

Eugenio Maria de Hostos Community College / CUNY
Humanities Department
Visual & Performing Arts Unit
Academic Program Review
Fall 2016
Second Draft

Academic Program

Mission Statement

The Visual & Performing Arts Unit fosters and maintains the history and practice of all aspects of artistic endeavor in the College and the community. Through its curriculum, members of the College community and other members of the urban community explore, interpret, and apply the artistic practices that lead to a better understanding of themselves, their environment, and their roles in society.

Description of the Unit

The VPA Unit is the largest unit of the Humanities Department. It serves approximately 1,125 students from all majors at Hostos every semester. With courses as far ranging as painting and drawing, art history, public speaking, acting, music, and photography, students can pursue many possible creative paths. Those who elect to earn credits in the visual and performing arts will find a variety of approaches to learning that include lecture and studio based classes as well as workshops that allow for the exploration of extracurricular interests or even for the development of career centered skill sets vital to the pursuit of employment opportunities.

The successful completion of courses in the arts are a useful and, in many cases, essential basis for study in other disciplines. They are also a valuable source for personal development. Students interested in planning a concentration in the visual and performing arts are advised to consult with the Visual and Performing Arts Coordinator.

The Media Design Programs were originally housed in the VPA Unit, but operate as a separate unit due to the considerable growth of students and courses. The Media Design Programs Unit has its own coordinator.

*Technically, Media Design is part of the VPA Unit

Student Learning Outcomes

Learning Outcome/Goal 1: To introduce students to a variety of artistic work, performances and/or oral presentations.

Learning Outcome/Goal 2: To identify the basic elements of visual and performing arts and their role in society.

Learning Outcome/Goal 3: To create written work that evaluates a creative work or presentation.

Learning Outcome/Goal 4: To experience a professional performance or exhibition in order to identify the components of a creative work.

Learning Outcome/Goal 5: To be acquainted with a variety of artistic styles and their historical context.

Curriculum

Over the years, the VPA Unit has been consistent with the course offerings every semester. Enrollment has been steady for most of the courses serving approximately 1,125 students from different majors, especially those in Liberal Arts. Many of our courses have served as electives for many students, and for others they have counted as VPA or Writing Intensive requirements. As you will notice, Fundamentals of Public Speaking has been the course with the most sections throughout the years since it is required for most majors. All courses are offered every semester.

The VPA Unit has offered the following courses during the academic years of 2012, 2013 and 2014:

- One section of VPA 111 – Arts & Civilization I
- One section of VPA 112 – Arts & Civilization II
- One section of VPA 114 – Modern Art in the City – Writing Intensive, Online
- Six sections of VPA 121 – Painting and Drawing I
- Three sections of VPA 122 – Painting and Drawing II (Combined with I)
- Two sections of VPA 133 – Digital Photography 1
- Three sections of VPA 141 – Music Appreciation
- Two sections of VPA 171 – Intro to Theater - Writing Intensive
- Two sections of VPA 181 – Acting I
- One section of VPA 182 – Movement for the Actor
- Twenty-two sections of VPA 192 – Public Speaking
- One section of VPA 281 – Acting II

Course descriptions can be found in appendix “A.”
Syllabi can be found in appendix “B.”

Pathways Initiative:

Four of our courses have been approved as Pathways by CUNY. They are:

- VPA 141 – Music Appreciation
- VPA 114 – Modern Art in the City – Writing Intensive
- VPA 192 – Public Speaking
- VPA 181 – Acting 1

Honors Courses:

One of the sections of VPA 192, Public Speaking has been approved as an Honors Course. Professor Alisa Roost has been teaching it for the past two years. Professor Angel Morales has submitted a section of VPA 181 – Acting 1- as an Honors section. It is expected to be in place for the fall of 2015.

Courses in the Academic Bulletin that will be reinstated after several years of not being offered:

Since the passing of Professor Magda Vassilov, the Arts & Civilization courses were not offered due to the lack of faculty prepared to teach those courses. With the hiring of Professor Thomas Beachdel, the VPA 111 – Arts & Civilization I, and VPA 112 – Arts & Civilization II – will be revamped and offered in the spring of 2015.

Other courses to be revamped in the future are VPA 113 – Introduction to Art, and VPA 115 – Twentieth Century Art.

Articulation Agreements

Two articulation agreements have been completed with Lehman College. Professor Angel Morales worked in collaboration with the Chair of Theater at Lehman to articulate the VPA Theater courses that are offered at Hostos. Currently, Lehman offers two theater majors: a BA in Theater, and a BFA in Multimedia Performing Arts. The theater courses at Hostos that will transfer to Lehman are:

- VPA 171 – Intro to Theater
- VPA 181 – Acting I
- VPA 281 – Acting II
- VPA 193 – Voice and Diction
- VPA 182 – Movement for the Actor
- VPA 282 – Movement for the Actor II

- In the spring of 2016, two more courses were created and approved by the Senate: VPA 172 – Play Analysis and Performance, and VPA 174 – Intro to Film and TV. They are expected to be offered in the fall 2016.

These articulation agreements and the increase in the course offerings will result in the need of more facilities such as another classroom equipped to be an acting studio with wooden floors, and a design classroom equipped with large desks, cabinets and sinks where students could paint scenery and make theatrical properties.

Articulation agreements can be found in appendix “C.”

Assessment

Prof. Alisa Roost worked on the assessment of the VPA 192 course for the past two years. Since there are over 20 sections that are taught by full-time faculty and adjuncts, it has been an extensive process to include all sections. Since the course was approved as a Pathways course, all professors have used the same rubric to evaluate the persuasive speech which have eased the process and has allowed us to obtain positive and insightful results to better teach the students taking this course. Something that it is worth to mention is that we have acquired a new textbook for the course: *The Art of Public Speaking* by Lucas which has a thorough online component that includes assessment of quizzes and exams. This will help us tremendously in the future assessment of the course.

Outcomes of the VPA 192 assessment:

As you will see in the chart, the two areas where students need to improve are competencies 6 and 8: use of supporting evidence in a speech and research. This is an area not only concerning this course, but courses College-wide. Our students need to spend more time researching information and providing supporting evidence. Faculty are continuously reminding students of the importance of conducting research, but ultimately it will be up to them to decide whether they do it or not.

