

# COLLABORATIVE ARTS (COART-UT)

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## COART-UT 1 Jam House (0 Credits)

Conducted every semester, Jam House is a 2-day intensive offered for credit to all Collaborative Arts Majors. Students assemble to brainstorm unique experiential and collaborative works culminating in final presentations, projects and performances. Designed to function as a platform for experimentation and play, the workshop allows students to test ideas in an open, supportive yet critical environment with an emphasis on interdisciplinary art and a focused attention to the creative process. Every workshop begins with a visiting guest artist presenting their work, followed by Q&A and discussions. Students then form groups and create a collaborative work in any medium (or many) inspired or loosely informed by the ideas or themes presented by the artist.

**Grading:** Ugrd Tisch Pass/Fail

**Repeatable for additional credit:** Yes

## COART-UT 2 Words and Ideas (2 Credits)

WORDS AND IDEAS is a 7-week lecture class, introducing new multi-disciplinary practitioners to the central ideas of their chosen careers. Topics will include: Mimesis, Representation, Genre, The Art Object, Subjectivity, Taste, Humor, Sensibility...to name a few. Where does the impulse for art come from? Can art change society or does it reflect society? Why do we do art and how do we know whether it's any good? Key definitions of terms career artists must know will be introduced in WORDS AND IDEAS, helping students form (and fully understand) their own creative strategies in undertaking future art projects. While the class is not, strictly speaking, an art history seminar, major historical movements will be touched on to illustrate the ideas under discussion every week.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

## COART-UT 3 Making a Scene: Playwriting (2 Credits)

This hands-on practicum teaches students the basic parameters of story structure and dramatic writing for live performance. We will examine various conventions of dramatic storytelling for the stage, such as dialogue, character, delivering exposition, etc. Class lectures will discuss the components of a drama, and class exercises will help students generate material for a 2-person "realistic" live scene, lasting approximately 5-10 minutes of stage time. Students will also learn how to give and receive critiques. This live scene can be either "stand-alone" or part of a larger multi-disciplinary art project for later work in a student's career at Collaborative Arts.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

## COART-UT 4 Cinematic Narratives (4 Credits)

Filmmaking, photography, and the basics of visual imagery are explored through a hands-on studio art experience, which provides an overview of the development of visual storytelling throughout history. From the first creation of early hand drawn cave paintings to modern film production, all the essential elements of visual representation, visual imagery, visual grammar, and visual narrative are explored. Lectures introduce and explain a variety of methods used to capture a visual image and how imagery, both with and without words, is used to convey meaning. In class painting, etching, drawing, film, and photo assignments are given for students to create their own visual imagery, using these several different artistic formats. Technical training on cameras and editing software accompanies these practical assignments. Students also complete photo and short film projects throughout the course, as they explore the essential nature of visual storytelling, pre-visualization, and practical production. The course examines how the basic tools of traditional narrative storytelling are also used in purely visual storytelling - to create a secondary world and to maintain a suspension of disbelief in order to inform, entertain, and affect the audience. In spring 2021, cellphones and gimbals will be employed for film and photo work and additional asynchronous DSLR photo and video camera training will be provided over the course of the semester. Hands-on studio work will be accomplished in-person, in-class, following social distancing protocols - and any needs for remote work should be arranged for in advance so that remote based art supplies can be provided as necessary.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

## COART-UT 5 Performance Practice: Body and Movement (2 Credits)

Performance Practice: Body and Movement is designed to work as a companion course to Performance Practice: Text and Voice. These two courses are intended to work as one fluid unit to introduce overviews of contemporary movement and theatrical practices. Together, they provide students with a laboratory for blending skills learned through voice/text and body/movement into expanded forms of performance. For the first half the semester in this component, students will focus solely on body and movement, while in the second half of the semester students will engage in co-taught sessions that blend text and movement to discover and deepen the connection between the body, the voice, text and imagination. In this section of the Performance Practices set, students will address explorations of space and time, presence, working with objects, composition and various improvisational structures. During the semester students and performance faculty will work with ideas from artists who have significantly informed the development of 20th century and early 21st century performance practices.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 6 Performance Practice: Voice and Text (2 Credits)**

Performance Practice: Voice and Text is designed to work as a companion course to Performance Practice: Body and Movement. These two courses are intended to work as one fluid unit to introduce overviews of contemporary movement and theatrical practices. Together, they provide students with a laboratory for blending skills learned through working with voice/text and body/movement into expanded forms of performance. For the first half the semester in this component, students will focus solely on voice and text, while in the second half of the semester students will engage in co-taught sessions that blend text and movement to discover and deepen the connection between the body, the voice, text and imagination. In this section of the Performance Practices set, students will explore dramatic action, emotional point of view, theatrical use of dramatic as well as non-dramatic text and various improvisational structures designed to support the ability to read and respond spontaneously and simply to the behavior of others. During the semester students and performance faculty will work with ideas from seminal artists who have significantly informed the development of 20th century and early 21st century performance practices.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 7 Technology in Action (4 Credits)**

Our collective intuition and imagination are more powerful than computer programs, yet paired with software, digital media, and online networks, our wildest dreams can become real. By understanding the fundamentals of digital tools, our DIY sensibilities, artistic practices, and social experiments can be transformative, even revolutionary. With algorithms surveilling and dictating our culture, it is crucial to learn and harness digital technologies for independent expression. In this hands-on introductory course, we will learn to utilize tools for creating musical and visual experiments, playful interactions and games, and emerging media discourse. Students will work independently and collaboratively to create and produce music and sound collages, computer graphics and animation, internet art, videos and performances. Collaborators from different fields of study will be encouraged to incorporate their individual interests and expertise.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 8 Collaborative Interdisciplinary Practice (4 Credits)**

Collaborative Interdisciplinary Practice is a semester-long course introducing the participant to interdisciplinary art practices. The course functions as an exploratory space, challenging participants to live more fully and more immediately, vis-à-vis the development of single-authored and co-authored artworks. Participants develop an appreciation for art as a valid form of research by examining various artmaking methods through reading, listening, seeing, and creating. By integrating the formal with the conceptual, historical with the contemporary, they make visible the possibilities and multiplicities of approaches in contemporary cultural production.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 9 Art Palace (2 Credits)**

Art Palace is a series of weekly talks/events presented by working artists with noteworthy careers in the greater New York area. The course's purpose is to introduce Collaborative Arts BFA students to a disparate variety of multi- and inter-disciplinary practitioners, allowing students to listen to, learn from and - in many cases - collaborate with visiting artists. Conceived as an addendum to the first-year core Collaborative Interdisciplinary Practice class, it is required of all incoming students in their first (fall) semester, however each evening's event is open to all Collaborative Arts majors who would like to participate.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 11 Internship (1-4 Credits)**

