

THEATRST 401S-01
Senior Colloquium
MW 11:45-1:15
Bryan Center Rehearsal Studio 127
January 7-April 22

Professor Jeff Storer
Office: Page Auditorium Basement 03D
Office Hours: Monday and Wednesday 10:30-11:15
919-660-3360 or (cell <only if necessary>: 919-308-0057)

Course Goals:

In discussion, written abstracts, grant proposals and written process evaluations we will:

- 1) Review concepts from previous Theater Studies courses: critical thinking, analytic reasoning, innovation and creativity; effective oral and written communication will be key to this goal.
- 2) Research and preparation of post-graduate choices. This will include learning and executing a digital portfolio using Chalk and Wire as well as a professional resume. Students will also research and share with class post-graduate opportunities.
- 3) Process-oriented exploration of performance choices and collaboration.
- 4) Final analytical paper/semester project.

Definition of COLLOQUIUM: a usually academic meeting at which specialists deliver addresses on a topic or on related topics and then answer questions relating to them

Each student should work/rehearse a minimum of 7-10 hours per week outside of class.

(In addition to New York Times Assignment,) Each student must present work in class at least twice before spring break and at least twice between spring break and final. After presentation, presenters will be expected to answer questions on their research and related topics. All seminar participants are expected to take part in the discussion of each other's work.

The class will consist of three units:

PERFORMANCES

Attendance is required at two of the following Distinction Projects:

- 1) Mike Myers Distinction Project 02/05/15 to 02/08/15
- 2) Mukwerere, Jamie Bell and Austin Powers Distinction Project
02/12/15 to 02/14/15
- 3) A Body in Motion, Kelly McCrum Distinction Project 02/19/15 to
02/21/15

As well as full class attendance at the following two events,

- 4) Mementos Mori, Only One Performance ! Friday 03/20/15
Multimedia by Manual Cinema. Tickets are reserved, attendance
required of everyone.
- 5) ENRON, Spring Mainstage 04/02/15 to 04/12/15
attendance required of everyone.

PREPARATION

- 1) Application for the Benenson Award.
- 2) Project Abstract for your semesters end final project.
- 3) Post-Graduate research and preparation.
- 4) LEARN Chalk and Wire, prepare a digital portfolio and a professional
resume.

FINAL PROJECTS

Final Project presentations by all students. Distinction Students will be required all of the paper work and in-class presentation focused on thier already approved distinction projects.

REQUIREMENTS:

A-NEW YORK TIMES. All students are required to read, on a weekly basis, The New York Times Arts & Leisure section and report on a specific article or review that directly relates to the students interest and observation of the current state of the art. Events and trends in the other arts—particularly dance, and film—will also be discussed as they relate to current theatre activity. Pertinent social questions will arise, because the theatre will be viewed as inseparable from the society for which it functions or fails to function. With intent FOCUSED on your personal projects, artistic interests, or future career exploration, your paragraph may come from a different section of the Times. Everyone MUST read the NYT Arts and Leisure in preparation for discussion.

This paragraph discussing your choice and the relevance of your choice to your personal interests and current work will be emailed to the instructor NO LATER THAN midnight, the Sunday before class every Monday morning. (13 entries total.)

B-REQUIRED RESEARCH : THE MAJOR SEMESTER PROJECT (to be agreed upon in consultation with instructor) will be in performance, directing, critical writing, dramatic writing, or design, culminating in a 10-15 page ORIGINAL paper and an in-class presentation. Distinction students must write their theses (clarify with project supervisor as to expected length). Distinction students will use their distinction project to comply with all in class presentations and discussions. Plagiarism, which includes, but is not limited to, downloading prose from the internet and presenting it as your own work, is not acceptable and will not be tolerated.