Below are the results of the most recent assessment of VPA 192 and VPA 171:

**VPA 192 Fall 2013 Course
Assessment: Average Scores
(8 Sections Analyzed, NCA
Rubric)**

Competency	Mean (average)
Competency 1	2.54
Competency 2	2.51

Competency 3	2.30
Competency 4	2.38
Competency 5	2.40
Competency 6	2.17
Competency 7	2.37
Competency 8	2.00

(1-Unsatisfactory, 2 - Satisfactory, 3 - Excellent)

VPA 192 Fall 2013 Course Assessment: Percentages of Students Receiving Each Score For (8 sections Analyzed, NCA Rubric)

Competency	Percent Students Receiving "Unsatisfactory" Score	Percent Students Receiving "Satisfactory" Score	Percent Students Receiving 'Excellent' Score	Total
Competency 1	5.92	34.21	59.87	100.00
Competency 2	10.67	28.00	61.33	100.00
Competency 3	23.49	22.82	53.69	100.00
Competency 4	12.08	38.26	49.66	100.00
Competency 5	14.77	30.20	55.03	100.00
Competency 6	19.69	43.31	37.01	100.00
Competency 7	10.32	42.86	46.83	100.00
Competency 8	25.98	48.03	25.98	100.00

Course Assessment Matrix				
Course: Fundamentals of Public Speaking (VPA 192)			Semester: Fall 2013	
Objective	Student Learning Outcomes SLOs	Assessment Instruments/Methods	Student Performance	Feedback
<i>What main concepts, skills and/or principles do you want your students to learn?</i>	<i>What are the students expected to do to demonstrate that learning occurred?</i>	<i>What strategies (activities, tools, instruments, devices, techniques) will be used to demonstrate the extent to which the</i>	<i>To what extent do the measurement results determine that the student learning was achieved?</i>	<i>What recommendations for actions will be made to improve teaching and learning practices?</i>

		<i>teaching/learning was achieved?</i>		
Produce well-reasoned written or oral arguments using evidence to support conclusions	Informative and persuasive speeches; write outline during in-class final exam.	NCA Rubric	The first 4 NCA competencies (chooses a topic, communicates the thesis, provides supporting material and uses an organizational method) all measure aspects of this broad Pathways goal. 94% of students completely the final speech met the first, 89% the second, 76% the third and 88% the fourth.	More emphasis needs to be put on supporting material. Prof Roost will ask librarians if there are recommended changes to the library assignment and faculty will discuss improvements.
Demonstrate knowledge of the skills involved in the process of creating speeches.	7 speeches.	NCA Rubric	The NCA assessment guidelines indicate strong achievement in all but the 4 th and 8 th competency. The 8 th competency (uses physical behaviors that support verbal communication) is not directly linked to our SLOs, but the 4 th is very important.	Faculty will make sure all professors are requiring library assignment and look at ways to better emphasize supporting information.
Identify and apply the fundamental concepts and methods of communication	Students create speeches and label the individual parts. On final exam, students write speech outline and identify specific parts.	Monroe's motivated sequence rubric	The NCA assessment guidelines are on a 3-point scale. We did a second rubric for the common final exam on a 5-point scale.	
Articulate how meaning is created in communication and how experience is interpreted and conveyed.	Analyses of recorded speech, on-line video, and in-class peer feedback.	Not assessed this semester		
Gather, interpret, and assess information from a variety of sources and points of view.	Introduced on library and statistics assignments. Research applied on informative and persuasive speeches	NCA Competency 3	This was the weakest area we assessed.	
Evaluate evidence and arguments critically or analytically.	Library assignment includes analyses of why a source is not credible. Annotated bibliography has students evaluate each source.	Not assessed this semester		
Use appropriate technologies to conduct research and to communicate.	Library assignment and then 2 major research speeches (informative and persuasive). Persuasive speech will require powerpoint. YouTube speech will demonstrate basic on-line video skills.	Library assignment; not assessed this semester		

VPA 171 - Intro to Theater – Assessment rubric and results

Criteria#	4= Excellent 3= Good 2= Needs improvement 1= Deficient			
	4	3	2	1
<p>1. Context of and Purpose for Writing in the Introduction <i>Discussed play title, location of production, theme, plot, and actors playing main characters.</i></p>				
<p>2. Analysis of Playwrighting <i>Discussed what the playwright was trying to do: included inciting event, turning point, and resolution. Discussed dialogue as well as structure playwright chose.</i></p>				
<p>3. Analysis of Director's Concept <i>Discussed the director's concept and how set, lighting, sound and actors support it. Also discussed actor's blocking and the</i></p>				

pace of the production.

4. Analysis of Performers

Discussed how actors used their voice and body to create their characters. Discussed their emotional range and identified the most successful performer. Discussed if the company worked as a unit.

5. Analysis of Scenery, Lights & Costume

Discussed information that was conveyed by these elements. Analyzed whether each element supported the story message.

6. Analysis of Goethe's 3rd Question

Discussed whether the production was worth doing.

7. Control of Syntax and Mechanics

The wordings, phrasings, and sentence structure are correct.

Average scores for VPA 171 – Fall 2014

Section 316A

C1	C2	C3	C4	C5	C6	C7
3.375	3.375	3.125	3.083333	3.291667	3.416667	3.083333

Section 615A

C1	C2	C3	C4	C5	C6	C7
3.105263	3.210526	3.578947	3.789474	3.526316	4	3

Section 415A

C1	C2	C3	C4	C5	C6	C7
3.473684	3.473684	3.210526	3.526316	3.052632	3.555556	3.263158

Aggregate (3 sections, 62 students)

C1	C2	C3	C4	C5	C6	C7
3.322581	3.354839	3.290323	3.435484	3.290323	3.639344	3.112903

Findings:

Most of the students have passed the course in all sections in a satisfactory way. This has been a trend for the past years. This demonstrates that the instructors have continuously maintained a high standard for teaching and the students have learned the material.

Students in the Unit

The VPA Unit serves all students in the College. Most of the students are Liberal Arts majors, but all majors require at least 3 credits in VPA. Our VPA 192 Public Speaking course is required for most majors, so this is the reason why we have multiple sections of it. Since the fall of 2009, the percentage of students from Liberal Arts enrolled in VPA courses have ranged from 40 to 50 %. The lowest number comes from students majoring in Engineering with a 1%.

In terms of students passing the courses, there has been a trend of 75 to 100% passing rate since 2009. Where we find more changes in percentages is with the VPA 192 course because of the multiple sections taught by adjuncts. This will demonstrate that when we have many adjuncts teaching a course, it is more challenging to be consistent with what is being taught and the grading policy.

Course enrollment by major can be found in appendix “D.”

Student Recruitment

Since we serve the whole student population at Hostos, especially the Liberal Arts, and we do not have programs, recruitment is basically the incoming freshmen who could take our introductory courses, and the continuing students who are interested in taking VPA courses as electives.