This course is designed for Collaborative Arts BFA students looking to obtain academic credit for an off-campus internship. Students must be in good academic standing and are required to complete a Collaborative Arts Internship Contract with the faculty supervisor, Student Services Administrator, and internship site supervisor before commencing the internship. Verification of internship location, dates, required hours, and responsibilities must be completed with the Student Services Administrator, Max DeGeorge, in order to enroll.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** Yes

**COART-UT 12 Music for Media and Performance (2 Credits)**

This course is designed to introduce students to the fundamentals of music production and sound engineering in support of the Collaborative Arts interdisciplinary core curriculum. Using Ableton Live, students will be introduced to songwriting, song form and analysis, chord structure, sound design, rhythm, audio/MIDI editing, and mixing techniques. Throughout the semester students will collaborate on projects and in-class assignments by composing and performing music for a variety of mediums and applications.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 13 Making a Scene: Screenwriting (2 Credits)**

This hands-on practicum teaches students the basic parameters of story structure and dramatic writing for a short film. We will examine various conventions of screenplay storytelling such as format, structure, plot, character development, visualization and film language. Class lectures will discuss basic components of the screenplay, with reading and writing assignments helping to generate a scene lasting approximately 5-10 minutes of screen time. Students will also learn how to give and receive critiques. This short film can be either "stand-alone" or part of a larger multi-disciplinary art project for later work in a student's career at Collaborative Arts.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 100 Making Webisodes (4 Credits)**

Making Webisodes is an intensive production workshop in which students create unique and compelling content for the web. Students will explore the basics of online video production, working with - concept creation - writing - directing - acting - production design - camerawork - sound - editing - online distribution - social media - web monetization - and advertising. Web series are an exploding new art form. Embedded ads, 5 second hooks, instagram stories, tik-tok, and viral videos all present a variety of new media approaches within the entertainment industry, business, lifestyle, and politics. Webisodes are short visual presentations that either entertain us, directly sell us product, indirectly sell us product, share a powerful message, investigate social issues, expose problems, celebrate joy, engage our perspective, shock us, or challenge us. Students will work with Sony FS5 cameras, microphones, and LED lights and they will also be trained to use their own DSLRs and cellphones, in order to practice creating a wide variety of webisodes. Workshop assignments employ practical exercises to help the students conceive and create their own unique webisode, which can be fiction or non-fiction, experimental or satire, personal or political. Combining the powerful tools of traditional filmmaking with innovative new digital media tools, this class guides students to create dynamic web based projects. As the students produce their digital media, they learn by doing and they gain practical knowledge of the art, craft, and commerce of webisodes.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 101 The Art of the Interview (4 Credits)**

The interview is at the heart of the documentary film and many forms of media, journalism, podcasts and theater. It is a basic tool in academic research. This course will analyze the skills required to produce a successful interview: selecting subjects; preparing and posing questions; focused listening and eliciting powerful responses. Students will be exposed to some of the finest examples of interviews across disciplines demonstrating the range of styles and contexts for the interview. Whether with a random stranger, a family member or a well-known personality, students will develop the ability to conduct meaningful interviews during the course of the semester.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 103 Animated Alchemy (4 Credits)**

Animation is often considered an art form of synthesis— bringing together disciplines as varied as collage, cartooning, dance, puppetry, slight-of-hand, sculpture, painting, printmaking, engineering, photography, sound design, music, and acting to forge wholly new kinds of "moving pictures." This hands-on class will explore the productive possibilities of adding a time-based dimension to a variety of artmaking modes. Emphasis will be placed upon experimentation, diy solutions and developing unique approaches to applying the principles of frame-by-frame filmmaking to one's own practice. The course will survey artists and art movements that have uniquely embraced animation. Group and individual projects will engender a solid understanding of animation principles and provide students with a toolkit of strategies for creating animation in a variety of contexts— from optical toys, to short films, live-performance, documentary and large-scale projection. Open to those with no animation experience, and those with experience looking to deepen an understanding of their own creative process and voice.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 104 Professional Lighting and Camera Techniques (2 Credits)**

Students will learn how to shoot professional looking shots on prosumer cameras with minimal lighting — by applying the lessons of professional cinematography to prosumer video cameras, DSLR's, and cellphone videography. A wide variety of Camera Exercises are assigned to train the students to shoot movies with natural light and limited prosumer camera gear. 3-4 person crews are selected to work together on all the Camera Exercises, and for the Final Project as well. Students shoot with their own DSLR's, prosumer cameras, and/or cellphones. Pending availability (and CSI access) students can also choose from a selection of DSLR's and prosumer gear provided by the course (SONY A73, SONY A7R2, SONY A6400, Pocket Osmo Gimbal Camera, and Osmo 3 Gimbal for Cellphones). All camera exercises are screened and reviewed in class. Students analyze and discuss their own work and are assigned reshoots and pick-up shooting assignments to reinforce their in-class learning. Early classes work with professional lighting gear on stage and students then go out into the field to film camera exercises and music videos utilizing available natural light and small practical light kits - while employing the lighting concepts and lessons they learned on stage.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 105 Queer Cinema (4 Credits)**

This production course allows students from all academic backgrounds to challenge their viewpoints, explore a frequently underrepresented area of film, expand their artistic practice, and apply film training through the lens of queer cinema. This course offers instruction for students who are eager to expand their understanding of queer cinema while also creating original works. This class includes analysis and creation of fiction, documentary and hybrid films. We will create and foster a learning environment that foregrounds the voices of LGBTQ+ artists, furthering the NYU and Tisch commitments to build and strengthen a university-wide culture of diversity and inclusion. The collaborative course blends film screenings, discussions and theoretical exploration with hands-on production experience. At the end of the semester, students will gain critical knowledge of significant works from the queer film canon, and hone their skills as filmmakers through the production of short cinematic works.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 106 Reality and Creation (4 Credits)**

Reality & Creation is an interdisciplinary, collaborative workshop that requires students to develop and present original works using real-life material. While primarily focused on filmmaking - students may also explore writing and performance to investigate the artful manipulation of reality in order to evoke meaning and emotion. Students will explore the meanings of both documentary and narrative filmmaking - and the inherent conflicts between creative construction and telling true stories. They will analyze cinematic representations of reality and devise hybrid works that use inventive and surprising forms while playing with the notion of the real. Over the course of the semester, students will complete a series of classroom/studio projects as well as independent works from non-fiction sources: such as unscripted interviews, archival material, found footage and newsreel. These projects are designed to foster experimentation across the arts disciplines and to cultivate creative collaboration.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 107 Designing Motion (4 Credits)**

