

[Emilie Clark, Faculty in Visual Arts](#)

FALL 2017 -- NYAP 391 NY Arts Program Seminar

Art Worlds of New York: Critical Thinking in Contemporary Art:

New York is made up of many art worlds—both independent and symbiotic. Some of these are formed by identification with a particular medium, others by the rejection or celebration of activism, theory, or popular culture, and still others through affiliation with an art institution like the Whitney ISP, Skowhegan, the MacDowell Colony or a particular graduate program. At one time the divisions among exhibition spaces (for profit, non-profit, and “alternative”) might have provided an overview of how these various worlds interacted. But now the relationships both among the various art worlds and between artists and institutions are much more fluid and complex. Unlike many other professions, there is not one dominant path in art making. In fact, one of the beauties of being an artist is that, to some degree, one can construct one’s own path. This freedom is also what can be most terrifying to artists.

In this seminar we will consider case studies of how artists have constructed their art lives, both in the recent past and now—their communities and networks, and how these relate to the existing institutions of the art world(s). This semester we will do this by visiting a selected group of museum exhibitions that speak to collaboration, deviance and alternative group formations to understand trans-historical and broader context. We will also visit Chelsea and the Lower East Side contemporary galleries—and compare their dominant characterizations with the concrete experiences of artists who exhibit there. Students will be expected to keep a journal, documenting and analyzing their experience of our visits. Course work will involve trans-historical readings that reference artist communities, collaboration, and correspondence. Students will begin forming a critical and conceptual foundation for their own studio/creative and writing practice.

We will do this by: completing required reading, attending exhibitions and meeting artists, curators and critics.

[Jake Leckie, Faculty in Music, Media and Dance](#)

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Principals of Music and Sound in Modern Media Arts

In order to understand our humanity through our musicality, we will examine how music happens in a variety of contexts, specifically in New York City. Music often plays a supporting role in modern dance, opera, ballet, film, drama, comedy, theatre, animation, and religion. It plays a central role in a musical performance, but there are all sorts of social and economic influences surrounding it. Students will engage in technical exercises and projects to improve their audio-science and sound organization tool-kits, and in creative practices using improvisation as a means of expression as well as a work-process. Topics include acoustics, recording technology and music composition with a focus on critical listening, improvisation, and the cultural contexts of music and sound design styles. Students will engage in

interdisciplinary dialogue to develop language and communication skills for professional collaborative work in music, sound, multimedia, and allied fields.

Attendance at all sessions is mandatory. Assignments and readings are due at the beginning of class for the week they are assigned (you will have an assignment and a reading due for our first meeting after orientation).

Learning Objectives

1. Improve critical listening skills
2. Develop vocabulary to describe music and sound scientifically
3. Analyze music and sound from aesthetic, historical, and cultural perspectives
4. Acquire skills in audio manipulation and music production
5. Understand how music and sound is used in a variety of media
6. Appreciate how music and sound have an emotional impact

Outcomes

1. The development of listening comprehension and analysis language to describe music and sound in the context of the creative process is a critical skill for engaging with other artists who work in music, film, dance, and media.
2. The creation of small pieces of work throughout the semester will culminate in a larger scale project. Daily practice is necessary to develop the art of sound organization, and the crafts and skills needed for employment in the modern media landscape.
3. The development personal aesthetic taste, and the ability to debate the quality of work.

John Reed Faculty in Writing and Publishing

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Storyville

In this seminar, we'll cover the structure of telling stories, whether you're working as a journalist, a creative writer, a media professional, an academic, or something else. Guests will represent a range of professions; we'll have a writer, an editor, and/or a film or media or hybrid media person. In-class exercises will help us to apply what we've learned.

In professional development meetings, we will consider challenges we face during the course of the semester. Our midterms will be guided by editorial boards, faculty consultation, and the structures we look at in class. Similarly, we'll get a start on the NYAP final projects.

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Dana Tarantino, Faculty in Theatre and Drama

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This seminar is designed to prepare students to enter professional theatre. During the seminar, students will meet in a series of discussion sessions and/or performances in order to learn more about how to interface with the profession following graduation. It is designed to orient students to professional creative practices within the performing arts and to focus on developing perspectives from which students examine what they are learning and how their experiences in New York City are reflected in the broader context of their education and creative work. It is a focused learning journey that is clearly linked to the demands of the current performing arts industry.

Topics vary, but may include: Collaboration in Theory and Practice; Facilitating Creativity; The Art of Criticism and Dramaturgy; The Business of Theatre; and Personal Profile Development

Students are encouraged to participate actively in discussions and to share and contribute their comments, questions, insights, and individual opinions on topics and issues. As an outgrowth of our meetings, students are expected to include in their journals two comprehensive critical analyses of plays viewed during the semester. A guideline sheet will be distributed during the sessions. Attendance at all sessions is mandatory. Meetings are held in my office unless otherwise indicated

Learning Objectives:

1. To reflect on your body of professional experience and its role in your ongoing learning
2. To deepen your own practice as a theatre practitioner
3. To raise general aesthetic sensibilities regarding theatre performance and dramatic literature
4. To increase your knowledge of how theatre impacts and contributes to society
5. To gain a better understanding of the artistic efforts, which create drama and theater in a large urban city, including the roles of various theatre personnel involved in commercial production.
6. To pursue your own area of artistic interest through your independent research project.

Outcomes:

Students will:

1. Analyze and interpret the form and meaning of theatrical works by applying discipline-based critical vocabulary and theory to explore the work's significance within appropriate contexts (Artistic Analysis); and
2. Participate actively in a creative process using practices and materials specific to an artistic medium in order to produce an independent research project appropriate to the discipline (Creative Practice)