In preparation for this final project each student will prepare and discuss with class a project abstract (the guidelines for this abstract are included in this syllabus. **IT IS POSSIBLE FOR STUDENTS TO PROPOSE PROJECTS THAT INVOLVE WORKING IN TEAMS. IF YOU ARE WORKING WITH YOUR FELLOW STUDENTS ON THE FINAL SEMESTER PROJECT, EVERYONE IS REQUIRED TO DO INDIVIDUAL RESEARCH, WRITING, ABSTRACT PREPARATION AND PRESENTATION, TO EQUAL THE INDIVIDUAL PROJECT EFFORT.**

The Final Semester Project will require 1) a short but descriptive paragraph of intention, 2) a project abstract, 3) a final in-class presentation and 4) final written work.

C-Your attendance to ENRON, MANUAL CINEMA, and TWO OF THREE DISTINCTION PROJECTS are REQUIRED. Mark your calendars NOW.

D-All students required to formulate a proposal for a Benenson grant for post-graduate work: Specific Information regarding the Benenson application may be found at the following link:

<http://undergraduateresearch.duke.edu/programs?id=7>.

Your proposal will be discussed in class and must be completed by the Wednesday class on March 4th, before the grant deadline of March 06 . Whether you turn your proposal in (on 03/06) or not, is your choice. But you must complete the application for this class. You will be graded on the quality and feasibility of grant.

E-Participation: On time attendance to class, attendance to required performances and workshops, collegiality and the willingness to engage in class activities are key to your participation grade (worth 30% of your grade.) Note that there are no approved absences without prior consent of the instructor. If the instructor and student agree upon an approved absence (this includes all religious holidays, dean's and athletic excuses) all work must still be completed and shown in class. Failure to meet fellow students for scheduled outside of class rehearsals will also affect this grade. When in doubt, ask. In the event you are not able to speak to me you may leave a message on my voice mail (660-3360.)

Attendance and lateness to class will figure prominently in Participation grade.

-Performance Assignments (AS ASSIGNED) : Full participation in class exercises and completion of all assigned performance studies is required. Any late work will result in the loss of a letter grade for that assignment, regardless the quality of the work.

F-Written Work: During the course of the semester you will turn in 17 short pieces of writing that will be graded:

-13 NYT Paragraphs due every Monday.

-Paragraph declaring your final project intent.

-Project Abstract.

-Chalk and WIRE PORTFOLIO AND Professional Resume.

-Final Process Paper

- The 18th paper will be your self-evaluation and letter grade, due on the final day of class. In addition, students will write weekly paragraphs on their reading of the New York Times Arts and Leisure section and a paragraph of intent which proposes an idea for the final semester project.

-ALL WRITTEN WORK SHOULD BE SUBMITTED TO THE INSTRUCTOR PRIOR To the CLASS ITS DUE.

G-IN ADDITION (as assigned by instructor):

-On and Off campus performances: Students may be required to attend off- campus performances as well as assigned on campus performances.

-Additional Assigned readings: To be determined by Instructor-**Keep a hand written journal for this class.** Along with your syllabus, bring to class daily. These journals will not be turned in, but you must use them to take notes in class, keep announcements made in class and to keep your rehearsal logs for every outside of class rehearsal. You should show up for every class with this journal and something with which to write.

DISTINCTION STUDENTS PLEASE NOTE, AS STATED ON THE THEATER STUDIES WEBSITE:

A PERFORMANCE PROJECT will require at least a 25 page paper.

A CRITICAL STUDIES PROJECT will require at least a 40-70 page paper.

A CREATIVE ADAPTATION or TRANSLATIONS PROJECT will require at least a 15 page paper.

THIS SHOULD BE CONTRACTED IN DISCUSSION WITH YOUR MENTOR.

GRADE BREAKDOWN

Grade based on seriousness of approach, ability, effort, growth, the quality of participation, curiosity and passion. A grade will be given for each exercise and written assignment. If students are interested in the grades they are receiving for performance exercises and written work, they should make an appointment to discuss grades with the instructor. As suggested by the University, "A's" will be reserved for "Exceptional" work.

Participation	30%
Written Work	20%
CHALK and WIRE and RESUME AND BENENSON PROPOSAL	20%
Final Project	30%

Preparing Your Abstract and Semester Project

Please save this document and consult it when preparing your Abstract and your Semester Project. Week One is not too soon to begin generating ideas.

