFESSION 2.0**  
 70439 T 3:30 – 5:30 Arnold Mungiola  
*For Seniors and Juniors only.*

Designed to teach actors an approach to their lives, work and careers which will provide them with their best chance to prosper as working artists, the course is largely participatory. Led by an established working professional, the primary focus of the course is the demystification of the business of acting, as well as show business in general, by approaching these from practical, psychological, political, economic and strategic points of view. Developing a truer understanding of both the creative values and the business side of acting and auditioning, students enhance their knowledge of how to get these two aspects to work together to advance themselves both personally and professionally. Some of the areas covered include: auditions; self-awareness; industry standards; agents, managers and casting directors; pictures and résumés; mailings, follow-up and self-promotion; unions; support publications and organizations; regional theatre; and goal setting. Guest lecturers from the profession. Attendance, writing, research, presentations and auditions required.

**H28.0182 COSTUME PERIOD STYLE II: 2.0**  
 70441 T 10:00 – 12:00 Kitty Leech  
**Successful completion of BOTH Costume Period Style I (offered each fall) and Costume Period Style II (offered each spring) qualifies as satisfying a Theatre Studies C requirement.**

Have you ever considered what you would wear to greet an armada? Did Queen Elizabeth I really wear an iron corset? What was Louis XIV hiding under that big wig of his? Why is it rumored that Napoleon Bonaparte had buttons put on the cuffs of his regiment's uniforms, and what did the forensics department of the NYPD find in the pockets of his last coat when they examined it in 1989? These and other burning questions are answered as we continue our way through the closets of history. In class we discuss the Western European periods most likely to be encountered in the theatre today, including a glimpse of nineteenth century Russia. We examine how actual clothing is translated into costume for the modern stage. Finally, we examine the relationship of freedom or restrictiveness in dress to each period discussed. Appropriate (or scandalous) clothing is provided each week, so that students can discover the excesses and eccentricities of our ancestors for themselves. Field trips to exhibitions of clothing and other artifacts.

**H28.0195 TOPICS IN TECHNICAL THEATRE: TECHNICAL DIRECTION 2.0**  
 >70445 T 2:00 – 3:15 Paul Olmer  
*Contact the Instructor for Permission and an Access Code.*

This course is intended to familiarize students with the managerial and technical responsibilities normally associated with the position of Technical Director. It is intended for students who have some hands-on experience in scenic construction, knowledge of basic stagecraft technique, and a familiarity with basic hand or computer drafting. Over the semester, students in this class will be charged to resolve issues of human resources, budgeting, scheduling, materials, and scenic construction technique. The class will heavily emphasize the importance of the layout and equipment of the physical plant of the scenery shop as well as shop and theater safety. No textbook is required for this class but there will be weekly handouts and reading assignments. Also, students will be given assignments each week charging them to consider questions of organization, layout, and efficiency from a managerial as well as technical point of view. The class will culminate in the preparation of time and cost estimates, schedules and working drawings for a medium sized production. Please note that this class will not involve any hands-on scenic construction.

**H28.0190 TECHNICAL THEATRE PRACTICUM 2.0**  
 >70444 Days & Times TBA Chris Jaehning  
*See Carrie Meconis for an access code.*

Recognition of work performed on Mainstage Productions. Specifically for running crew members and stage managers whose participation on productions exceeds normal crew hours. Repeatable for credit.



## THE MINOR IN APPLIED THEATRE

The *Minor in Applied Theatre* reflects the growing recognition among professionals in a range of fields that theatrical techniques and practices have wide and vital applications in fields outside of the theatre as traditionally conceived, including education, medicine, therapy, political activism, community work, and social services.

The *Minor in Applied Theatre* offers interested students, both theatre specialists and non-specialists, the opportunity to learn how performance has been and can be a vital adjunct to non-theatrical professions and cultural practices.

The Minor consists of a minimum of sixteen credits, twelve of which must be from a list of designated Department of Drama courses, all of which address theatrical practices in broadly cultural contexts in which group sources and meanings are privileged.

Spring 2010 Theatre Studies offerings towards the Minor include:

- H28. 0625 *Community-Based Theatre: Intercultural Collaborations with Teens***
- H28. 0671 *Actor Teacher Practicum***
- H28. 0491 *Internship in Applied Theatre***
- H28. 0122 *Performance Composition: Books Cook***

The fourth course, on a related subject, may be from another department (from Tisch or from another school of New York University). Some of these courses simultaneously fulfill liberal arts credits. Please present the course syllabus to the Director of Theatre Studies, Ted Ziter, for assessment.

Finally, students need to do an Internship in Applied Theatre in order to earn the Minor. This can take place in various ways: through Urban Ensemble or any other course with a comparable internship component; or through the Applied Theatre Internship, which is overseen by Rosemary Quinn. [2-4 credits.]

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To Minor in Applied Theatre, please fill out the declaration form available online or from your advisor.