We could say that as a form of “recruitment” or attracting students, especially high school ones to our theater and painting courses, the theatrical productions and exhibitions have been appealing to them resulting in the opening of more sections. When students see other students’ work being showcased, this stimulates them to get involved and learn more about it through the courses.

Faculty

Coordinator: Angel Morales

Full-time Faculty:

Angel Morales, MA, Lecturer, Tenured (10 years of service) (Theater)
Alberto Bird, MA, Professor, Tenured (30 years of service) (Music)
Ian Scott, MFA, Assistant Professor, Tenured (11 years of service) (Art)
Alisa Roost, PhD, Assistant Professor, Tenured (7 years of service) (Public Speaking)
Thelma Ithier-Sterling, MA, Lecturer, Tenured (8 years of service) (Music and Speech)
Thomas Beachdel, PhD, Assistant Professor, Untenured (2 years of service) (Arts & Humanities)
Natasha Yannacañedo, MFA, Assistant Professor, Untenured (2 years of service) (Theater and Speech)

College Lab Technicians:

Marino Corniel, Senior CLT, Tenured (20 years of service)
Emmanuel Diaz, CLT, Tenured (19 years of service)
William Sorice, CLT, Tenured (7 years of service)

Adjunct Faculty:

Sol Miranda, MFA (Taught: Public Speaking, Acting 1, Movement for the Actor 1 and Intro to Theater)
Miguel Concepcion, MA (Taught: Public Speaking and Movement for the Actor 1)
Angel Vazquez, MA (Taught: Public Speaking)
John Murphy, MA (Taught: Public Speaking)
Luz M. Lambert, MA (Taught: Public Speaking)
Cynthia Toronto, MA (Taught: Public Speaking)
Rafael Mejia, MA (Taught: Public Speaking)
Patrick Crowley, MA (Taught: Public Speaking)
Ramon Albino, MFA (Taught: Public Speaking)
Rocio Rayo, MA (Taught: Public Speaking)
Michelle Cheikin, MFA (Taught: Digital Photography 1)
William Gabaldon, MFA (Taught: Painting and Drawing 1)
Pasqualina Azzarello, MFA (Taught: Painting and Drawing 1)
Diana Mangaser, MFA (Taught: Painting and Drawing 1)
Teresita Martinez, MA (Taught: Intro to Theater)

Faculty Activities and Accomplishments

The VPA Unit has been known for its visible and outstanding faculty accomplishments and activities. Because of the nature of these and since most of them happen in front of an audience, faculty have been recognized in and outside the College.

The Hostos Repertory Company, under the direction of Professor Angel Morales, has had productive seasons since 2007 that engaged students, the Hostos community, theatre professionals and individuals from the South Bronx community as well. In the spring of 2014, he produced *Welcome to Arroyo's* by Kristoffer Diaz. This was the first student-directed production in the history of the Repertory Company. The production was well-received by the audience and more than thirty students were involved in different capacities such as acting, sound design, poster design, scenic painting, dancers, and assistants.

In August 2013, eleven students traveled to Scotland to perform at the prestigious Fringe festival with the play *Rough Magic* by Roberto Aguirre-Sacasa. The show received positive reviews and the story was featured in The New York Times.

Since 1983, the Hostos Repertory Company is the resident theater troupe at the Hostos Center for the Arts & Culture. An initiative of Hostos Community College Humanities Department and collaboration with the Hostos Center, the Company incorporates both professional actors and students in its productions. Over the years it has earned a reputation for being an important voice in Spanish-language and bilingual theater.

In recent years, the Company has participated in theater festivals such as the Kennedy Center American College Theater Festival, Regions I & II, *TeatroStageFest*, a New York based Latino International Theater Festival, and toured New York City parks. During the summer of 2009, it had a two-week run at the Puerto Rican Traveling Theatre with its acclaimed production of Tere Martínez's *Borinquen vive en El Barrio*.

In October of 2010, the Company's production of *Siempre se olvida algo* (You Always Forget Something) received three HOLA (Hispanic Organization of Latin Actors) awards including Best Play, Outstanding Achievement in Direction, and Outstanding Performance by an Ensemble Cast.

In 2010, the production of *boom* by Peter Sin Nachtrieb was invited to be showcased at the Kennedy Center American College Theater Festival, Region 1, among prestigious universities such as Yale and Boston University.

Professor Alisa Roost published the following articles:

“Remove Your Mask’: Character Psychology in Introspective Musical Theatre – Sondheim’s *Follies*, LaChiusa’s *The Wild Party*, and Stew’s *Passing Strange*” that appeared in *Modern Drama*. It is currently available on the Web:

<http://utpjournals.metapress.com/content/16457756217vw434/?p=2fa1287e85a443039248e9e0c58acf95&pi=0>

“Supporting Student Veterans” appeared in *Academe* in June (100:2).

Professor Ian Scott was granted a sabbatical from February 2014 until December 2014. During his sabbatical an exhibition of his paintings took place in the Hostos Art Gallery.

Professor Thelma Ithier has been active as a singer both on campus and outside the College appearing in musicals about Eugenio Maria de Hostos and other Puerto Rican icons.

Curriculum vitae for each faculty member can be found in appendix “E.”

Community/Business/Education Links and/or Involvement in the Department’s Academic Program

The Unit currently has partnerships with Theater Development Fund (TDF) and its CUNY Stage Doors which is a project based program that provides CUNY students with meaningful live theater experiences. Each participating class attends a Broadway or Off-Broadway performance and participates in three in-class workshops conducted by a professional teaching artist with support from the professor. The workshops actively engage students in inquiry, creativity and community. This program is free of cost.

We also have a partnership with Second Stage Theater, a professional Off-Broadway Theater Company and its 2ND GENERATION program. Created with the intent to foster the next generation of savvy theatergoers, the Second Generation program is subsidized by the generous contributions from 2ST donors. Recognizing a dire need for outreach throughout the CUNY school system, they have forged strong relationships with many of the community colleges city wide. For a vast majority of these students, a trip to Second Stage is their first to see professional theatre. What makes the program especially unique is the student’s opportunity to make repeat visits throughout the year, thus giving them the perspective of an active, repeat theatergoer. Before one selected performance they host a pre-show reception – allowing them to mingle with students from other schools and 2ST donors and subscribers – and a post-show Q&A with the show’s cast and creative team.

We also participate every year in the Kennedy Center American College Theater Festival, Region 1. In January and February of each year, regional festivals showcase the finest of each region's entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs.