In this course, we will explore the versatile usage of animation in the world of graphic design as a unique form of expression. We will examine how motion design combines movement, rhythm, space, and timing to orchestrate abstract shapes, words, and symbols. Through a series of weekly exercises, students will gain an understanding of key concepts in motion design while using and learning Adobe After Effects. We will follow the footsteps of motion design history, reconstructing classic pieces in order to gain a fundamental understanding of this art form. We will learn how graphic design, music, choreography, and acting can all be applied to the motion of design elements and furthermore, how the combination of animation and design can convey compelling stories, emotions, and ideas. Students will survey the technologies and methods that enabled the fields' developments - from drawing on 18 mm film, the analog Scanimate in the 80s, to UX motion, interactive design, and contemporary live performances. Inspired by those traditions, students will be encouraged to take on an experimental approach, discuss thought processes, and develop their own visual language while combining interdisciplinary practices. \*Adobe After Effects will be used as a main tool in the course, therefore a sufficient computer (over 16GB of RAM and a graphic card) is required.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 108 Unruly Images: Centering the (In)visible and (Im)possible (4 Credits)**

This course explores unruly images, bodies, faces, spaces, aesthetics, and even feelings that exist at the margins of categorization, making these powerful subjects for artistic work. We will manipulate image-making tools and give form to expressions that reveal the hidden structures of power. Through lectures, discussions, workshops, and readings, we will look at topics such as memes and glitch art, cyberface and AR filters, monsters and glitched bodies, uncanny valley and AI images, as well as liminal space and collaborative world-building. We will pay particular attention to selected writings from Hito Steyerl, Legacy Russell, Rosa Menkman, and Adam Greenfield, and apply these critiques to emerging perceptual technologies (volumetric 3D capturing, machine learning, AR/VR, web-based 3D game engines) that students will use to create their projects.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 200 Iconic Dances (4 Credits)**

This course is a laboratory for students interested in exploring the works of master choreographers, exposing them to an in-depth study of choreography by focusing on the steps, rhythm, structure, style and historical/conceptual contexts of iconic choreographic works ranging from 19th-century romantic ballet to contemporary work. This exploration will be accomplished physically: students will learn dance excerpts with attention to the physical details of steps, style and phrasing, allowing them to acclimate their own bodies to the universe of specific choreographies. Students will be able to execute these choreographic works while developing a deeper understanding for the choreographers' creative process and artistic decisions, inviting them to physically experience major artistic shifts in 19th- and 20th-century dance aesthetics as they immerse themselves in the process of choreographic reconstruction. From classical ballet's ideals of beauty, to the uses of narrative and the social/political/religious function of classicism, and finally through to the deconstruction of dance tradition in postmodern performances, this course exposes students to dance's living archive while encouraging them to develop a critical perspective on the art of dance, its historical impact and future directions. Each session will be devoted to the recreation of seminal works from a variety of styles—Cambodian dance, Ballet, modern dance, postmodern dance, etc. Beginning with a twenty-minute warm-up based on a physical technique tailored to each specific style (whether a simple ballet warm-up, basic Horton technique, Pilate's based exercises, etc.), physical technique will be complemented with readings, viewings and discussion that focus on each historical work. All readings and viewings will be uploaded to create easy access for students. For midterm, students will perform one of the works already covered. For the final project, students will choose a favorite work covered over the semester and develop—in dialogue with the instructor—a solo, duet or a small group piece based on this work. For two weeks preceding these projects, students will build a compositional method based on the creative process of their chosen work. Details and guidelines about the final project will be discussed individually with the instructor. In addition, students will write a three-page paper on their chosen work due on the penultimate week, with guidelines distributed at the beginning of the semester.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 201 Bodies in Cultural Landscapes (4 Credits)**

This course examines the Western fascination with the moving body in different cultural environments and throughout colonial and postcolonial historical periods until the present time. It will begin by investigating early images and artistic representation of the body in motion captured by European ethnographers at the turn of the 19th century, and continue tracing it to current trends of contemporary culture. The goal of this course is to develop a critical understanding of the culture built around the body as subject as well as a marker of otherness. This course will offer students an opportunity to study and articulate, intellectually and physically, the legibility of bodies in motion within different cultural landscapes. Bodies in Cultural Landscapes will provide an open forum in which to investigate human movement within the specific aesthetic system and cultural practice of early ethnographic representation to contemporary culture's engagement with the moving body. It will offer insight into personal and cultural identity, stimulating an expanded recognition and appreciation of difference. This course offers students the opportunity to explore simultaneously their intellect (in class viewing, readings and discussions), as well as in the presentation of their own version of ethnographic research and representation based on a topic of their choice discussed with instructor. Students will engage weekly with exercises and assignments based on course material.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 202 The Dancing Body in Practice and Theory (4 Credits)**

Part studio and part seminar, The Dancing Body focuses on the practice and history of movement and choreography in the context of Modern Dance and Performance Art in the second half of the 20th century. Though the exploration of ideas in cultural studies/dance studies essays, reviews, and writings by dance artists, students will engage with a range of physical activities and conceptual performances in practice and theory. This course offers a unique opportunity for students to simultaneously pursue creative/physical practices while exploring the intellectual discourse that informs them. The goal of this class is to generate an artistic environment where students develop collaborative relationships throughout the creative process individually as well as collectively.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 203 Puppets and Performing Objects (4 Credits)**

While grocery shopping, have you ever wanted to talk to a cucumber? Encounter a red radish or pet a pizza? You can. Puppets are everywhere and highly effective for bringing impossible ideas into reality. Following the idea that puppets are "any performing object" and that objects can be useful as stand-ins for human beings, this hands-on puppet building course explores anthropomorphism, character development, narrative and performance. Through weekly assignments and a final project, we will bring life to objects that we create, transform or find. Drawing inspiration from different styles of mainstream and avante-garde art, music, entertainment and puppetry we will develop original concepts of our own. Exercises explore a range of technologies and materials, from simple sock puppets to marionettes and shadow puppets, to hand puppets and body puppets, to abstract and kinetic objects. We'll spend time looking at how to successfully integrate interactive elements from other realms such as music, special effects, physical interfaces, lighting, video and more into our performances. Every week we perform, with the class culminating in a final public performance bringing together the best of student work.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 205 Advanced Acting: Realism and Beyond (4 Credits)**

This advanced acting course turns traditional, realistic scene study on its head. We begin by digging into the skills for building precise, emotionally connected, intelligently crafted, character-specific and theatrically articulate performance inside a realistic context. We then use those skills as a springboard to invent new ways of building a compelling narrative through forms of multi-media and devised storytelling. In this course students explore and expand their understanding of "what is character?" And, who's telling the story and why and how are they telling it? This course is a laboratory for constructing, deconstructing and reconstructing narrative – a place to turn the story on its head to see what new story we can make. In this class students engage in studio exercises to build clear skills in acting technique and stage composition and practice with various forms of crafting theatrical stories. In addition to in-class exercises, students are expected to analyze, rehearse and perform one realistic two-person scene, create one solo devised piece, and participate in ensemble-devised, multi-media performance pieces for a final showing at the conclusion of the semester. Students are also required to complete a detailed character/script analysis to support their exploration of the journey from realistic theatre to expanded forms of theatrical/performative storytelling. This is an advanced performance class; students must have successfully completed Acting I, Performance Practice or have equivalent experience in performance coursework in order to register for the class.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 206 Performing Anatomy: Body Technology (4 Credits)**