1. Your abstract should propose one idea and give some sense of how you expect to carry it out. Keep in mind that you will spend many hours between now and the end of the term working on this project. Choose something that will hold your interest; choose something you will want to do on a sustained basis.

2. A successful abstract should define a task that you can realistically achieve. To get a sense of what is “realistic,” try to outline for yourself the stages in which you would complete your project. Such an outline might even find its way into the abstract itself and provide a blueprint of how you will proceed.

3. Keep in mind that all projects must ultimately include **eight approved research sources**. Aim for diversity in your sources: for example, do not cite different parts of one website as multiple sources.

3a. In addition, it is a **requirement** that at least 4 of your sources come from traditional (i.e. originally print) sources, such as articles or books, even if found through credentialed websites like the Duke and NYU libraries.

3b. You are encouraged to get off the internet and go to the physical spaces of the libraries or research centers. In addition, films, interviews, exhibits, performances, and documentaries can also be used as sources for your Semester Project. Diversifying the sources is the key.

(See “Research Documentation,” contained within this syllabus)

4. If your project does not lend itself to the use of endnotes or parenthetical documentation of sources, you should include an annotated bibliography. An annotated bibliography is a list of sources, cited in a standard bibliographic style, which gives 1-2 paragraphs for each source describing the source and explaining either how you used it in your project or why it turned out not to be useful. Students sometimes hand in extremely impressive annotated bibliographies which enrich their projects even though the sources are not directly used.

5. Your abstract should include at least four sources you expect to consult or an indication of the kinds of sources you expect to use and how you will find them. It is understood by the instructor that these sources may change between the abstract and the final project.

5a. Note once again that the best papers will be informed by sources that are both deep and diverse: that is, sources that make you think as well as provide factual information. While a starting place, Wikipedia and similar sites do not count as sources. Nor should you use different parts of the same website as separate sources.

6. If you are working on a project with another student or students, each of you should submit an abstract describing the contribution you expect to make. And the project must be challenging enough to justify both of you working on it.

7. The Abstract is not a straightjacket. You should expect to modify your plans, to discover different sources, and so forth. In general, it's always best not to switch projects. If you feel you must, you must discuss this with instructor.

Looking ahead to the Semester Project itself, here is some information you may find helpful at an early stage:

Projects which are research papers should be the equivalent of a 20-page research paper. You will still be presenting your paper in class during the final weeks. Projects which are performance, design or directorially based can "shrink" the written work submitted, depending on how much work the non-written component involved, to as little as a 10-15 page research/process paper which describes how you chose the project, how you completed the project, problems you encountered, and how you solved them, etc. All written work **MUST** be research based.

EVERY FINAL PROJECT

If your project is performance oriented, it requires the same number of sources.

Final in-class presentations should be no more than 20 minutes and can be shorter. If you are working in a group, the participants in the group will each be allowed the 20 minutes. Thus a duet may use up to 40 minutes, a trio an hour.

Possible Template, Semester Project Abstracts

As suggested above, there is no standard format for your Semester Project Abstract.

That said, many proposals will address the following questions or issues - and the best ones often address them all. Please consider this a suggested rather than mandatory template.

The idea

What do you plan to do and why does the idea appeal to you? What will be the scope of the project: will it have a non-written component and, if so, in what form? Will it have a written component in addition to the required minimum writing? If so, what will that look like / read like? A research paper is fine as a final project.

The process

How will you go about moving your Semester Project from an idea to a reality? If you know some specific steps, list and describe them.

Sources

As indicated above, you will be required to include sources and give some hints about finding the best, most diverse kind. The Abstract is a good place to indicate, at the very least, the kinds of sources you plan to consult and, if you know them, some specific sources.

Timeline

Your abstract should include a timeline that indicates when you expect to conclude the stages of your final Semester Project.

Presentation

You will each have up to 20 minutes to present your project to the class. This can take many forms: a reading, a performance of some kind, a video, a ppt, an audience involvement exercise – or some combination.

As you think about your presentation, keep in mind what would interest you as a member of the class in someone else's presentation. The abstract is a great place to brainstorm about the presentation.

