**TDPS 114: PERFORMANCE RESEARCH WORKSHOP**

Dates: Mondays, Wednesdays, and Fridays | Times: 10:00am to 12:00noon

Class Location: Zellerbach 170 aka Z-Lab

Instructor: Prof. Angela Marino

Office Hours: Latinx Research Center, 2547 Channing Way, Fridays 1:00-3:00pm

***Teatro****is for theater and performance in the Americas. Spanglish is spoken here.*

***Lab****is a place for both labor and experimentation: A hands-on practice, reading, analysis, and organizing in theater arts.*

**Course Description:**

Teatro 114 is offered for undergraduates to build an ensemble of theater practice and critical engagement with Latinx playwrights, and other artists and activists in the Americas. The course will include readings, workshop, performance viewing, theory and analysis, especially geared toward the thinking-artist who is interested in areas of directing, design, politics and/or facilitation for social change. One of our primary goals is to immerse ourselves in the laboratory space of the theater in order to devise meaningful performance work that is relevant to the issues of our times. Students will also write blog posts for an on-line journal, participate in events and event organization, and develop including written analyses on various topics and performances.

**Course Objectives:**

* To strengthen student and community voices dedicated to social justice through the study and practice of theater arts.
* To become familiar with a selection of significant theories, plays and performances by Latinxs in the United States and Latin America.
* To conceptually integrate and analyze these works within a hemispheric perspective of theater and performance in the Americas.
* To build the foundations for continuing ensemble through experimentation in space, movement, language and corporal expression.

**Required Readings:** On bCourses under files tab, see syllabus schedule. Readings are expected to be prepared in advance of the class date in which they appear.

**Required Out of Class Performances & Events:**

Student Directed One Act Plays; March 14-17. TDPS.

Ubuntu Theater Project presents *Down Here Below* by Lisa Ramirez; April 6-28.

**Suggested Books:**

Boal, Augusto. *Theatre of the Oppressed*. Theatre Communications Group, 1999.

Friere, Paolo. *Pedagogy of the Oppressed. 30th Anniversary Edition.* Bloomsbury Press, 2001. *(pp. 183).*

Taylor, Diana. *Performance*, Duke UP, 2016.

**Schedule of Classes and Assignments**

The approach to readings and performance in class follows a method oriented around student-centered discussion and outcomes. See teatroproject.org and a class manual for further information on work of the Teatro Project that extends beyond the classroom, updates, writings, and promotions of events. If after readings or classtime, any questions remain unanswered, please always feel free to make an appointment with me in Office Hours. That time is always available for you to achieve clarity, or just talk through your goals in this class and at Cal.

**Unit I | Home**

**Week 1 Introduction**

*Objectives: 1. Meet. 2. Explore space of Z-170. 3. Be familiar with the goals and expectations of the class, and as a group with each other.*

Wednesday Jan 23First class, we meet in Zellerbach Hall, Room 170.

Please check in at North Stage Door Entrance.

Class begins promptly at 10:10am.

Friday Jan 25Class agreements.

Learn names. “Nam/e.”

Assignment #1 Explained.

**Recommended Performance: *Candlestick* by Campo Santo Jan 23-Feb 2**at ACT in San Francisco. Go to: brownpapertickets.com/event/4021562. Student tickets are $15 with discount code: redandgold.

**Week 2 Praxis: Theory + Practice**

*Objectives: 1. Understand what Friere means by the “banking model” of education.   
2. Discuss the process of (de)humanization in relation to oppressor/oppressed, and Wynter’s reflections from 1992. 3. Increase familiarity and personal comfort in the space for creative work.*

Monday Jan 28 **Read:** Paolo Friere, “Chapters 1 and 2,” *Pedagogy of the Oppressed*. (pdf on bCourses).

Lab work/exercises: Intro.

Wednesday Jan 30 **Read:** Sylvia Wynter, “No Humans Involved” (pdf on bCourses).

**Journal Response Due to bCourses** before class.

Lab work/exercises.