In Performing Anatomy: Body Technology, students will experiment with human anatomy as technology. We will begin this process by practicing movement phrases that survey the design of our anatomy. In this case, anatomical design refers to the muscular, skeletal, and proprioceptive systems that stabilize us. We will then build onto this knowledge through investigations in biomechanics like motion, force, momentum, and balance. Our physical practice in the studio will be supplemented by reviewing images, texts, sound and video as reference material. Students will periodically produce short studies wherein they are tasked to translate the anatomical information learned into compositions. These studies finalize each module. Studies may employ digital technology.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 208 Advanced Acting for the Camera (4 Credits)**

This course is a studio based advanced on-camera acting performance workshop designed for actors, writers, directors and artists to strengthen screen acting skills by focusing on four major aspects of screen performance: Character, Role & Identity; Script Analysis; Physicality & Voice in Frame; and, Specificity in Moment to-Moment Being. Concentrating on these elements of screen performance, and filming on-camera exercises and scenes every session, actors will employ various acting techniques to discover and develop a reliant set of techniques and technical skills that best serve them as actors, and expand their artistic sensibility as related to visual storytelling through film. Actors prepare to be successful, auditioning and working within the parameters of the professional filming experience. With limited rehearsal and acting direction, shooting out of sequence, and multiple takes unique to production, each actor will develop their own set of best practices and ownership of their role as an actor.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No



**COART-UT 209 Embodied Performance: Collaborative Creations (2 Credits)**

Embodied Performance: Collaborative Creations is a 2-credit studio course that explores the instructor's original performance methodology, a fusion of physical theater modalities culled from Western practices (Psycho-physical actions, Viewpoints), Eastern practices (Butoh, Kundalini yoga) and related performance disciplines (Mask, Puppetry). This course provides foundational training for students who are interested in investigating the field of performative and collaborative arts and will serve as an entry point for NYU students interested in movement and physically based acting.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 210 Modern Dance II: Mind-Body Integration (2 Credits)**

This course is a level II in dance practice designed for a student with an intermediate level of familiarity and experience with Modern dance. It further improves on the physical training offered in Modern Dance I, but is not predicated on previous enrollment in that class. The class focuses on the physical articulation of various movement vocabularies, collaborative exploration of partnering, and ongoing in-class discussion to deepen the connection of self-awareness through learning and executing movement. Each class will involve set choreographic material as well as improvisation practice as teaching tools to deeply inform movement training with intention, efficiency and artistry. Students will be encouraged to pay close attention to their own movement learning experience instead of focusing on replicating the movement they learn. Movement material will include floor work, traveling, balancing, jumping, turning and will be shaped by these principles. Previous modern, contemporary or equivalent experience is required. Students are expected to know the basic tenets of movement: # Learning movement and executing choreography in detail # Ability to reproduce complex movement material # Comfort in dealing with full-bodied movement through space # Basic knowledge of physical skills # Commitment to a weekly physical practice set up by instructor # Timely presentation of homework assignments

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 211 Expanded Approaches to Practical Acting (4 Credits)**

This course is designed to explore the actor's instrument—specifically, the vocal, physical, and imaginative tools necessary for the creative work of the actor through extensive and deeply explored scene work. Students will examine the creative process practically and theoretically, through exercises, improvisation, psychophysical actions, and text work. The course explores approaches to and theories about acting that are rooted in the techniques of Constantin Stanislavsky, Uta Hagen and Larry Moss and others, while also incorporating students' personal/biographical material, some "found text" incorporated by the instructor to augment guided improvisations, and theoretical discussions around performance and performativity. In this way, the class combines disciplines usually found in more experimental venues. Throughout, a high educational premium is placed on the material discovered in student collaboration to generate new ideas about character. This course seeks students who are or who would like to be more adventurous as performing artists. Students who are willing to expand their imaginations, to explore the boundaries of their physical and psychological senses and who are willing to take risks onstage in the pursuit of a visceral and deeply personal connection with imaginary given circumstances within guided improvisations and scene work with their fellow actors. This course seeks curious-minded students who want to explore the motivations and inner imagery that animate their own behavior and those of the characters they will be asked to embody. This is an advanced character study course and the expectations of this class will be held to industry standards of professionalism, preparation and work ethic.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 212 IRL/URL\_Performing Hybrid Systems (4 Credits)**

This course is a unique collaboration between the Collaborative Arts and IMA Tisch departments, and CultureHub based at La Mama. During the pandemic many performing artists moved their work online, leading to an increasing acceptance of experimental practices that their predecessors developed in online work for the past 30 years. In IRL/URL\_Performing Hybrid Systems, students will have the opportunity to design, prototype, and present collaborative projects that build on this tradition, blending both physical and virtual elements. Over the course of the semester, students will have the opportunity to study at La MaMa's CultureHub studio where they will be introduced to video, lighting, sound, and cueing systems. In addition, students will learn creative coding fundamentals allowing them to network multiple softwares and devices generating real-time feedback systems. The class will culminate with a final showing that will be presented online and broadcast from the CultureHub studio.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 213 The Collaborative Arts Theatre Experience (4 Credits)**

We will use the semester to concoct, then create, then perform a finished theatre production. The semester will use the first 7 weeks to write the play—assigning scenes to be created by solo student playwrights, but also devising material collaboratively in pairs and larger groups. We may also choose to combine our original work with already-existing texts, adapt/deconstruct a classic play, incorporate interview material, etc. The second 7 weeks will be comprised of the rehearsal, tech and the final performance. Students eager to wear many different hats (designer, playwright, technician, composer) are encouraged to enroll—though everyone will be cast as performers. The culmination of our efforts will be a play to be staged and performed before an audience.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 214 Devised Theater: History and Practice (1 Credit)**

Note this class is called "Devised Theater: History and Practice." This intensive focuses on both historic evolution of ritual-based/early theater models through contemporary theater philosophies (accentuating history of Futurist/Dada theater innovations to present), and on anatomizing the nature of performer, performance, story and storytelling via the non-traditional philosophies and methods of contemporary experimental theater. The class will be rigorously participatory in terms of discussing/physicalizing these experimental methods and will culminate in the creation and performance of simple class collaboration-generated stage narratives. Students will investigate the meaning and application of physical/environmental 'neutrality' on stage as they simultaneously investigate and define for themselves the most essential markers needed for the viewer to perceive 'story' in performance. As the staged pieces are constructed from these anatomized building blocks of performance and story, more complex qualities of character, identity, archetype, mannerism, linguistic disfluencies (verbal and non-verbal) and psychological subtext will be introduced as tools for each performer's role in the story. In the final phases of piece creation, simple analog elements of music, sound, light, mask, craft materials, dance, virtuosic/specialized skill, props will be introduced as tools. The final performance will aspire to clear and effective applications of the performance/story elements discussed (or discovered) in class. Techniques and exercises derived from the worlds of Futurism/Dada, Richard Maxwell, Blue Man Group, Elevator Repair Service, Ann Bogart, Joshua Fried, and others will be discussed and employed.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 215 Choreography (2 Credits)**

