

SPRING 2019-- NYAP 499.d

New York Arts Program Seminar Theatre and Dance

Collaboration in Theory and Practice

Seminar Structure

Each Seminar is 2 hours.

- **Physical Training:** The first half of each Seminar will consist of physical training sessions instructed by the advisor, using the methods of Tadashi Suzuki, Jerzy Grotowski and Eugenio Barba.*¹
What is the purpose of the physical training? We intend to get to know each other better and explore our limits, to trust each other and to build up collaborative spirit in the room to learn the core of devised and ensemble work process. We will prioritize the process over the result to challenge fears and encourage risk-taking. Each training session will have a theme (defined together prior the training) around which the students will bring their own associations.
- **Theory and Analysis:** The second half of each Seminar will consist of discussions about the materials mentioned below. This section will require reading 4 books prior the Seminars, the rest of books are optional to read as a lecture will be held by the advisor.
What is the purpose of theory and analysis? The intention is to provide a clear understanding where Drama comes from, using strong examples, and where we are now.
- **Journal:** The student should keep a journal throughout the semester. The journal should be a record of intellectual and creative experiences and growth. It should reflect your own style and personality but it must first and foremost reflect an investigation, and not just serve as an account. It should show independent thinking and investigation. Do not just write whether you liked or didn't like something, but why or why not. You should also use the journal as a memory tool to write down information you are learning during the seminar and in your internship. **Due Tues. March 19, midnight.**

Tues. Jan. 22 at 10am-1pm / Seminar #1: Aristotle's *Poetics*

Many structural principles still in use by modern storytellers were explained by Aristotle in his *Poetics*. In the part that we still have, he mostly analyzed the tragedy.

- To read prior the Seminar. (Click [HERE](#) for the PDF)
- Introduction by the advisor.
- Group discussion.
- Advisor to assign each student a topic for the brief paper to be prepared for Seminar #2.
- Advisor to assign a scene from *Antigone* for the students to develop in Seminar #2.

Mon. Feb. 4 at 10am-1pm / Seminar #2: SCENE WORK and analyzing the tragedy *Antigone* by Sophocles in the light of Aristotle's *Poetics*

- To read the tragedy prior the Seminar. (Click [HERE](#) for the PDF)
- SCENE WORK #1: During Seminar #1, a scene was assigned from *Antigone* to be featured, directed, dramaturgued, and stage managed by the students throughout Seminar #2. (The artistic roles will be defined based on the students' area of interest).
- Each student to hand in a brief paper on a certain element (plot, character, diction, thought, melody, spectacle) of the tragedy, assigned by the advisor during Seminar #1.

¹ *All the students who have health related issues that would limit their physical involvement should notify the advisor before the training starts.

Comfortable clothing to move is required for the physical training.

Fri. Feb. 15 at 10am-1pm / Seminar #3: Peter Brook's *Empty Space*

The Empty Space is a 1968 book by the British director Peter Brook examining four modes or points of view on theatre: Deadly, Holy, Rough, and Immediate.

- To read prior the Seminar. (Click [HERE](#) for the PDF)
- Introduction by the advisor.
- Group discussion.
- Advisor to assign each student a topic for the brief paper to be prepared for Seminar #4.
- Advisor to assign a scene from *Hamlet* for the students to develop in Seminar #4.

Fri. Feb. 22 at 10am-1pm / Seminar #4: SCENE WORK and analyzing the tragedy *Hamlet* by Shakespeare in the light of Peter Brook's *Empty Space*.

- To read the tragedy prior the Seminar. (Click [HERE](#) for the PDF)
- SCENE WORK #2: During Seminar #3, a scene from *Hamlet* was assigned to the students. The scene will be featured, directed, dramaturgued, and stage managed by the students throughout the Seminar #4. (The artistic roles will be defined based on the students' area of interest).
- Each student to hand in a brief paper on a certain mode on theatre (Deadly, Holy, Rough and Immediate) assigned by the advisor during Seminar #3.

Fri. Feb 22 at 12-1pm / MID TERM: Presentation

- Students will present one scene from *Antigone* and one scene from *Hamlet* (15-20 minutes) that were developed in the previous Seminars.
- The mid-term presentations may be attended by other staff, faculty, and students from other disciplines.

Thurs. Feb. 28 at 10am-1pm / Seminar #5: Maria Knebel's *Active Analysis*

A practical method that carries forward the final work of Stanislavski, which is used as an instrument of modern theatre in Russia.

- Lecture by the advisor (reading optional).
- The Playwriting student(s) will be asked to bring in either an existing short play (written by him/her/them) or develop a new short play for Seminar #7.

Tues. Mar. 5 at 10am-1pm / Seminar #6: Eugenio Barba's *A Dictionary of Theatre Anthropology: The Secret Art of a Performer*

The Secret Art of a Performer juxtaposes visual demonstrations of the performer's craft from a wealth of Eastern and Western sources. This is a handbook for theatre practitioners and a guide for students and scholars of transcultural performance.

- Lecture by the advisor (reading optional).

Mon. Mar. 11 at 10am-1pm / Seminar #7: LAB WORK

- COLLABORATION: Based on the short play(s) written by the students majoring in Playwriting, featuring the students majoring in Acting, directed by the students majoring in Directing, and stage managed by the students majoring in Stage Management. (The artistic roles will be defined based on the students' area of interest).

Mon. Mar. 18 at 3:30-6:30 / Seminar #8: Training and Rehearsal of the material developed by the students during collaboration in Seminar #7.

Mon. Mar. 18 at 6:30-9:30pm / FINAL: Presentation of the short play from Seminar #8

- The FINAL presentations may be attended by other staff, faculty, and students from other disciplines.

REQUIRED READING

Poetics by Aristotle, translated by S. H. Butcher (Click [HERE](#) for the PDF)

Antigone by Sophocles, translated by Anne Carson (Click [HERE](#) for the PDF)

Empty Space by Peter Brook (Click [HERE](#) for the PDF)

Hamlet by Shakespeare (Click [HERE](#) for the PDF)