Lastly, we are also one of the few colleges in the US to be part of the prestigious International Collegiate Theater Festival at Edinburgh’s Fringe. ICTF is an opportunity for collegiate performing arts programs to provide the opportunity for study abroad while showcasing their productions on the world stage of the Edinburgh Fringe Festival. For more than nineteen years, the company has given select up-and-coming theatre programs and students the platform to perform and gain new global perspectives during the largest

arts festival in the world. With the logistics and production support provided by ICTF's team of seasoned professionals, directors and performers are able to focus on presenting their very best production. ICTF and the Fringe are truly defining experiences for any collegiate performer.

Hostos Repertory Company

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In recent years, the Company has participated in theater festivals such as the Kennedy Center American College Theater Festival, Regions I & II, *TeatroStageFest*, a New York based Latino International Theater Festival, and toured New York City parks. During the summer of 2009, it had a two-week run at the Puerto Rican Traveling Theatre with its acclaimed production of Tere Martínez's *Borinquen vive en El Barrio*.

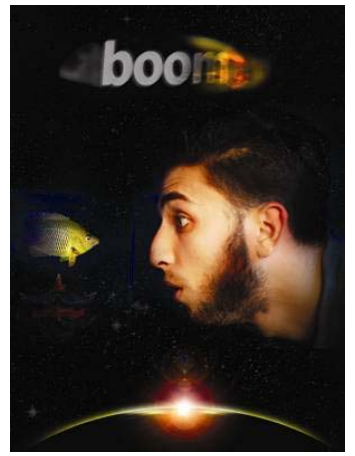
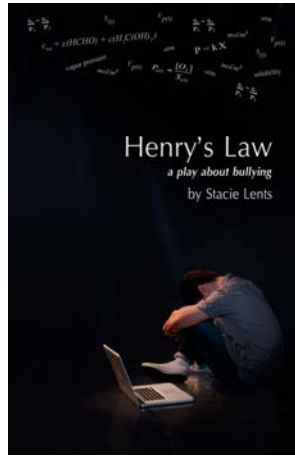
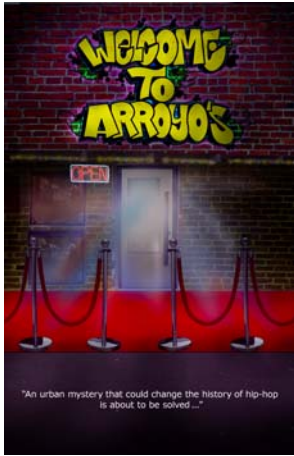
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In 2013, the Company traveled to Edinburgh to showcase the production "Rough Magic" by Roberto Aguirre-Sacasa at the Fringe Festival as part of the International Collegiate Theater Festival, and last year, it premiered the play "Young Hostos" based on the life of the College's namesake, written by alumni Michael Torres.

The Company provides students across the disciplines with an opportunity to see productions of plays that are integrated to the curriculum. Students in English, History, Social Sciences, Humanities, Natural Sciences, Education and ESL often read the plays that their faculty assign, and then they attend the show in order to write essays based on their disciplines. This has proven to be a tremendous high-impact practice and a collaborative interdisciplinary initiative.

Artwork created for the posters of the Hostos Repertory Company productions:



Other student opportunities

In addition to the theater festivals and productions, students have the chance every semester to attend Broadway shows, field trips to the Lincoln Center and audition for the productions of the Repertory Company. Internships in the Performing Arts have been available for outstanding students, and scholarships and/or awards are available at Honors Convocation.

Facilities and Resources

One of the most significant recent accomplishments in terms of facilities has been the transformation of room C151 into a Black Box theater. In this room, the Acting classes are taught and the Repertory Company will produce many of its plays. A Black Box is an experimental space painted in black with black curtains where chairs could be moved in different positions, and equipped with theatrical lighting and sound equipment. This space will not only be a performance space, but a multi-purpose room in which many events such as lectures, recitals, screenings, meetings, classes, rehearsals, and student showcases could take place. The students could learn to handle lighting and sound equipment – something they are not allowed to do in the Repertory Theater because of the professional union.

The Black Box opened this fall 2014 with the production of *Young Hostos* written by a Hostos graduate.

The Library has been an important resource for the Unit. There is an audiovisual collection of plays, documentaries and videos that are used in the classroom. Also, students in the Public Speaking course are required to take a Library workshop every semester to learn how to do research, and our textbooks are on reserve for those students who need to make photocopies in case they do not have the textbook.

One improvement that has been made is the creation of more Smart rooms that are available to be used for our Public Speaking sections. In the past, it was very challenging to reserve the multi-media carts, but now most of our sections are in Smart rooms.

One room that needs attention is the Art Studio (C150). This room is used by our full-time and adjunct faculty. We understand that in painting classes, the materials used may create a “messy” situation, but communication with everyone using the classroom including the students need to be improved in order to keep the room clean and organized on a daily basis.

The art studio also needs some repairs. Among them we could list the purchasing of new desks and chairs, a projection screen with projector, and easels. A College Lab Technician is supervising the use of the studio and will communicate with the faculty to maintain order in the room.

Budget for theatrical productions

Every semester, The Repertory Company produces a show in the Black Box or the Repertory Theater. The budget for these shows comes from contributions from grants obtained from the Center for the Arts & Culture, Office of the President, Academic Affairs and the Student Association. The budget varies every semester depending on the size and venue of the show. For example, a production in the Repertory ranges from \$20,000 to \$30,000. These amounts cover all expenses including the labor of the theater staff, ushers, designers, and purchasing of set materials for six performances.

A production in the Black Box is less costly since the space is not run by a union like the Repertory Theater. A show in the Black Box ranges from \$8,000 to \$12,000. Students and faculty collaborate in the construction of sets and design.

Future improvements to the Black Box

We have requested for two quotes from professional companies dedicated to make seat risers for Black Box theatres. Currently, there are some platforms in the room that are being used as seat risers, but they are not safe. There is a need to install professional risers, so that the audience have an optimum sight line. These risers will be flexible and could be stored against the wall or opened, so that chairs could be put on them.

Below are the two quotes:

FURNITURE, EQUIPMENT & DESIGN SERVICE

11 Moffitt Boulevard (W:\Nick\2016 Quotes\Hostos CC Hussey Maxam+ BSorice 8.29.16)

Bay Shore, NY 11706

T: (631) 666-0200 | F: (631) 666-2667

www.nickersoncorp.com

August 29, 2016

Via Email: wsorice@hostos.cuny.edu

Mr. William Sorice

Stage Manager / Senior CLT – Theater

HOSTOS COMMUNITY COLLEGE / CUNY

Humanities Dept. / Visual & Performing Arts Unit

135 East 146th Street

Bronx, NY 10451

RE: TELESCOPING PLATFORM SYSTEM

Dear Bill,

We are pleased to present a proposal to furnish and install Hussey MAXAM PLUS telescoping platform system

(seating by others), wall attached, with integral power operation, space for approximately (48) net seats, 9 5/8" row

rise, 33" row spacing, (1) bank @ 9-tiers x 12'-0" (13'-0" including end rail at one side), foot level aisles, aisle

rails, intermediate aisle steps, non-slip treads, self-storing ready rails at (1) side, and front step, all in accordance

with NFPA 102 2006 code. ADA requirements need to be accommodated in other areas within the space.