The purpose of this course is to enable the student to gain a heightened awareness, appreciation, and knowledge of dance through movement and performance. We focus on the foundations of dance such as control, aesthetics, alignment, dynamics, athleticism, musicality, use of space, development of learning strategies within a group context, and personal, artistic expression. The students exploration of their creativity, expression and concepts, as well as their work on other dancer's bodies is part of the work of this course. Through individual and collective kinesthetic participation in unfamiliar patterns, the student is physically and conceptually challenged and informed. Students will be asked to problem solve as homework assignment and in-class composition exercises. Dance experience is recommended, but formal dance training is not required.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 216 Dream Play (2 Credits)**

The dreamer is at once the author, the actor, and the audience for a performance that takes place while the dreamer is unconscious. Whether regarded as omens, as products of our unconscious wishes, or as our brain's way of cleaning up memory space, dreams are an undeniable component of the human experience, and, in addition to generating many theories, they have also served as inspiration for artists searching for a direct route to the unconscious. This class is an investigation of dreams as a springboard for art. At once theoretical and practical, the class will begin by examining the main theories regarding dreams, ranging from Freud and Jung, who pioneered psychological interpretations of dreams, to the more scientific research of the later 20th century, wherein dreams are seen more neurologically, as a way for the brain to process and sort information. After laying in the theoretical foundation, the class will focus mainly on a succession of dream performances inspired by the dreams of class participants. While dreams are experienced by the individual dreamer, these projects will all be collaborative, and involve working in groups of 3 or 4. Each will be staged in three-dimensional space in real time, and endeavor to create the dream experience for the audience. All should be multidisciplinary in nature, containing elements of theater, sound, visual art, video, and other emerging technologies. Throughout the term, we will screen movies (which in themselves have provoked theories that liken the experience of watching a film to that of dreaming) and look at images from art-history inspired by dreams. We will also investigate games that use dream content as their governing narrative engine. This will enable us to appreciate the wide range of strategies that artists have used when making art based on dreams – from using dreams to explore the non-linear logic of the individual's unconscious (as in the surrealists), to the more communal dream experience of modern trauma (as in El Abrazo de la Serpiente). This wide range of inspiration should act as a model for our explorations as we create our own dream plays.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 217 Live in New York City (4 Credits)**

We will explore the tension between the live and the scripted, the performed and the texted—almost entirely in the field of theatre but also in some other genres of performed events. A series of productions will be carefully curated to see different artists' renderings of these two aspects of the live event, and we will sustain an interest in other dualities, including the tension between the virtual and the real, the rehearsed and the improvised, etc.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 300 Abrupt Climate Change (4 Credits)**

Combining science and the art of storytelling, this course will tackle one of the most pressing issues facing the future of humanity: Abrupt Climate Change. In a unique collaboration with NYU physical climate scientist Professor David Holland, students will research and create work that bridges the divide between science and the public through accurate, creative science-based storytelling. This highly multidisciplinary, hands-on course welcomes students from all backgrounds and fields of study to imagine and invent creative ways of telling stories about this global phenomenon and to investigate solutions. Weekly assignments will lead to a final collaborative project and an exhibition open to the public.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 301 Research: Manifestos and Arts Practice (4 Credits)**

This course will ask how artists incorporate research in their practice by looking at their manifestoes and their subsequent works. Throughout the term, we'll ask: How did various artists employ manifestos as methods of inquiry to understand how they themselves are situated within their respective fields? By conceptualizing how art-making can be a research tool through these manifestos, we will see how there is an art to research and that art is a mode of inquiry that others use to make sense of their own world. In this way, manifestos are the evidence of the research that went into the art-work. The way in which artists interrogate the issues, holes, or gaps in the set of assumptions employed within their respective fields will guide students in proposing creative solutions to issues within their own. During the term, we'll focus on archival, qualitative, and quantitative methods to reveal the creative praxis within each. Students will utilize the skills they acquire over the semester to, section by section, create a manifesto of their own, including an artist's statement, research/resource review, an outline of an issue, and the prototype of a project that fills the gap they've found in their field. This living document will then be critiqued by fellow students so that all those in the course experience multiple facets of the creative process.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 302 Art on the Edge (4 Credits)**

Taking off from the practices of medium-based art categories, this course is structured across key topics in contemporary art - "art of today, produced by artists who are living in the twenty-first century". During the semester, via the framework of readings, projects and assignments, we will consider the importance of the visual arts in the larger context of society. Each week we will look at a different topic, which will be organized around key concepts, artists and artwork examples. The main goal is to allow us to contemplate the process of interaction between visual art, history, cultural, socio-economical, and technological forces. The stress of our gatherings will be on the artist as a thinker and a maker.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 303 Multi-disciplinary Arts Practice with Community Groups: Theories and Practice of Group Work in Arts (4 Credits)**

Whether you are a filmmaker looking to better understand how to build a cohesive and productive film crew; a theatre maker excited about building a performance project or theatre company; a multi-media artist looking for ways to innovate your ideas for artistic work in collaboration with others; an artist looking for tools for building an artistic ensemble, or a multi-disciplinary artist looking to take your creative work out into communities as social practice, this combination lecture/activity-based class provides you with tools for better understanding how to enter into and engage others in collective creative work of purpose. Multi-Disciplinary Arts Practice with Community Groups: Theories and Practice explores the challenges and benefits of making artistic work with others and the tools needed to create meaningful collaborative projects. In this class we interrogate definitions of community and group, explore the balance between group process and producing a satisfying creative product, and examine the processes of creating artistic work with others in order to strengthen our own artistic voices while helping raise the creative voices of others. With its focus on social practice, this course provides a foundation for working with small group structures in a variety of community settings and professional creative work environments.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 304 Art and Social Change (4 Credits)**

This course challenges us to foster a tactile understanding of the relationship between art and social change. How do artists address social issues? Can art transform lives? How can art serve as a force for encouraging ethical dialogue and action within the public sphere? How do we make our ideas and revelations actually matter within our collective place and space? To better facilitate our understanding of this relationship, and in an effort to get inside these key questions and others, this course will unfold in two parts. Part I (Conversations on Art and Social Change) will be run as an interactive seminar in which we will explore how the desire to change the world has led some artists to align themselves with wider social movements. Through lectures, discussions and presentations, we will set about to engage ourselves with the work of contemporary artists who have addressed issues related to the environment, racial and cultural identity, human rights, healthcare, and social justice. We will assume that understanding the work of others is necessary if we are to appreciate the potentiality of our own impact on the world. Part II of this course (A Collective Gesture Toward) will entail challenging ourselves to participate more fully in our immediate surroundings vis-à-vis the development and implementation of a work (or works) of art.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 305 Collective Fairytales (4 Credits)**