Friday Feb 1 Tech Orientation Workshop: Sound and lights. Tbd.

**Bring:** video and image materials to class for Assignment #1.

**Week 3 Where We Come From**

*Objectives: 1. Discuss/share what we personally bring to the class given our different understandings of place and geo-social belonging. 2. Be able to think through and empathize with the history/experience of different people, materials, and cultural interactions through performance. 3. Be more familiar with the space and its technology.*

Monday Feb 4 **Read:** Gloria Anzaldúa, “Preface” (pdf on bCourses). Discussion. Class Guest Lecture/Workshop.

Wednesday Feb 6 **View before class:** Chinaka Hodge spoken word.

Class Guest Lecture: Margo Hall/Workshop.

Friday Feb 8 **Written Assignment #1:** Due to bCourses site before class.

Workshop/Open Lab.

**Week 4 Performance**

*Objectives: 1. Expand awareness of the role of performance in popular culture as a means of telling histories and carrying cultural memory. 2. Discuss and analyze what it means to “perform” in various modalities (i.e. music, on stage, in streets, on screen).*

Monday Feb 11 **Read:** Diana Taylor, *Performance*, 2016. Discussion.

Come prepared with notes on: What *is* performance according to

Taylor? What does performance *do* or *allow*?

Wednesday Feb 13 Workshop/Rehearsal.

Friday Feb 15 **Performed Assignment #1:** Spoken word performances.

**Unit II | Border Town**

**Week 5 Borders and Walls**

*Objectives: 1. To be familiar with the major arguments around the Wall and immigration in the United States today. 3. Be familiar with the major issues and work around Temporary Protection Status policy.*

Monday Feb 18 No class — Administration Holiday.

Wednesday Feb 20 **Read:** Culture Clash, *Bordertown* (pdf on bCourses).

Discussion. Scene groups.

Friday Feb 22 **Read:** Packet on Asylum, Temporary Protection Status, and the

Wall. (on bCourse)

Assignment #2 Explained.

**Week 6 Devising Stories for Social Change**

*Objectives: 1. Explore the ways the stage can tell different kinds of stories for social change. 2. Recognize and be able to describe key terms such as “catharsis” and “social drama.” 3. Be familiar with the argument Augusto Boal makes in relation to Aristotelian Drama.*

Monday Feb 25 **Read:** Eric Selbin, “The Case for Stories,” (pdf on bCourses).

Wednesday Feb 27 **Read:** Augusto Boal, *Theater of the Oppressed,* selections(pdf on bCourses).

Friday Mar 1 **Written Assignment #2:** Due to bCourse site before class.

Workshop Story Ideas with Guest Artist: Lisa Ramirez.

**Week 7 Moving Walls**

*Objectives: 1. Hone research and critical thinking towards developing a creative production.*

Monday Mar 4 Workshop scenes.

Wednesday Mar 6 **Performed Assignment #2:** Moving Walls performance.

Friday Mar 8 **Performed Assignment #2:** Moving Walls performance.

**Unit III | Ensemble**

**Week 8 Building Ensemble 1**

*Objectives: 1. Become deeply familiar with the work of at least one major ensemble theater company. 2. Develop independent research and presentation skills. 3. Be able to adopt some of the techniques of the creación colectiva ensemble groups for future performance production. 4. Analyze ensemble performance in Latinx America from the film Movimientos espectaculares as case point. 5. Explore the possibilities (and the limitations) of ensemble performance.*

Monday M11 Assignment #3 Explained.

Review materials of Hemispheric Institute of Performance and Politics, Artist profiles at: <http://hemisphericinstitute.org/hemi/en/hidvl-profiles>.

Wednesday M13 **View in class:** [*Movimientos espectaculares*](http://www.movimientosespectaculares.com/)*.*

Friday M15 Workshop/Guest Lecture.