DELIVERED AND INSTALLED: \$19,420.00

To include carpeted deck finish, ADD: + \$ 2,400.00

To include (1) vinyl end curtain for side of platform, ADD: + \$ 1,852.00

Note: Pricing is based on having full use of elevators and unobstructed access for accepting deliveries.

Exclusions: · Final electrical connections & hookups · Seating (by others) · Area preparation

- OCP Insurance Policies · Hoisting of materials · Dumpster
- Overtime caused by other trades · On or off site storage · Double handling
- 2nd Shift, 3rd shift & weekend installations · Multiple phases
- Reinforcing of walls for wall mounted equipment
- Taxes / Bonds / Allowances / Permits / Governmental fees & inspections
- Removal/Relocation/Disposal of any existing equipment unless otherwise noted
- Refurbishing of existing equipment unless otherwise noted
- Items / Quantities not specifically listed above

Price must be re-quoted after 30 days and based on delivery in the 1st quarter of 2017. Lead time is approximately

10-12 weeks after receipt of order and all necessary approvals. All materials to be manufacturer's 100% standard

construction, finish, and warranty. All terms and conditions of this quotation to become part of the subcontract

agreement based on AIA Document A401 – 2007.

If you have any questions, please feel free to call me at (631) 495-9344.

Sincerely,

Nick Imbrosciano

NI:sg/jm



McHUGH INSTITUTIONAL FURNISHINGS
125 Laser Court, Hauppauge, NY 11788
Tel. 631.881.5800 . Fax 631.243-5973
An Equal Opportunity Employer

Quotation No. 16- Q124

To: William Sorice

Company: Hostos Community College

Date: August 15, 2016

Re: CLT Theatre

We are pleased to provide you with a quote on the following materials:

Group 1 Platform Only – Option Description

- Model 4500 Bleacher Requirements
- 12' plus end rails (1 Rectangular Section)
- 8 Seating Rows
- 10" Rise
- 33" Spacing
- Plywood 5/8 (carpeted) Decking
- Standard 11 inch Deck Level Filler
- Wall Attached
- 208/230 VAC, Three Phase IDS Power System
- 2 Sets of Removable End Rails Starting at Row 3
- Black Powder Coated Nose and Riser Beam
- Aisle #1 is 48 inches wide, with
 - Smart EX Rail
 - Carpeted Top steps including Removable Front Step
- Engineering Certification

General Exclusions: Concrete including cutting or chopping of slab, masonry, metals, misc. metals, glass and glazing, in-wall blocking, hoisting, protection, paint and finishes, storage, installation of owner provided items, lighting fixtures, electrical, plumbing – sinks, piping and connections, HVAC work and any type of demolition and removal of existing.

Furnished, Delivered and Installed=\$32,333.00

Page 1 of 2

Strengths

The major strengths of the VPA Unit are the variety of course offerings, weekend and evening sections, and the faculty. Our two Writing Intensive courses provide an option for the students, and the Public Speaking course is a required course in all CUNYs. Our full-time and adjunct faculty is well-connected with the professional world allowing our students to network and attend field trips to the theater, museums, recitals and festivals.

The nature of the VPA courses is “hands-on” where students learn by “doing” and showcasing their projects in front of an audience. There are student clubs in Theater,

Music, Photography, and Art which promote student leadership and extra-curricular activities.

These courses are relevant, especially in the Digital Age, because they involve human behavior and interaction. Businesses have long recognized that elements of public speaking, and visual and performing arts can be used to develop creativity, improve communication, and resolve conflicts. As technology and machines consume more and more of life, the arts can help students remember what it means to act like a human.

Weaknesses

The VPA Unit still has a number of courses that are not being offered due to the lack of faculty prepared to teach Art History courses. As I mentioned before, we have recently hired a new faculty in the area of Art History and Humanities to develop those courses.

The Art Studio (C150) needs a projector with a screen in order to show students Power Points and videos from the internet.

Many of the VPA 192 – Public Speaking sections are taught in classrooms that are not equipped with audiovisual support. Those faculties have to undergo the challenges of reserving multimedia carts and the unavailability of them if they are already reserved. We are in need of a couple of speech labs equipped with projectors, computers and lecterns to optimize the teaching of this subject. Some faculties have been certified to teach in Smart rooms, but these rooms are not designed to teach Public Speaking.

Threats

The growth of the Unit and the increase of sections have made it difficult to find classrooms available to teach some of the courses. During registration week, we have had to cancel sections because there are no rooms available.

Future Directions and Recommendations

Based on the data collected and the analyses that have been performed, we conclude that the unit has performed in a satisfactory fashion, and has attracted more students, especially to the theater and speech courses. Within the next five years, we are planning to create a theater program in articulation with Lehman College, very much like the theater programs at Laguardia and Queensborough Community Colleges.

The Theatre program, offered through the Humanities Department, would lead to an Associate in Arts (AA) degree and would provide students with skills and knowledge

necessary to pursue a wide spectrum of careers in the theatre and entertainment industry.

The program should also include internships with New York City based theatre organizations, so that students gain vital knowledge and hands-on experience in the production and creation of theatre. Additionally, through a partnership with the Hostos Center for the Arts & Culture, students could have the opportunity to observe and work with top theatre and entertainment professionals in the creation of new work.

In order for this to happen, we would need support from the Office of Academic Affairs providing reassigned time or incentives to faculty to work on the program.

Existing courses should continue to be offered, and new courses proposed by faculty will be reviewed by the curriculum committees and welcomed in the Unit. These courses could be in any discipline including Speech, Visual Arts, Theater and Music.

Another recommendation is to make more VPA courses Pathways. This will attract more students to our courses.

The need for two additional lines, one Lecturer in Theater/Speech and one Assistant Professor in Speech Communication with a Doctorate in Communications, is also crucial in order to achieve the goals for the Unit. The Lecturer will assist in the creation of the theater program besides teaching, and the Assistant Professor in Speech will focus on the needs of the Public Speaking courses and assessment. Right now, the faculty teaching Public Speaking are mostly theater artists. They are gifted teachers, but we also need a Communications specialist who could do all the research pertaining to Oral Communication in order to continue expanding this area.