Many people see the contexts of folk tales and fairy tales as a fragment of our subconscious conception of the drama of life as it is lived in the interior of each one of us. In this course we will start by thinking of the structure, meaning, and function of folk tales and fairy tales and their enduring influence on literature and popular culture. And as we work to an understanding, we will collectively start to make a multi-media performance work. The goal will be to challenge ourselves to develop a greater understanding of the "language" of performance by exploring the numerous prisms (e.g., body, space, sound, time, etc.) through which performativity is/can be refracted. In order to foster a corporeal interrogation this course will be run as an interactive workshop and seminar in which we will: engage in various forms of play; analyze and critically evaluate our ideas, arguments, and points of view; and learn to apply course material to improve our own performance practices.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 400 Improvising Sound and Music (4 Credits)**

This course is about successfully illuminating some of the formal, contextual, cultural, and social dimensions of Experimental performance vis-à-vis the critical study/practice of improvising. Because the professor believes that improvisation presents itself as a non-hierarchical (ideally), process-oriented practice, that claims no victories and is rooted in a listening self, the class will construct this course together as an ensemble; an open, unpretentious and wholly democratic approach will carry us into our 15-week experimentation.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No



**COART-UT 402 Music Studio Machines (2 Credits)**

Music Studio Machines is an intermediate experimental music production and audio engineering class designed for performing arts students interested in exploring the theory, art, technique and workflow of the recording studio environment. Each student will create a singular body of work while working as one collaborative multi-functional unit - composing, performing, engineering, writing, producing and assisting on each other's music projects, all while pursuing their own individual sound, style and composition methods. Topics include synthesizing electronic sound using analog and digital hardware and software, field recordings, sampling, recording acoustic instruments and vocals, sound processing and effects. Ableton Live will be our main sequencing tool with an emphasis on songwriting and composition, audio and MIDI recording, arranging, editing and mixing techniques. Through weekly recording assignments, listening sessions, group exercises and sound experiments, we will deepen our understanding of sound and song structure. At the end of this course each student will have created an album of work.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 403 Contemporary Music Applications (4 Credits)**

Contemporary music applications is an intermediate music production and computer music class. The course will encourage a creative approach to using recording software as a tool that can be applied to music making for a wide range of interdisciplinary practices. Students will be introduced to mixing, sound design, advanced audio/MIDI editing, and production techniques for composing music. It will explore concepts and questions such as how does sound re/de/contextualize an image and how are dynamics created through mixing and effects processing? This class will encourage students to step outside of their musical comfort zones to further their technical skills in composing and producing music with software.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 404 Sonic Utopia: Unconventional Applications for Sound (4 Credits)**

Sound is physical. It can move objects, vibrate surfaces, perceptually alter our emotions, and shape the way viewers engage with spaces. As artists, we are conditioned to aspire to situate our work within traditional settings. How can we reposition sound as a main element of a work within unconventional contexts? This course will use the question of a sonic utopia as a platform to create interdisciplinary projects that exist between installation, sculpture, video, performance, movement, and music. Students will learn sound theories through lectures and in-class workshops and are encouraged to incorporate their individual interests into each of the four main projects that aim to position sound as a primary element of a work in order to expand the possibilities of working with sound.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 405 Audio Storytelling: Creative Nonfiction (4 Credits)**

Through groundbreaking and creative nonfiction programs like S-Town, Have You Heard George's Podcast?, and Radiolab, podcasting has taken hold in American culture over the last decade, having evolved into its own unique art form. This innovative medium is not bound by the limitations of traditional radio — podcasts can be heard anywhere in the world, produced in any language, and be of any length. In this course, students will learn how to embrace their unique voices as they produce compelling nonfiction stories solely in sound. Students will learn how to record, edit, and workshop audio stories, write for the ear and record narration, effectively employ music and sound design, and distribute a self-produced podcast.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 406 Musical Theatre Writing Workshop (4 Credits)**

This is a team-taught workshop that encourages you to find your own voice and learn to merge your unique artistic vision with those of other collaborative artists to create exciting new musical theater. The course will start by covering the basics of songwriting for the theater, but it is not a music theory class; we'll be focusing more on using music to tell stories than on compositional techniques. Together we'll examine theater songwriting craft, issues of communication between artists of different disciplines, and storytelling through music and text. Poets, playwrights, and writers from other genres, and composers from a wide variety of stylistic backgrounds ranging from pop to classical, country to hip-hop, rap to jazz to fusion—all are welcome to participate, regardless of experience or lack thereof. We aim to create a supportive environment in which you feel free to experiment and to explore both what musical theater has been and what it can become. Note: most of your homework will be done in collaboration with one or more of your classmates, so expect to spend a significant amount of time working with others.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 407 Composing Music with Max (4 Credits)**

The foundations of Max, a powerful visual programming language for music and multimedia, will be covered in this course. We will examine how computers can be utilized to create situations for music creation, performance, and collaborative improvisation as well as applied to building interactive, generative music. In addition to learning Max's fundamental building blocks, we will also use fundamental music theory as a tool to better understand music making. We will create programs that examine rhythm, melodies, chords, scales, and recognize other qualities of music like timbre, texture, and dynamics while taking into consideration the principles of harmony, melody, and rhythm defined in basic music theory. The final will require you to develop a collaborative piece of interactive computer music, a collaborative performance environment, or another final project that has been discussed and agreed upon together. This class does not require any prerequisite programming skills or prior music theory knowledge.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 500 Art and Technology (4 Credits)**

Thesis: All art uses technology. Technology is not art. Whether a work of art is created to bridge the supernatural, convey experience, thought, or a world view, or something more, art is a three letter verb representing the result of an individual's desire to create difference. This course is an exploration in technological literacy for all NYU students. Students will create a website, capture, edit, and publish digital media to their sites, use software to create objects through subtractive (laser cutting) and additive (3D printing) machining processes, build circuits, learn to program a microcomputer, and build a functioning computer-controlled object.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 501 Power Ground Water (4 Credits)**

This is an entry-level, hands on electronics course for students who are interested in working with electronic hardware as part of their creative practice. Throughout the semester we will gain a familiarity with electronic components, learn to create electronic circuits, solder and use Eagle CAD for PCB (printed circuit board) design + layout. Topics will include powering circuits, LEDs, switches, transistors, digital logic, memory, timing circuits, programmable microcontrollers (Arduino), analog input (sensors) and motor control. We will also survey past and contemporary work of artists in this field. In this course we approach electronic hardware with the intention of dissolving technological opacity and inspiring our creative practice. Our goal is to shift the way we may usually think about electronics, as inaccessible, complex, difficult and intimidating. And think about it just as physical stuff that we can dig up and use as material and subject for creative expression. This course is aimed at students with little or no experience working in this field. Lectures will be supported by physical lecture notes, a custom electronics learning kit designed by the instructor. Assignments will include assembling and soldering physical lecture notes, weekly creative assignments (with or without electronics) and a final project.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 502 Live Video Performance Art (4 Credits)**

This course will combine a history of video art and experimental film with practical training in the use of live video performance art technology. Students will explore new ways to create and edit films and videos using VJ software, projections, and multi-channel video surfaces. Workshops will demonstrate concepts and software that can be integrated into the creative process of video performance art and video art installations.