Important notes: Not everyone will need or want to present for 20 minutes – and that is 100% fine. If you can make your project clear and compelling in 5 minutes with a short Q and A session, that is okay.

A List of Spring 2013 Semester Project/Abstract Dates:

2/4 Paragraphs indicating interest in final projects are due.\

2/25 Final Abstracts are due.

4/8 Final Date for Distinction Papers to be due.

4/28 All Colloquium Final Papers Due. All final self-Evaluations/Grades Due.

Semester Project Abstract:

* you will submit an emailed paragraph giving the germ of your topic for your semester project to Professor Storer. Between *, you will meet with Professor Storer to discuss your final project abstract

* **before Spring Break**, you will submit a 2-to-3-page written proposal outlining your Semester project. There may be some adjustment of your final semester project in consultation with Professor Storer. Please consult this syllabus, which includes “Research Documentation” in preparation for your written abstract.

NOTE: You are responsible for making arrangements for any and all equipment, props, costumes, scenery, sound, lighting you might need and for taking account of the space (the Rehearsal Studio) where you will present.

Reminder about Sources:

No fewer than 8 sources (more welcome!)

No fewer than 4 originally in print, even if consulted via a library website.

Please consult the above handout and the handout called Research Documentation for more specific information and suggestions.

RESEARCH DOCUMENTATION:

- 1) The *MLA Handbook* is our preferred system, and it available on Sakai.
- 2) You must include:
 - A) parenthetical references should page numbers or follow MLA format for websites
 - B) A List of Works Cited

Please keep in mind that the purpose of documentation is both to give credit to your sources and to allow others to use you as a source in their own research. The second purpose is mostly moot now but becomes important in business, law, grant writing, graduate school, etc. If we cannot go to a book or a website and locate the facts/opinions/quotations in your paper, the documentation has not met its purpose.

You may find the following helpful:

1) **The “but everything comes from sources” issue.** When doing a research paper, it’s pretty normal for almost everything in the paper to come from sources. It’s tempting to document only quotations, which indeed must be clearly documented. But certain kinds of factual information must be documented as well.

A good rule is to document information you would be unlikely to know on your own – unless you happened to know it without any source, in which case no documentation would be needed. In general, you do not have to document information that comes within the realm of common knowledge or is repeated in multiple sources: for example, the date a specific museum was opened; the precise date of the Kennedy assassination.

Still, we all encounter situations when we have no factual knowledge about a subject before we did research and draw multiple bits of factual information from the same source or from several sources. One way to handle this is to include an endnote that says something like: “All information about the Metropolitan Museum’s directors comes from [enter source/s in normal endnote form]. Another is to have a parenthetical reference at the end of a paragraph or section that includes a statement like: Barr, pp. 1-20. All the factual information in this paragraph comes from this source.]

2) **The internet.** Most of you will use internet sources and should follow a standard system in documenting such sources: the *MLA Handbook* provides a system. There can be special problems: for example, websites typically do not reproduce page numbers available in original sources. Follow a standard system to indicate location. For your purposes right now, identifying the website will usually be sufficient. But be aware that websites sometimes disappear and, in more advanced work, it is usually considered necessary to consult the original and to supply page references.

3) **Striking a balance between kinds of sources.** As indicated on the syllabus, you should always have some sources from periodicals or books, even if accessed digitally, because shorter internet sources are more likely to be inaccurate than print sources and in part because internet sites tend to deal in 1-2 page information “bits.” We encourage work in a library or bookstore because it allows for a wide range of discovery that is part of the research experience. You all have access to New York’s various research collections.

Be careful not to use outdated sources (for example, a history of “current” fashion published in 1952). The range and quality of the sources you consulted contributes to the grade received on a research paper: Wikipedia, for example, may be consulted but does not count as a source. Guidebooks and publications such as *Time Out* should be considered lightweight sources and supplemented with those having more substance.

4) You should pay attention to guidelines for the number of internet sources versus sources originally in print required for each assignment. You are **always** free, and indeed encouraged, to use more than the minimum number of sources. Multiple sources usually make for a richer and better paper.