Appendix A

Course description

VISUAL AND PERFORMING ARTS

VPA 111 Arts & Civilization I

(Formerly VPA 3502)

*3 credits, 3 hours Co-requisite: ENG 91 or
ESL 91*

An arts forum in which the student will analyze examples of the visual and performing arts of several outstanding civilizations and will discuss the role of the artists in various societies, the relationship of the arts to historical events, and the development of culture beginning with pre-historic times up to the fifteenth century.

VPA 112 Arts & Civilization II

(Formerly VPA 3504)

3 credits, 3 hours

Co-requisite: ENG 91 or ESL 91

An arts forum in which the student will analyze and discuss appropriate material (as in Arts and Civilization I) from the 15th century to the present.

VPA 114 Modern Art in the City (CE)

3 credits, 3 hours

*Pre/Co-requisite: ENG 91 or ESL 91 or
above*

This course will explore the city as it has been seen through the eyes of painters, photographers, sculptors and architects on the 20th and 21st century. Using the resources of the web, students in this online course will examine the ways in which artists have responded to the city: sections of the course include 1) documenting urban society and culture; 2) cityscape and landscape; 3) the individual in the city; 4) war and the city; 5) living

and working spaces in the city; 6) the family in the city.

VPA 121 Painting & Drawing I

(Formerly VPA 3528)

3 credits, 3 hours

In this course students will be introduced to various techniques for creating drawn and painted artwork. In addition they will be exposed to important master works of both contemporary and classical art through select readings, slide presentations and visits to museums and galleries. Focus will be paid to the process of both creation and creative thinking. In this way we will develop the students' critical eye as well as their technical aptitude.

VPA 122 Painting & Drawing II

(Formerly VPA 3530)

3 credits, 3 hours Pre-requisite: VPA 121 or approval of the instructor

The advanced art student will develop or improve skills in painting, assemblage, and three-dimensional art. S/he will become acquainted with and master the use of "found objects" in making a picture. S/he will complete a master project to the satisfaction of the instructor.

VPA 133 Digital Photography I

3 credits, 3 hours

Pre-requisite: ESL 91 or ENG 91

This course introduces the student to fundamentals of two-dimensional digital art forms created from original images shot with a digital camera.

This course covers technical aspects of the digital image using image enhancement through photo-editing software. Imagination and originality of images and their manipulations

will be emphasized.

VPA 141 Music Appreciation

(Formerly VPA 3552)

3 credits, 3 hours

Co-requisite: ENG 91 or ESL 91

The course explores the basic components of music and how these have manifested themselves in different cultures at different times in history. The students will acquire a musical vocabulary, auditory skills and an understanding of a wide range of musical styles. Offered in English and Spanish.

VPA 171 Introduction to Theater

(Formerly VPA 3582)

3 credits, 3 hours

Co-requisite: ENG 91 or ESL 91

The student will analyze, discuss, and define the nature, meaning, and components of theater, as well as the creative collaborations that contribute to its shape and effect. The course will include field trips and special projects.

VPA 181 Acting I

(Formerly Theater Production)

(Formerly VPA 3598)

3 credits, 3 hours

Co-requisite: ENG 91 or ESL 91

The student will execute physical and vocal exercises; do dramatic improvisations and readings; execute ensemble exercises; act from scripted scenes; and perform in public.

**VPA 182 Movement for the Actor I:
Theory and Practice**

(Formerly VPA 107)

3 credits, 3 hours

This course introduces the student to a diversity of movement influences such as mime, the Alexander Technique, the Suzuki training, and Anne Bogart's Viewpoints for the stage. Methods will be used to help the student connect physically, emotionally and mentally with the challenges of the dramatic text. The student will become familiar with the different theories as well as with the application of various methods.

VPA 191 Speaking and Listening

(Formerly VPA 3610)

3 credits, 3 hours

Pre/Co-requisite: Only for ESL students

This course is an introduction to phonological and phonemic awareness of American English language designed for Intermediate ESL students. Students will

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understand sound structure and further develop their listening, speaking, and reading skills by using readings in poetry and drama rhymes, auditory blending, segmentation, alliteration, and drilling exercises. Students will identify and manipulate the sounds of American English and will improve their pronunciation, enunciation, and auditory skills.

This course is only for students for whom English is not their native language.

VPA 192 Fundamentals of Public Speaking (CE)

(Formerly VPA 3612)

3 credits, 3 hours

Pre-requisite: ESL 35 or ESL 86

Co-requisite: ENG 91 or ESL 91

The student will present introductions; present impromptu, extemporaneous, and manuscript

speeches; perform exercises to improve public speaking technique; limit topics; create outlines; and present informative and persuasive speeches, as well as speeches for special occasions.

VPA 193 Voice & Diction

(Formerly VPA 3614)

3 credits, 3 hours

*Pre-requisite: ESL 25 or ESL 82/84 or higher
Co-requisite: ESL 35 or ESL 86/88 or higher; ENG 91 or ESL 91*

The student will take a speech diagnostic test at the beginning of the course, and through individual and group exercises, demonstrate measurable improvement in speech production, diction, and pronunciation.

VPA 281 Acting II

(Formerly VPA 206)

3 credits, 3 hours

Pre-requisite: VPA 3598 - Acting I

This course further develops the basic principles mastered in Acting I. The student will learn a diversity of exercises and improvisational work to expand the imagination and stimulate the instruments—an actor's body and mind—by increasing sensorial awareness, enabling each student to make specific and clear choices in becoming a truthful character on the stage. The emphasis will be on Characterization through monologues and scene work.

Appendix B

Course syllabi

VPA 111 – Arts & Civilization I

Credit Hours: 3 hours /// **Prerequisites:** ENG 091 or ESL 091

Course Description

Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century in Arts and Civilization I. Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception?

Teaching Method

The course will be presented in a series of image-based lectures, presented in Power-Point format, an on-line component that requires discussion board participation, and museum visits that require a piece of writing on what is seen. Our survey will proceed more or less in chronological order, with some shifts and overlaps according to specific topics. Students are strongly advised to take notes in all lectures. Participation in class discussions is always expected and encouraged.

Learning/Course Objectives

At the end of this semester, students should be able to:

- Exhibit familiarity with the major art and design works, makers, and movements in world art and design from the Paleolithic era to the 15th century.
- Exhibit familiarity with a range of approaches to art and design.
- Exhibit familiarity with the social, cultural, political and religious contexts of art and design making.
- Engage in low-stakes written debate on a topic.
- Write clear essays of varying lengths that combine careful looking with critical thinking, convey a command of the subject, express original ideas, and acknowledge sources
- Conduct guided research and develop an argument (educated opinion) on a selected topic resulting in a final paper.