**COURSE OBJECTIVES** At the completion of this course, the student will be able to: Draw inspiration from the recent history of incredible video and multi-media artists. Develop an understanding of audio and visual hardware used by VJ's. Use live VJ software to manipulate digital media in real time to create Video Performance Art. Use Projection Mapping techniques to project video art onto 3D surfaces. Create original video performance art, video installations, and other performance pieces.

Utilize skills to make video art in the professional market.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 503 Performing Voice and Talking Machines (4 Credits)**

This course will introduce students to technologies for speech synthesis and speech recognition from the point of view of performance art.

Through weekly assignments and in class lectures, we will explore voice interfaces and their role in technology, design, art, and culture. We will begin with understanding human speech, and then delve into computer speech. We will learn how to program existing technologies such as p5.js to create our own talking machines. The class will research the current limitations and biases of these technologies and models, and respond by leveraging these constraints as ground for performative expression. Students will be required to develop a performative piece as their final project, this could be a live performance, an interactive installation piece, or a performative object or tool. Students are encouraged to bring their interests into the classroom and apply the course into their practice. Prior knowledge of computer programming will be helpful, however, it is not required. NYU is a global community. You are welcome to bring your own language, your accent, and your spoken identity into the class.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 505 Playful Performance Props (4 Credits)**

In this class, we'll learn TouchDesigner, a powerful software hub for live audiovisual content, and control it with DIY props and digital interfaces that we'll build to connect to our art directly from the stage. With a cutting-edge buffet of inputs and outputs at our disposal, what new, evolved, or remixed types of performance can we create? If you're a musician, you'll build and play instruments that didn't exist before. If you're a dancer, your movements will become the music and visuals, instead of the other way around. If you're a filmmaker, you'll shoot a real-life scene with a virtual camera or light a physical set with real-time VFX. If you're a visual artist, you'll warp color, distort images, and push pixels to the brink of destruction. If you're all of the above, you'll have fun in this class. To connect to TouchDesigner, we'll build hardware props using Arduinos, tiny computers that we can hook up sensors, buttons, and LEDs to, and create unique thematic interfaces that augment our performances and interactive installations. Weekly assignments explore AI tools, electronic circuits, fabrication, camera input and livestreams, 3D models and procedural animation, and more. Midway through the semester we'll begin performing live using our connected props for DJ/VJing and projection-mapped interactive spaces, with the class culminating in a final public performance bringing together the best of student work. No previous coding or performance experience necessary. There is a lab fee for the hardware we'll use to build our devices.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 506 Virtual Performance and Unreal Interactions (4 Credits)**

What types of performance can we create if we're not limited to a physical stage or even a physical body? How much more can we communicate with video once our audience has the power to directly interact with the content, not just passively observe? We can create dynamic, digital experiences and innovative, virtual performances using Unreal Engine, a game engine and powerful suite of development tools. Students will learn the fundamentals of Unreal Engine, including 3D environments and assets, lighting, cameras, animations, audio, basic VFX, and programming interactivity using visual scripting blueprints. Then, we will incorporate external hardware such as depth cameras, LiDAR scanners, and motion capture suits to create our own digital assets, including virtual avatars of ourselves. Students will use this foundation in virtual production to create projects ranging from 3D music videos to choose-your-own-adventure memoirs to Performances with puppet avatars in an online 3D environment. The final assignment will be a part of a public show.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 507 Experiments in Collective Joy (4 Credits)**

How do ants or bees organize on a mass scale when their individual brains are incapable of understanding the bigger systems they're creating together? Why do prairie dogs, birds, and monkeys call out to warn their group of incoming predators when doing so makes them a direct target for the attacker? How did a Twitch hive-mind of 1.2 million people beat Pokémon one collective move at a time? This hands-on project studio course is about making art inspired by the communal tools that have not only allowed our species to survive this many millennia, but are the only way we can thrive in the years to come. Let's explore community and its connection to transformational, radical joy — not complacent happiness, but a joy that is the feeling of power, agency, and capacity growing within us and within the people around us as we cooperate to overcome shared challenges. Which systems and forms of art, play, and expression foster that kind of joy? This course is heavy on imagination, discussion, experimentation, playtesting, and interactive group activities. Each week will center on a different sphere of life (i.e. politics, religion, activism, evolutionary biology, sociology, power, pleasure, the universe, sports, games, online communities). Then together, we will break down the relationships, dynamics, and effects those systems have, and create multi-media and performance experiments inspired by these themes and ideas. The mediums you use are up to you, but we'll all hone our skills in iterative design and playtesting.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 600 Collaborative Screenwriting (4 Credits)**

Filmmaking is a collaborative art form, and screenwriting is the first foundational element of this ideal. It is common to see episodes of television series credited to multiple people, or at least different people within each season. What does this mean? Do groups of writers working on a show write as a group, or is there some other form of collaboration? If a group of writers end up collaborating on a television show, how does that series end up as one unified whole? Most importantly, what are the benefits of collaboration and how is it put into practice? Collaborative Screenwriting will focus on the use of multiple writers in the writer's room — the most common method of screenplay development in modern day television - as a way to better understand the collaborative process of screenwriting. By looking at the different strategies employed by multiple writers creating a series bible and scripts, we will delve deeply into several intermediate aspects of screenwriting — dramatic structure, plot evolution, character development, scene shaping and dialogue. At the same time, we will confront the true nature of collaboration in screenwriting — what it actually means to 'combine talents' in a work — as well as produce finished work reflecting that goal. Intended as a practicum in screenplay collaboration focused on the development of a half-hour 'prestige TV' series, the class will be set up as a model Writer's Room. Each group of three to four writers will develop a series idea together, in the form of a bible, and then write the pilot script for the series, which they will workshop together. Emphasis will be placed on developing the bible/pitch deck, breaking story, and examining the various roles that make the writers room a creative and dynamic environment. Students will have a working understanding of developing episodic content, and come out of the class with a basic understanding of how a writer's room operates. Note: this is a rigorous, collaborative class that requires significant out-of-class meetups with your group colleagues, so please be aware of the time commitment.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 601 Writing Your Life (4 Credits)**