*Discussion question: What techniques of ensemble theater practice might be useful to apply to the work we do in our final production and in the Teatro Project more broadly?*

**Required Performance (March 14-17): Student Directed One Acts**    
Durham Studio Theater; Thurs-Sat 8pm; Sat-Sun 2pm. Tickets at tdps.berkeley.edu

**Week 9 Building Ensemble 2**

Monday M18 Performance Discussion from Student One-Acts.

Workshop.

Wednesday M20 **Assignment #3** **Presentations** on ensemble groups.

Workshop.

Friday M22 **Assignment #3** **Presentations** on ensemble groups.

Workshop.

Reflection/analysis.

**<< SPRING BREAK >>**

**Unit IV | Our Story**

\*Attendance is required for every class of Unit 4!

Week 11 First Phase: Story Making/Thesis (April 1, 3, 5)

**Required Performance: Ubuntu Theater Project presents *Down Here Below*** by Lisa Ramirez, April 6-28; we pick the date to all attend as a class.

Week 12 Second Phase: Scripting/Drafting and Blocking (April 8, 10, 12)

Week 13 Third Phase: Tech Blocking/Refinements on Script (April 15, 17, 19)

Week 14 Fourth Phase: Review and Revisions (April 22, 24, 26)

Week 15 Fifth Phase: Presentation and Debrief/Reflection (April 29, M1, M3)

**Notes on My Responsibilities and Deadlines for the Final Performance:**

**FINAL PERFORMANCE**

**TUESDAY MAY 7TH, 3-6PM**

**Course Requirements | Teatro Lab**

The course is reading and practice intensive and will require critical response papers, active participation in all class activities, and a creative final project.

*Grading is formulated as follows:*

A 93-100

Participation 20% A- 90-92

B+ 87-89

Assignments 50% B 82-86

(2 x 20pts; 1 x 10pts) B- 80-81

C+ 77-79

Final Project 30% C 72-76

**Participation (20%)**

Class participation accounts for 20% of your grade, which includes “lab work” in class, attendance and class preparation as outlined below.

**In-Class “Lab work”**

Students will be assigned creative projects in class using the resources of the room Z-170 in all its capacities. These assignments will be evaluated on the basis of creativity, clarity and interpretive choices, and may be performed and/or organized in small groups or as individuals. We will incorporate creative work in class in “lab work,” workshops and daily exercises. Creative work may be performed solo, in ensemble or in small group casts. They may be performance as either collectively derived performance (authored by performers), exercises within workshops, improvisation or staged acts. Stage design, management and props may be incorporated. Length will vary according to the conceptual choices made by participant(s) and in the context of assignments but generally should not exceed 15 minutes.

**Attendance Policy**

After two absences the final participation grade will be lowered 3 points for each class missed. Repeated lateness will also lower your grade. Three late arrivals is the equivalent of 1 class missed.

**Class Preparation**

Materials listed in the schedule above are expected to be prepared before class by reading (or viewing), AND identifying the main arguments of the author and points of particular interest that you may want to share. Take notes and prepare at least three talking points in your notes to share in class discussion. These talking points can be in the form of a critical question or commentary that deeply engages the reading/viewing material. Classroom preparation will be assessed within the participation grade.

**Assignments (50%)**

Your work in written and research assignments that you turn in and present in class accounts for 50% of your grade. The three required assignments are outlined below.

**Assignment #1: Creative Writing & Spoken Word Project (20 points)**

This assignment involves a written and performance component. It can be a “spoken word” piece or a short scene that includes visual film projection, dialogue and staging. Based on your sense of place and who you are: “How do you perform your cultural home or place of belonging?” Write a spoken word piece or scene exploring an image, song, object, or symbol and your relationship to it, its story and the meanings that it carries for you and/or a community of which you are a part. Post your essay/poetry piece of 800 words, followed by a 100-150 word author’s bio statement.