Assessment/Grading

1. Weekly Writing Assignments can also be called **Reading Responses (35%)**
Each response is graded on a scale of 1-10.

In an effort to prepare you for the reading, writing, and critical thinking skills you will need as

you progress with your studies, you are required to write and turn in each week a short, **typed**

reading response of **150-200** words on the reading assigned each week, or an analysis of one or more works of art or architecture.

2. Midterm (25%)

Midterm will be essay-based.

3. Final Paper (25%)

This course will require you to write a 4-5 page final paper on a topic or artwork that will be determined.

4. Participation (and attendance)—15%

Course Materials

Please bring the following materials to class daily: textbook, pen/pencil, notebook, binder or folder with pockets for assignments and handouts.

Expected:

- Familiarity with the Internet;
- Access to the Internet from home or elsewhere
- An **active Hostos email** account, which is checked daily.

Required Reading

We will discuss book first day of class. Do not worry about buying it before class

Art History by Marilyn Stokstad, Vol. 1, 4th ed. (Prentice Hall)

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I will discuss the book in class on the first day. If you miss this discussion, please speak with me.

Any other specific readings will distributed in class and/or posted on Blackboard the week they are assigned.

In addition, you must have access to a college level dictionary, such as *Merriam-Webster's Dictionary and Thesaurus* by Merriam-Webster, 2006

PowerPoints (this is the backbone of the class and just as important as the book when combined with good notes taken in class)

Images: You are responsible for all of the images and material presented in class, in addition to

the written texts. My PowerPoint slide shows will be available on Blackboard. If you miss a

class, it is your responsibility to obtain any missed material from another student.

Requirements and Grading

BE SURE TO READ THIS VERY CAREFULLY!

Students are required to attend all classes, arrive on time, participate in discussions, and take

notes. Your success in this course will depend on careful listening and looking, thorough notetaking,

and the completion of the weekly reading assignments listed below. It is essential that you reserve time each week to read the textbooks, review your notes, and absorb the images

associated with the course.

Attendance is mandatory and will be taken at each class.

If a student is absent from more than 15% of the classes the instructor may lower the grade or

fail the student for excess absences. Students are required to come to class on time.
-Three unexcused absences are allowed (*see Participation below; you will not earn any class participation points if you do not attend class*).

-Four absences may result in failure of the course

-Three late arrivals (15 min) = 1 Absence (students who arrive late must sign in before leaving class, or they will be marked absent)

-Three early departures (15 min) = 1 Absence

Double period classes meet once a week, and it constitutes TWO single periods. If you miss one class, it counts as TWO absences.

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NOTE:

-Any work missed during any period of absence must be made up by the student.

-To meet financial aid criteria, a student must attend class at least once in the first three weeks

and once in either the fourth or fifth week of class.

College attendance policy (from Catalogue):

Students are expected to attend all class meetings in the courses for which they are registered.

Classes begin at the times indicated in the official schedule of classes. Arrival in class after the scheduled starting time constitutes lateness.

The maximum number of absences is limited to 15% of the number of scheduled class hours

per semester and a student absent more than the indicated 15% is deemed excessively absent. Attendance is monitored from the first official day of classes. In the case of excessive absences or lateness, the instructor has the right to lower the grade, assign a failing grade, or assign additional written work or readings.

Absences due to late registration, change of program, or extenuating circumstances will be

considered on an individual basis by the instructor...Instructors are required to keep an official record of student attendance and inform each class of the College's or department

attendance policy.

Assessment (i.e. grading)

Grades will be based on:

Weekly Writing Assignments —35%

Midterm—25%

Final Paper—25%

Participation in class discussions (and attendance)—15%

*I do not like pop-quizzes and will not give them if I get the feeling everyone is working hard to

keep up with the class. If, however, I feel students are not doing the reading and/or coming to

class unprepared, I may begin to implement random pop-quizzes.

Grades:

94-100 A

90-93 A-

87-89 B+

84-86 B
80-83 B-
75-79 C+
70-75 C
60-69 D
0-60 F
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Note: If you find that you are having trouble understanding the course material and are not doing well on the assignments, please see me immediately for assistance.

Course Policies

Late Work: All due work is expected to be on time and it is due at the beginning of class on due

date. If you foresee an issue getting something done, speak to me beforehand.

Due dates: Late assignments will get only partial credit.

E-mailed papers/reading responses will not be accepted.

Please note that no make-ups will be given.

Extra Credit: There may be several unannounced and spontaneous extra credit opportunities

during class. These may come in the form of in-class assignments and activities. Extra credit

opportunities will only be available for those who are present and cannot be made-up.

Classroom Policies

Etiquette

-If it is necessary to leave or enter a room once class has begun, students should do so quietly

and with as little disruption as possible.

Use of Electronic Devices / Technology—NO SCREENS!

-Unless specifically directed by the instructor, students shall refrain from using cell phones and laptops.

-During class, cell phones must be turned off or placed on “vibrate” mode (no texting, no taking pictures, no recording) and put away. I do not want to see them.

-Let me know in advance if you are expecting an emergency call before class begins; emergency

calls must be taken outside the classroom.

-At all times, cellphones must be turned off and put away (out of sight).

College Policies

College Attendance Policy: As noted on the college catalog “The maximum number of absences is limited to 15% of the number of scheduled class hours per semester, and a student

absent more than the indicated 15% is deemed excessively absent. Go to

<http://www.hostos.cuny.edu/oor/academic/attendance.html>

Academic Dishonesty, Cheating, Plagiarism: As noted in the college catalog “Academic

Dishonesty is prohibited in The City University of New York and is punishable by penalties,

including failing grades, suspension, and expulsion, as provided herein.” Cheating or plagiarism

in any form is unacceptable. Please do not cheat on exams, papers or homework assignments. Do your own best work. It is okay to work with others on the homework, but turn in your own work,

not a copy. I encourage you to read the "CUNY Policy on Academic Integrity" at http://www.hostos.cuny.edu/sdem/student_life_aip.html

Academic policies (from Catalogue):

Hostos Community College believes that developing student's abilities to think through issues

and problems by themselves is central to the educational process. Since the Hostos College

degree signifies that the student knows the material s/he has studied, and the practice of

academic dishonesty results in grades or scores that do not reflect how much or how well the

student has learned, understood, or mastered the material, the College will investigate any form

of academic dishonesty brought to its attention. If the charge of academic dishonesty is proved,

the College will impose sanctions. The three most common forms of academic dishonesty are

cheating, plagiarism, and bribery.

