

THEATER PRACTICE CAPSTONE Pre-Production Workshops

The pre-production workshops for practice capstones are designed to prepare students both artistically and logistically for the production deadlines of the 2018-2019 capstone year. You may feel unready to fulfill the prompts given to you for these sessions - that's okay! The prompts are designed to help you ask the questions. Often trying to articulate an answer while you're unsure about it helps you discover possibilities. Don't worry about getting it "right" - work with what you do know, and trust your impulses.

SESSION #1

Tuesday, September 18, 2018 / 5:30-8pm / C3-124 (Design Studio)

Please prepare/bring the following materials:

World and Body Impulses

- At least one image that feels like the world you want to create on stage. *Anang, unang, river - Hlegi*
- At least one image that explores the way human bodies might inhabit that world. - *Saracura promo (Contact)?*
- One image that feels like the beginning of the performance, one that feels like the middle, and one that feels like the end. *Justice League theme, Vannal, Saeglopur killmanger theme*

Images should be printed one per page in color (if applicable) at the largest size and resolution possible.

If you like, please feel free to also bring in sound, music, video, objects, textiles, or other materials that help you externalize the feelings and textures of the world, bodies, and journey you're imagining.

Point of View Questions

Please respond as best you can to the following questions:

Performance invites an audience to witness something happening. What is this work asking an audience to witness? What happens in the room that you think is important enough to invite their attention? - *struggle, choice, failure, growth, dream, imagination*

What might be true at the end of the audience's experience that wasn't true at the beginning? This might be something that changes in the event, or in the room, or in the audience's perception or relationship to something.

Spacial Thought Experiment

- Please bring in an imagining (either verbal or visual) of 3 different spaces your project could thrive in that are not the Black Box, and how your project might inhabit each space. - *amphitheater, Central Plaza*

theatre (stories - communal events/experiences - we choose (agency) the stories we tell ourselves)

*king's dead
K.L.*

*shift, push, mix
magic - clumping
a story, transformation
journey
not of leaving home
not coming of age*

*stories are
living
texts
designed to be
rewritten / updated
when they are no longer useful*

screenwriter - computer design studio

*magic is the stories inspire uplift
community*

*↳ masculinity is a paradox that is killing us, all of us
misled or not and it needs to die, burn in ashes and
stay dead forever or most of the time*

*theatre is storytelling
as a communal act*

1) Amphitheater - storytelling as communal Act - see each other - screw conventions of theatre + witness something magical
↳ liminal spaces / ritual - sunset - marking something sacred, special - play with idea of transformation

2) Behind Arts Center / D2 - ^{Desert} / ^{Juvie camp} Stop D1 - inviting space, ^{activate life of campus}
A comic book Communal event - circle on grass - sunset - liminal space
Theatre not as separate experience but existing in daily life experience, cushions, blankets -

3) Seaside Beach - engenders sense of theatricality, beauty
↳ amplification of bodies in space
cushions, blankets
↳ containing / stripping down to essence, core of storytelling - witness something magical
↓ sense of magic + wonder
DIY / Minimalist - lowest tech - is maybe ambient music
↳ transport / transform space + activate imagination - space of gutter in comics - thinking of translation of comic form to theatrical

- to witness magic transformation
- communal event - coming together
- Ritual but not conventions of theatre (artificial)
 - ↳ blurring of sacred + profane

Date : 3/09/2018

The Gift - Lewis Hyde

Chapter 5 - The Gift Community

- 97 → Gift exchange for group ⇒ equilibrium + coherence
↳ operate on faithfulness + gratitude
- 99 → Community is individual advancement - cut oneself
off to avoid losing resources to the group
→ giving ideas to community - recognition + status and of
is selling = money (no prestige) but exists community
- 101 → To maintain established community - exchange of
ideas as gifts - donation of ideas is acquisition
→ becoming a community based on degree to which
ideas moves as gifts is theft + profiting breaking up
a group
- 104 → Why treat ideas as gifts - outside scope of,
person ⇒ group mind beyond power of, person
(WB) ↳ can work in solitude but not isolation
→ How does one navigate patented, copyrighted
public ideas / media? → steal what is
necessary vs wholesale theft
- freedom of ideas is individual - freedom to participate in
mind

