

SPRING 2020-- NYAP 499.d
New York Arts Program Seminar Performing Arts
Faculty Advisor: Arthur Makaryan
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 2 books prior to the appropriate Seminar, the rest of books are optional, however a lecture will be held referencing these texts.
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 drama lies 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 March 16, midnight (for 10-week students) and April 18 (for 15-week students)**

Jan 13 at 3:30- 5:30 / Student Orientation (Required)

Jan 14/ Internships Begin

Jan 18 at 2pm/ One World Observatory Tour

Jan 20/ NYAP Weekly Yoga Begins

Jan 22 at 9:30am-11:30am / Seminar #1: Peter Brook's *Empty Space*

Empty Space is a 1968 book by the British director Peter Brook examining four modes of performance: 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 Mid-Term
- Advisor to assign a scene from *Othello* for the students for table reading during Seminar #2

¹ *All 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.

Jan 27 at 6:30-8:30pm/ NYAP Program Event (Required event)
Learning Goal Forms distributed

Jan 29 at 9:30am-11:30am/ Seminar #2: SCENE WORK and analyzing the tragedy *Othello* by Shakespeare in the light of Peter Brook's *Empty Space*.

- To read the tragedy prior to the Seminar. (Click [HERE](#) for the PDF)
- SCENE WORK: During Seminar #1, a scene was assigned to each student from *Othello* for a table reading. Each student will lead the reading by asking questions and giving directions using the terminology of Brook's *Empty Space*
- Each Student will be assigned to bring in ideas for scenes – abstractions based on an idea or character from *Othello*. The abstraction can be in the form of acting, choreography, design, writing, etc. The students will be teamed up to work together on scenes as writer, director, choreographer, actor, dancer, producer, stage manager, etc. The ideas developed by the students will be discussed and rehearsed during Seminars #7 and #8

Feb 3 at 6:30-8:30pm/ NYAP Program Event (Required event)

Feb. 5 at 10:30am-12:30pm / Seminar #3: 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.

- An introduction by the Advisor focusing on External and Internal events. (reading optional)
- The class will be held at the Museum of Modern Art². Students will be assigned to visit the museum and select 1 art work that inspires them. Each student will have 10mins to present their first emotional response related to the External and Internal events of the painting

Feb 10/ Learning Goal Form due

Feb. 12 at 9:30am-11:30am / Seminar #4: *Technical Theatre and Production Design: In Immersive Theatre* by Kieran Burgess

We will explore how technical theatre - both artistic design and technical functionality - can be used within the field of immersive theatre. Specifically, it explores the notions of interactivity and engagement from a purely production point of view: we know that production design and theatrical technologies can add significant value to a piece of immersive theatre, but can they replace actors? Can we immerse audiences into a world not of their own, only or primarily using technology?

- Lecture by the advisor. (reading optional)
- Group discussion

Feb. 19 at 9:30am-11:30am / MID TERM / Seminar #5: *Dramaturgy in Motion: At Work on Dance and Movement Performance* by Katherine Profeta

Dramaturgy in Motion innovatively examines the work of the dramaturg in contemporary dance and movement performance. Katherine Profeta, a working dramaturg for more than fifteen

² The address of MoMA is 11 W 53rd St, New York, NY 10019. The museum opens at 10:30am.

years, shifts the focus from asking “Who is the dramaturg?” to “What does the dramaturg think about?” Profeta explores five arenas for the dramaturg’s attention—text and language, research, audience, movement, and interculturalism.

- Lecture by the advisor. (reading optional)
- Each student to hand in a brief paper on a certain mode of performance (Deadly, Holy, Rough, and Immediate), assigned by the advisor during Seminar #1

March 4 at 9:30am-11:30am / Seminar #6: Resume, Cover Letter, Portfolio and Project Proposal Writing. Visiting Artist: David Diamond

- The meeting will be held at La MAMA Theatre if available. Students will bring in their resumes, cover letters and portfolios (if applicable) and we will discuss them curated by David Diamond

March 9/ Final student self-evaluations and independent projects due for 10 week students

March 11 at 9:30am-11:30am / Seminar #7: LAB WORK

- COLLABORATION: The students will present their abstraction ideas based on the scenes from *Othello* and we will rehearse them together
- The students will be assigned to continue working on the scenes independently

March 16 at 3:30-5:30 / Seminar #8: Training and Rehearsal of the material developed by the students independently and preparation for the FINAL.

March 16 at 6:30-8:30pm / FINAL for 10-week students: Site-Specific Presentation of the abstraction-scenes based on *Othello* using the entire loft of NYAP

The 15-week students may choose to present their work together with the 10-week students if their piece is a collaboration. Otherwise, the 15-week students should continue working on their abstractions to be presented on April 18.

- The FINAL presentations will be attended by other staff, faculty, students from other disciplines and guests

April 6/ Final student self-evaluations and independent projects due for 15 week students

April 21 at 6:30-8:30pm / FINAL for 15-week students:

The 15-week students will continue attending one-on-one advisement meetings with their advisor between March 17 and April 17 to discuss and to develop their abstraction-scenes. If they’ve already presented their scenes on March 16, they will launch a new independent project that will be presented on April 18 together with all the 15-week students

REQUIRED READING

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

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

OPTIONAL READING

Dramaturgy in Motion: At Work on Dance and Movement Performance by Katherine Profeta ([Amazon](#))

Technical Theatre and Production Design: In Immersive Theatre by Kieran Burgess ([Amazon](#))

A Director's Guide to Stanislavsky's Active Analysis: Including the Formative Essay on Active Analysis by Maria Knebel, adaptation by James Thomas ([Amazon](#))