Class Calendar

WEEK ONE

Wednesday, January 7 : Introduction

WEEK TWO

Monday, January 12 NYT Discussion; Q and A re: Class.

Wednesday, January 14 Mike Myers Presents prep for his final distinction.

WEEK THREE

Monday, January 19 No Class Martin Luther King Day

Wednesday, January 21 Drop/Add Ends; CHALK AND WIRE ORIENTATION, Dierdre Shipman guest.

WEEK FOUR

Monday, January 26 NYT Discussion.

Wednesday, January 28 CHALK AND WIRE ORIENTATION, Dierdre Shipman guest.

WEEK FIVE

Monday, February 2 NYT Discussion; Jamie Bell and Austin Powers prep for their final distinction.

Wednesday, February 4 All Final Project Paragraphs are Due and discussed in class.

Mike Myers Distinction Project 02/05/15 to 02/08/15

WEEK SIX

Monday, February 9 NYT Discussion. Discussion of Mike Myers Distinction, following NYT discussion.

Wednesday, February 11 TBA Kelly McCrum prep for her final distinction.

**Mukwerere, Jamie Bell and Austin Powers Distinction Project
02/12/15 to 02/14/15**

WEEK SEVEN

Monday, February 16 NYT Discussion; Discussion of Jamie Bell and Mike Myers Distinction Project.

Wednesday, February 18 TBA; PREP for BENENSOPN APPLICATIONS

A Body in Motion, Kelly McCrum Distinction Project 02/19/15 to 02/21/15

WEEK EIGHT

Monday, February 23 NYT Discussion; Discussion of Kelly McCrum Distinction project.

Wednesday, February 25 All Final Project Abstracts are Due. Full class discussion.

Thursday, February 26 (at Manbites) 7pm Public Performance of Advanced Dramatic Writing Class

WEEK NINE

Monday, March 2 NYT Discussion; FINAL PREP FOR BENENSON APPLICATION.

Wednesday, March 4 All Completed Benenson Applications Due in Class. DISCUSSION.

Friday, March 6 All Completed Benenson Applications Due in Undergraduate Research Support Office

Friday, March 6-Sunday, March 15: SPRING BREAK

WEEK TEN

Monday, March 16 NYT Discussion; TBA YARA presentation.

Wednesday, March 18 Manual Cinema Artist Visit to Class

Mementos Mori, Only One Performance ! Friday 03/20/15
Multimedia by Manual Cinema. Tickets are reserved, attendance required of everyone.

WEEK ELEVEN

Monday, March 23 NYT Discussion ; DISCUSSION OF MANUAL CINEMA

Wednesday, March 25 CHALK AND WIRE FINAL PRESENTATIONS.

WEEK TWELVE

Monday, March 30 NYT Discussion; TBA (PREP FOR ENRON)

Wednesday, April 1 CHALK AND WIRE FINAL PRESENTATIONS.

**ENRON, Spring Mainstage 04/02/15 to 04/12/15
attendance required of everyone.**

WEEK THIRTEEN

Monday, April 6 NYT Discussion; TBA

**Wednesday, April 8 ALL FINAL DISTINCTION PAPERS ARE DUE TO COLLOQUIUM
INSTRUCTOR AND YOUR COMMITTEE. INDIVIDUAL MENTORS MAY REQUIRE THESE
PAPERS EARLIER.**

WEEK FOURTEEN

Monday, April 13 NYT Discussion; DISCUSS ENRON

Wednesday, April 15 TBA; FINAL PROJECT PRESENTATIONA

WEEK FIFTEEN

Monday, April 20 NYT Discussion; ASSESSMENT EVALUATION

Wednesday, April 22 LAST DAY OF CLASS; ASSESSMENT EVALUATION

**FINAL PERIOD Senior Colloquium 11:45-1:15 : ALL NON-DISTINCTION FINAL PAPERS
ARE DUE. ALL FINAL SELF EVALUATION JOURNALS ARE DUE.**

Tuesday, April 28th 2:00 pm- 5:00pm FINAL PROJECT PRESENTATIONS