→ Ideas do not circulate freely as commodities - must adhere to market

→ Competition of jobs + money - diminishes value of ideas

¹¹⁰ → Gifts as anarchist property - different ties, connections, 'contracts' than in top down authority

→ Legal contract - loses emotional / spiritual connection of gift exchange - ie legal relationship ^{vs} indebtedness + obligation ¹¹²

→ Gift exchange an economy of small groups
↳ but this presupposes feeling loyalty
¹¹⁶ small group - ie must be self-selected
^{vs} forced, circumstantial

→ Assumption of man as inherently generous ^{vs} self-interested, ¹²⁰ British

→ Community appears when part of self is given away.

law requires detachment, adversaries + reckoning ¹¹⁵

(CG)

Date: 3/9/2018

Critical Generosity Jill Dolan

→ Clarify for readers knowledge of other scholar/critic's work - deeper knowledge of where it comes from and why it arrives onstage

→ Write positively about what is seen using context + knowledge of work as a critic, ~~not~~ boosterism though

→ Useful for art as social engagement - ie art's ability to reach people, change minds affirm alternate visions of how we live in world

↳ Critical generosity must be precise, productive, generative

NB = Why does a production work?

= How does it seem to reach audience?

= How can we tell that an audience was moved?

= How do we think about efficacy outside the theater or the performance, even as we propose that something tangibly moving (politically + emotionally) happened within it?

- CG allows us to think specifically beyond present in reception into near future of potential activism + engagement. ie consider aftermath of performance

Capstone Seminar Homework

11/8/2018

that start the class
in our community
we...

- See syllabus re HW
- reflection - check email - 2 sentences
- report
- print proposal
- come up w/ specific research questions/
topics ie what sources, performances,
translated Sonansi Anthology;

Weekly writing report AND
reflection Monday Date: 7/8/2018
5pm

Capstone Seminar
HW

Bring
proposal to
Joni

rehearsal
ie experiments

- Think of ways to begin making as I continue research
- Come up with funding list for research for Caitlin
- * Feb 1st - funding deadline for project - work with
Joni/Jessam
- Request Studio space - 2 paragraphs why to Joni
for studio space
- Jessam for Steven for access to 124
- Start compiling annotated Bibliography * Zetters
- Capstone Archive - tool for process ie website
to organize / reflect thoughts but of as if I
had to read hand it to someone else -
forced articulation

Theatre background, drew me to theatre
experience of LANYHO

My first theatre class was Reinventions of Love with
Ruben Blends (a course I enrolled in) by mistake.
During the class, I became more and more interested
in the first few sessions of physical training and
began desiring an opportunity to do more. After a
few discussions with the TA of the course and my
Geo, who was a senior majoring in theatre, I

eventually enrolled in Fundamentals of Acting with Catherine Gray. It was my first experience acting, or and I ~~threw~~ ^{have} since then, I continued throwing myself into ^{as many} more and more theatre experiences (be they shows, plays, or rehearsals and classes

For my capstone, I am adapting Stan Lee's and Steve Ditko's "Amazing Fantasy" is, The Spider-

- Man ^{origin} story into a 30 minute theatre piece, I am using the Afro-Caribbean trickster figure, Anansi as a point of ~~departure from~~ ^{some} ~~mythos of the super~~

I am ~~in order to investigate~~ the mythos of the super-heroes and commenting and reframing how masculinity

in which the Afro-Caribbean trickster figure, Anansi, will take on the role of Spider-Man. Using tricksterism as a frame of analysis, I am ~~will comment and~~ and I the piece

what does it mean if
superheroes is ~~not~~ villain-
who does saving, who
needs to be saved

Date: 4/29/2018

will comment and reframe how masculinity is portrayed through the mythos of the super-heroes. The performance of the project will make use of clapping and physical-based theatre as well as focus on ~~the ways in which the form of comic book stories are~~ is used to tell stories.