**Assignment #2: Critical Research Project + Scene (20 points)**

This is a medium length critical writing research essay (2,000-2,500 words) in response to questions posted on the bCourses assignments page and a scene that you perform in collaboration with others in the class. Essays should engage the material covered on the syllabus and in class with your own analysis. You may make observations, discuss related visual images and performance, and include further research, but papers must engage course materials in response to the collectively composed prompts. The tone should be conversational and intellectually curious, demonstrating a serious focused inquiry. All papers should be formatted according to either Chicago APA or MLA style and should include a bibliography. Grading rubric is posted on bCourses.

**Assignment #3 Ensemble Reports (10 points)**

Prezi or Powerpoint presentations will be presented on ONE selected group from the artist profiles page of the Hemispheric Institute of Performance and Politics (see class schedule for url). Research the work of this group including its major productions, people involved and influences in artistic proposal. Presentations should be 7 minutes in length, and should include images, major points of philosophy and practice of the group, select performances to highlight, relevant social/political context, and at least one technique or practice that you found noteworthy to adopt from this group. You may include video clips, provided they are very brief (i.e. 20 seconds each for no more than 2 clips).

**Final Project (30%)**

The final project consists of a devised class performance piece (20 points) and a written critical reflection essay of approximately 2,500 words (10 points). Post on bCourses on or before the last day of exams.

**Performance Component of Final Project (20 points)**

Participation in the final performance is essential for successful completion of this course. It may be that you gravitate towards tech, lighting, and sound, but everyone must be on stage in some form, and must play an integral role in the ensemble of the final performance. Attendance for all classes of the final month is mandatory. Meeting deadlines for your role and responsibilities of the group is also mandatory and will be evaluated for how you engage in the process as much as the results or final outcomes of the performance itself.

**Reflection Essay Component of Final Project (10 points)**

This is a medium length critical writing reflection essay (2,000-2,500 words) response to your work in the class and in particular as it culminated in the final project. The tone should be intellectually curious, demonstrating a clearly focused reflection on accomplishments, breakthroughs, challenges, and learning discoveries. All papers should be formatted according to either Chicago APA or MLA style. Grading rubric is posted on bCourses.

**Academic Integrity**

Plagiarism is a serious issue that ensures fair representation of ideas and another writer's work. Giving credit to someone whose work has helped you formulate your own ideas or arguments is not only an expectation, but also if not adhered to correctly, it is a crime. Plagiarism is presenting as your own: a phrase, sentence or passage authored by another without quotation marks; facts, ideas or written text gathered or downloaded from the Internet without citation; another student's work with your name on it; or a purchased paper or 'research' from a paid source. Cal policy will be followed on any instance or suspected violation of academic standards. See berkeley.edu/about/principles.shtml for more information on UC Berkeley's policy regarding plagiarism and our shared, "Principles of Community."

**Accommodations**

Disabled Students Program at Cal facilitates accommodations that may be needed by students to make a more equal opportunity for learning. If you believe that you might need DSP support to help you succeed in this course (or any others), please visit DSP (260 Cesar Chavez Student Center) to enroll in the program as soon as possible, see that an accommodation letter is forwarded to us, and then remain in proactive communication with me about your work in this class so that we may honor your needs.

**Other Resources**

*The Hemispheric Institute of Performance and Politics*: A useful archive of video, photos, bibliographies, essays and events. See http://hemisphericinstitute.org/hemi/

*Student Learning Center*: For help on writing, research practices, tutoring and workshop schedules available throughout the semester: http://slc.berkeley.edu/general/index.htm

*Media Resources Center*: For access to video/film collection at UC Berkeley. Moffit Library Lower Level. See www.lib.berkeley.edu/MRC/

*La Peña Cultural Arts Center*: A cultural venue for Latinx American theater and performance in the Berkeley area. See http://www.lapena.org/

*El Teatro Campesino*: San Juan Bautista, See http://elteatrocampesino.com

UCSB online video streaming of theater performances and interviews. See http://cemaweb.library.ucsb.edu/theater.html

Culture Str/ke: CultureStrike is a magazine at the forefront of the national arts movement around immigration. See http://culturestrike.net/

*Ubuntu Theater Project* makes ensemble theater in the East Bay. See http://ubuntutheaterproject.org