If autobiography is a retelling of the events of your life from beginning to end, then memoir—from the French for “to remember”—is an examination of some events of your life through a particular frame. We tell stories drawn from our lives all the time, but we sometimes fail to consider the themes and ideas that connect those stories with themselves and with each other; that failure robs us in turn of the opportunity to understand better both the world and ourselves. Each week of this course you'll both read and write thoughtful memoir; by the end of the semester, you'll be able to write reflectively about your own past, examining not just the stories you tell about your life but also those stories' deeper meanings, their part in shaping your identity, and their echoes in your present and your future.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 602 Auto Performance Lab (4 Credits)**

This is a creative workshop designed for playwrights who yearn to act and actors who have an itch to write. Using one's self as material, participants create a short solo performance for an end-of-semester presentation. The lab combines physical work (both group and solo) with in-class/out-of-class writing exercises aimed at enhancing students' capacities to transform the stuff of their real lives into mimetic fiction. The final composition may stand alone as a finished, self-contained piece or may be an extended monologue planned as part of a full-length play, given the creator's primary interest (solo-performance vs. playwriting). In-class exercises, group critiques (though the instructor prefers the word "responses") as well as analysis of other artists' solo performances are used to shape students' final compositions.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 603 Playwriting Intensive (4 Credits)**

One hundred years ago, Sir Arthur Quiller-Couch famously advised writers: "Murder your darlings." (The Art of Writing, 1916.) Harsh words, perhaps—but it is in the process of revision that the real writing begins. This course is a continuation of the principles learned in Playwriting Practicum I, with a special focus on the work-shopping and developmental process of a new work for the stage. A concern this semester will be with the process of DECONSTRUCTION—using a text's assumptions of completion against itself. Class discussions and exercises will examine methods for improving dialogue, crafting satisfying reversals, generating material, enriching characters while maintaining consistency, as well as advanced structural considerations of the 3-act form. The semester begins with a radical re-treatment of a master work. We will attend, as a class, the Elevator Repair Service's revision of THE SEAGULL at Skirball. A sustained analysis of methods of critiquing—both self and others—is an ongoing concern of the course. Students will emerge with a revised one-act or full-length play.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 604 Intermediate Screenwriting (3 Credits)**

A continuation of the training presented in Fundamentals of Developing the Screenplay. Required work in the class includes extensive scene work. Guided by their screenwriting instructor, students will complete the screenplay begun in Fundamentals of Developing the Screenplay and then do a rewrite or they may begin, complete, and rewrite a new full-length screenplay. The focus in this class will be on story structure and development and the completion of a full-length screenplay. If you plan to do a new work, you must come to the first class with three ideas for full-length screenplays. Each idea can be described in one or two paragraphs.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 605 Zine Scenes (4 Credits)**

Before the internet artists and enthusiasts found their communities through self-publishing niche small-circulation magazines, usually without profit, with a burning desire to communicate. We'll discuss the continued relevancy of the culture as we look at zines scenes from the past. For each scene, we'll have an "object lesson" in which we dissect historical zines with an eye on form, content, aesthetic, publisher motives, and technology required for production. Then we'll make our own! We'll learn about historical zine making methods by making our own small-run zines in the same fashion to circulate within class. In addition to this tactile learning, you'll produce a small body of work and gain an instant collection from your peers.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 606 The Art of Adaptation (4 Credits)**

From Shakespeare's era to the present day, writers and other artists have created new works by using other art-forms as source material. This practice is especially true for film and television, where the source material can come from a novel or play, a video game or comic book, an historical event or even a blog or trashy headline. We will explore a variety of practices in the art of adaptation—as it relates to movies and TV—and apply them to an adaptation that students will develop over the course of the semester, resulting in a treatment for a film or television show. Through case studies, exercises and in-class discussion, we will refine and develop students' work to its greatest potential. We will compare early drafts of award-winning screenplays with their original source material and the final shooting scripts, hopefully gaining insight into the iterative process of adaptation and the challenges and creative insights that the filmmakers discovered along the way. We'll also explore practical issues like options, rights, collaborations, intellectual property laws and licenses, etc.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 700 Hyper Object (4 Credits)**

The object, in reality, is anything but inert - it is hyperactive, changing in function and meaning as it moves in time and space. This studio-based course will give students the tools to use objects and materials specifically and deliberately in their work. The course will link intuitive making with research, allowing students to investigate their genuine and unique interests and develop their conceptual goals. During the course of the semester, students will be exposed to a wide range of non-traditional objects and materials that have been employed by artists throughout history. Readings and viewings will supplement the work done in the studio, with four themed sections serving as guided warm ups for a final project of the students' own direction. These sections are titled: The Other, The Icon, The Minuscule, The Massive. Each student will make a work based on each theme, and group critiques will function as a laboratory in which students can test theories on display, context, form and legibility. This course is best suited to those with an interest in nontraditional art materials, collage, and found objects. Prior experience in sculpture or painting will be particularly helpful, however, it is not required.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 701 The Softness of Things: Technology in Space and Form (4 Credits)**

Through a series of lectures and weekly prompts, this hands-on course introduces a methodology that facilitates the process from thinking to making. Softness is used as both a theoretical and material framework that asks students to rethink the edges of the real and to engage with structures, organizations, materials and relationships as malleable, fluid, and open to transformation. Students are introduced to foundational concepts through a wide range of examples and readings, and are invited to critically reflect on how these concepts inform and guide their own practice and creative journey. The weekly assignments are meant to help students become comfortable with a variety of techniques and making practices, and in a rapid, playful and experimental manner engage with ideas in an embodied and enacted way. Given that they have a week to complete each assignment, the goal is to help students delve into the core and essential properties of each concept and find ways to express and explore them in their work. The cadence of the lectures and survey of a wide range of artistic practices aims to expose students to different approaches to making, and importantly help them understand how theory and practice are not separate realms but indeed intertwined.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No

**COART-UT 702 Experimental RISO (4 Credits)**

The death of printed matter has been predicted for more than half a century. Meanwhile, artists have been busy continually proving that print media—and the nimble RISO, in particular—offers vital new possibilities for experimentation. With a capacity to layer pure spot color, like silkscreen, and output quickly, like digital processes, the Risograph duplicator has revolutionized visual culture over the past decade. RISO aesthetics have made their way into animation and film, into mainstream digital design culture, and has flooded independent art book publishing. Because the process engages and serves niche communities of artists, it has given voice to groups traditionally excluded from mainstream publishing. It is the machine largely responsible for the thriving, international small press movement, which challenges both the traditional scarcity-based economy of the art market, and the myth of the lone artist. Experimental RISO will take this spirit as a starting point, as our class works together as a small community to push the RISO into more experimental territory. We will explore a myriad of “off label” uses for RISO printmaking. We will design non-digital publications using exquisite corpse methods and learn how to translate film and animation into RISO. Avant-garde publishing has a long history of cutting through the so-called dichotomy between paper and electronics, so we will use conditional design “codes” to design programmatically. We will investigate the RISO’s potential to produce performance-based art—looking to Bruno Munari and Victorian Troublewit performance for possible inroads.

**Grading:** Ugrd Tisch Graded

**Repeatable for additional credit:** No