The central question of this project is ~~how do super-heroes transfer a different~~ to ~~discover~~ whether the mythos of the ~~can~~ super-heroes ~~stories~~ tell a story that are not rooted in notions of heterosexual masculinity

What resonances are in this room

The body, travel, displacement, physical story-telling, audience performer relationship, tropes - cultural backgrounds, theatre expansiveness, audience, the role of the body

Ethics of representation - What are my responsibilities as a theatre-maker?

Discuss w/ ^{Toni} - Organization of project
is research, archive, rehearsal - next
steps record meeting?, expectations of work together

What is Capstone Seminar?

3 levels

- me + project
- Toni - advisor - direct engagement w/ project
- seminar - Ken + classmates - space to reflect think about project, rehearsal space for ways of talking to advisor

1) Research Materials To Obtain

Christiane Anusu-Sarpong

Anthologie Critique Du Conte Akan:

Histoire D'anansi L'araignée (ancienne Gold Coast, Ghana Actuel Et Diaspora Tanaïcaine)

Date: 9/9/2018

The Creative Habit

Ritual ideas - Make it easy for me

→ Identify my rituals - walk around campus (w/o headphones?)

→ Minutes / check ins → habit forming is ^{normal} _{there} (Also consider environment of ritual)

↳ how to make habit for acting training?

↳ Ritual of warming up

↳ Ritual of asking what is it for me?

Fear 1)

Scratch from best examples of art
↳ of art

for little ideas to make big ideas

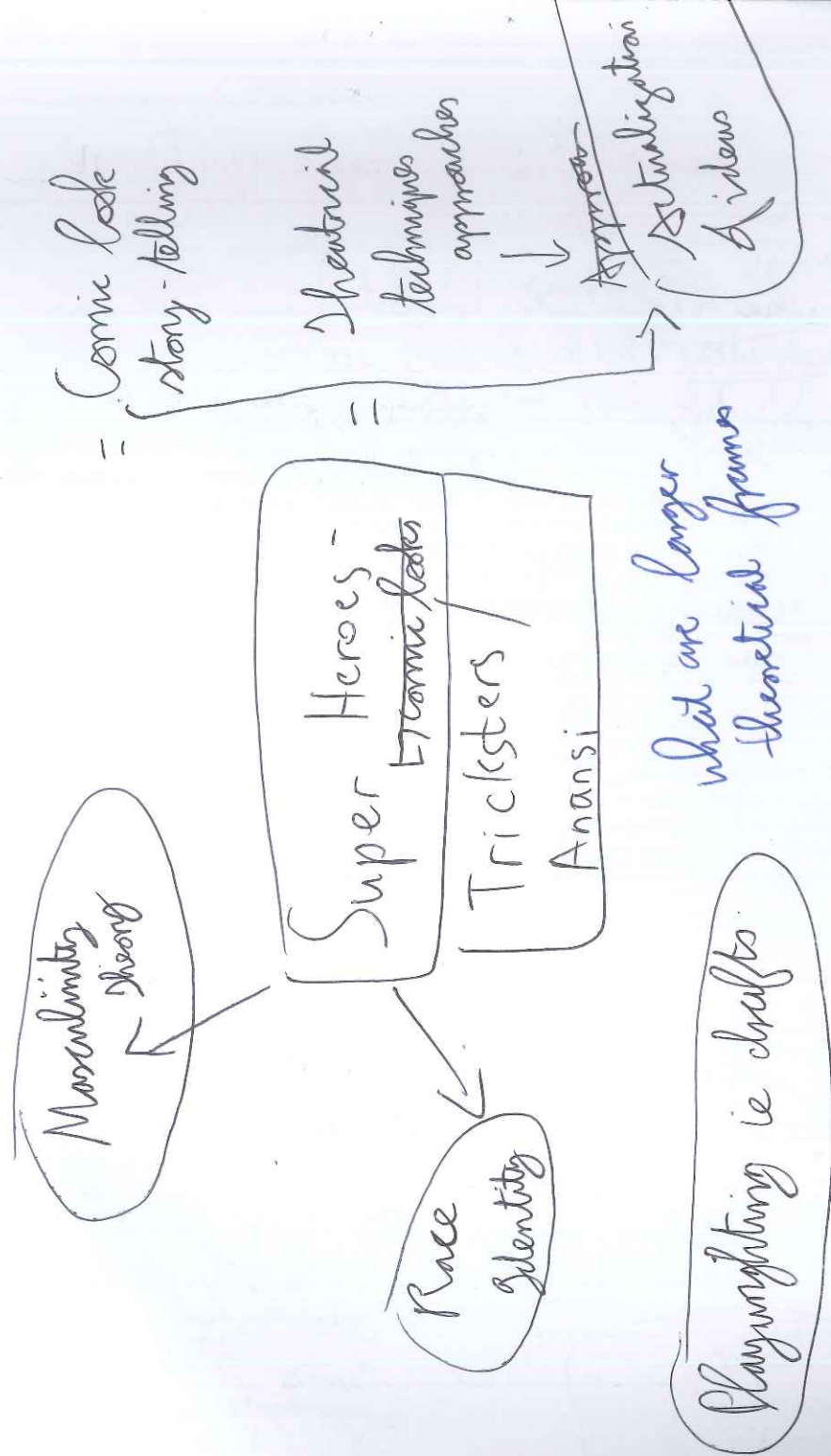
Scratching is copying

^{are/} What is my creative impulses - ^{more} / bareness economy of scale, language contrasted by expressiveness of physicality

↳ dance
↳ life in details

↳ trouble making - like trying to do things people say you can't shouldn't do

Box - Source Material - goals
- organization
- commitment



Concerns: writing practice + research

→ Organizing research

Date: 10/09/2018

Masculinity

What does Toxic Masculinity mean i.e. what definition am I using

11/9/2018

community - exchange + respect for ideas,
acknowledging differences

- expectation of willingness to

be listened + heard

- ideas as currency of conversation,

willingness to challenge + be challenged

Process

Scratching - 98 - scratch for little ideas to generate big ideas

- something intentional, compelling, kinetic, generative

Creative impulses - not necessarily essentialistic
but noticing patterns or facets of my personality
or behaviour that can / are interesting i.e. focus
not on what makes you interesting / different / unique
but what makes me weird / quirky + use it as

Spine) Inyla Sharp

→ Spine is initial impulse ie Amazing
Fantasy is initial impulse not necessarily
what this project is - what is spine/essence
of Spider-Man - selfishness/entitlement
causing tragedy, misuse of power
has to portray.

→ Inspiration is spine

→ Movement as primal power is specificity
ie evoke violence, lust, power etc
flight

→ Spine is my secret - audience will not
necessarily see it

→ Spine - ask friend 'what I am trying to say?'

→ Spine - 'explain to a 10 y old'

→ Spine - recall original then intention

→ Spine - run parallel

Date: 9/11/2016

as a strength even if it seems weird

1st section - provoked me because it seemed
essentialistic. The minute someone tells me I
can't do something or that there are 2 options,
I want to find a way to do it, reframe it,
question that thinking/methodology and make
something new - carve a path where there seems
to be no - trickster impulse. Art is
freedom without force - it needs structure
but it can't resist one shape or
form. she recognizes + acknowledges this but
proceeds to ^{create} a place of essentialism +
prescriptiveness. People's experience are their
experience and just because you / I have
worked through something one way, doesn't
mean it will be the same.

→ Artists live in context

Capstone Proposal

Room 369 library

Adaptation - story / creatively

Meggan Houlihan
mah23@nyu.edu

→ Meet with librarian resource *

- order books
- review citations

Use Zotero to cite all sources

Capstone Research Guide

- Library home page
- Subject guide - theater capstone
- how are scholars talking about my subject - how am I in conversation
- Search Worldcat * - key words ask him about citation style
- research superheros / tricksters in theatre capstone section of library

- JSTor is about 5 years behind
- Connect NYU library to google scholar settings, library links
- go through country's national library for foreign languages - take citation + plug in to NYU library database

Date: 11/09/2018

(Research)

Project

part of context

larger theoretical questions to inform thinking

Homework

- reflection
- report
- research online
- form creation assignment

Capstone seminar - Lorne

- > Dreaming allows synthesis of research
- > Skills to develop - lighting -> email Steven
 - costume -> Judy
- > Source creative team
- > Work within scale of my capabilities
- > ^{Value} Quality of process, thinking - scalability of work
- > Dream, organize rehearsals, creative activities - e-mail
 - Francesca, Maurice
 - Studios 045
- > Start rehearsing email site specific Ore + Gabor*
 - (workshopping) Megan - plushie mics, neopoints, contact
- > Keep researching - times
 - improv - source collaborators
- > Keep writing - times
- > Compile + organize research - times
- > Invite Stage Manager, Project Manager - organize
 - logistics of research rehearsal, writing
 - ↳ make posters
- > Submit info for stage manager, workshop for newsletter
- > Put production into calendar
- > Come up w/ Budget request list
- > Workshop for lighting / costumes - open hours - meet w/ Steven

same element
↳ consider
transportability
(30mins)

2:45 pm
Meeting

Date : 18/9/2017

spstone Movement, Workshop #1

Ideas: Contact Improvisation series, Vexillpoints - composition

Time and Date: Friday / Thursday night

People to e-mail: Jameson, Judy, Steven, Maurice Kegan (space),
newsletter

Image Assignment

World

(some) pretty/ene
Magic

Cold - can be warm
Security

delicate - world feels heavy
things are light

dreamlike, untethered

wants to be broken, precipice

big but contained

not necessarily humans
wide - inhabited by forces

rather than people

finding detail in large spaces

because so much goes on

existence is proven to be there

but does not exist

↳ no prop. ever but
spider exists w/o
spider

intentional - creator

100 years when world is gone
someone w power created world
to preserve it - will not
to return to

Date: 18/9/2018

Bodies

Strut

no walking

more with ease - nothing they
couldn't do

no bodily functions

→ at home in bodies - juxtapose this

human language doesn't exist

flailing - curling of self

angular motion - no flailing - all - juxtapose
sharp

combat is a social activity

Bodies test each

distinct 9? - 5 African

big bodies - take up space

↳ tiny creatures

which is not individual
several identities to individual

- What if world is
inhabited by human (animals
hybrids ie super
↓ one just human power)
or his hybrid is

the spider
be not
much
a spider
can
do

what
makes him
special
is
humaneness

Beginning

Middle

Shattering is shaping
Angular ^{individual} ^{sharp} ^{flaming}
lobes, moments
↓
community

End

god power
what happens - clanking looks → ①
addressance burning w/ dress

and caring
reshaping of objects - circular to ②
sharp edging - reflection of hands
↓
shattering
↓
cord

Gargol smashed ^{Date: 11/7/2018}

community is one person
strong forces capturing nothing

community → individual
individual Kader-thay *
the community

feeling small among

god spider - meaning - "And? I'll
get spider - unmoved by
what he says but moves
- see it

perception changes is not
inside

extra-represent spider has 8 legs
leaving home protagonist leaves home
↑↑

Magis transformation

→ Collaborator conversation - translating impulses
into language - no default - use other mediums
is externalize their attitude of imagination
music, movement, images