Cheating (from Catalogue):

In the collegiate setting, cheating is defined as the purposeful misrepresentation of another's

work as one's own. Faculty and students alike are responsible for upholding the integrity of this

institution by not participating either directly or indirectly in act of cheating and by discouraging

others from doing so.

Plagiarism (from Catalogue):

Plagiarism is a form of cheating which occurs when persons, even if unintentionally, fail to

acknowledge appropriately the sources for the ideas, language, concepts, inventions, etc. referred

to in their own work. Thus, any attempt to claim another's intellectual or artistic work as one's

own constitutes an act of plagiarism.

Bribery (from Catalogue):

In the collegiate setting, bribery involves the offering, promising, or giving of items of value,

such as money or gifts, to a person in a position of authority, such as a teacher, administrator, or

staff member, so as to influence his/her judgment or conduct in favor of the student. The offering

of sexual favors in exchange for a grade, test score, or other academic favor, shall be considered

attempted bribery. The matter of sexual favors, either requested or offered, in exchange for a

grade, test score or other academic favor, shall also be handled as per the Sexual Harassment procedures of the College.

Work Violence Policy/ Procedures: As noted on the college catalog, “The City University of New York prohibits workplace violence. Violence, threats of violence, intimidation, harassment, coercion, or other threatening behavior towards people or property will not be tolerated.” Please

read Hostos “Work Violence Policy” at <http://www.hostos.cuny.edu/wvpp/>

Students with Disabilities: <http://www.hostos.cuny.edu/sdem/disabilities.html>

If any student has any hearing, visual, speech, or physical impairment, please let me know. I will

make every effort possible to facilitate his/her learning. Students must provide the appropriate

documentation. . Intake and counseling are provided in English and Spanish. For more information contact the Services for Students with Disabilities at (718) 518-4454 (Voice/TTY) or

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visit the office in the Savoy Building, Room D-101P.

Help with stress, time management, and other personal issues can be found at:

The Counseling Center

Savoy Building, Room D-101

Telephone: (718) 518-4351 e-mail: infocounseling@hostos.cuny.edu

Hours: Mondays, Tuesdays and Fridays, 9:00 a.m. to 5 p.m.

Wednesdays and Thursdays, 9:00 a.m. to 7 p.m.

Saturdays, by appointment only

Need help with your coursework?

Hostos Academic Learning Center: <http://www.hostos.cuny.edu/asc/>

Course Schedule

Readings must be completed before each class. Not all assigned readings will be discussed in

class or covered in the class lectures.

IMPORTANT!!! Please note, I will give instructions on what I expect out of the weekly reading

responses. Sometimes I will ask you to describe an artwork. Sometimes I will ask for you to

discuss an aspect of a culture. Sometimes I will ask you to compare artworks.

Sometimes I will

ask you for a personal response or opinion on some aspect of what we learned. In other words,

pay attention to what I am asking you to do each week in your reading responses because it will

not always be the same.

Note: Students are responsible for everything that happens in class, even if absent.

1.

Wednesday—February 3

Introduction and Overview; Prehistoric Art

Readings: Stokstad and Cothren, *Art History*, Chapter 1 “Prehistoric Art”

PART I: PREHISTORIC AND ANCIENT EUROPE AND THE WEST

2.

Wednesday—February 10

Art of the Ancient Near East and Ancient Egypt

Readings: Selections from Stokstad and Cothren, *Art History* Chapter 2 “Art of the Ancient Near East” and Chapter 3, “Art of Ancient Egypt”

--Reading Response on Chapter 1 DUE in class

3.

Wednesday—February 17

Aegean Civilization and Ancient Greece

Readings: Stokstad and Cothren, *Art History*, Chapter 4 “Aegean Art” and selection of Chapter 5 “Art of Ancient Greece”

8

--Reading Response on Chapter 2 or 3 DUE in class

4.

Wednesday—February 24

Ancient Greece and Ancient Rome

Readings: Stokstad and Cothren, *Art History*, Selection of Chapter 5 “Art of Ancient Greece” and selection of Chapter 6, “Etruscan and Roman Art”

Museum Visit 1

--Reading Response on Chapter 4 or 5 DUE in class

PART II: NON-WESTERN ART: ASIA, THE AMERICAS, OCEANIA AND AFRICA

5.

Wednesday—March 2

Art of South and Southeast Asia Before 1200

Readings: Stokstad and Cothren, *Art History*, Chapter 9, “Art of South and Southeast Asia Before 1200”

--MUSEUM ASSIGNMENT #1 due in class (note: no reading response due)

6.

Wednesday—March 9

Readings: Stokstad and Cothren, *Art History*, Chapter 10, “Chinese and Korean Art Before 1279”

--Reading Response on Chapter 9 DUE in class

7.

Wednesday—March 16

Japanese Art Before 1333

Midterm Exam (No makeup exam will be given.)

Lecture after exam.

Readings: Stokstad and Cothren, *Art History*, Chapter 11, “Japanese Art Before 1333”

a· Wednesday, March 23, **NO CLASS**—College follows a Friday Schedule

8.

Wednesday—March 30--NO CLASS (Museum Assignment): **Museum Visit 2**

1. Go to museum and PICK OBJECT (I will give you choices in assignment)

2. WRITE ON OBJECT (OBJECT FROM Africa or Americas)

3. TAKE SELFIE OF YOURSELF WITH OBJECT AND TURN IN WITH ADMISSION TICKET TO MUSEUM

METROPOLITAN MUSEUM

1000 Fifth Avenue (at 82nd Street)

New York, NY 10028

Phone: 212-535-7710

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(TTY: 212-650-2921)

By Subway/Bus

From East Side of Manhattan: Subway: Take the 4, 5, or 6 train to 86th Street and walk three

blocks west to Fifth Avenue. This walk is about a half mile and takes approximately ten minutes.

Bus: Take the M1, M2, M3, or M4 bus along Fifth Avenue (from uptown locations) to 82nd

Street or along Madison Avenue (from downtown locations) to 83rd Street.

Open 7 Days a Week

Sunday–Thursday: 10:00 a.m.–5:30 p.m.*

Friday and Saturday: 10:00 a.m.–9:00 p.m.*

9.

Wednesday—April 6

Art of the Americas Before 1300

Readings: Stokstad and Cothren, *Art History*, Chapter 12, “Art of the Americas Before 1300”

--Reading Response on Chapter 10 **or** 11 DUE in class

10.

Wednesday—April 13

Early African Art

Readings: Stokstad and Cothren, *Art History* Chapter 13, “Early African Art”

--MUSEUM ASSIGNMENT #2 due in class (note: no reading response due)

PART III: MONOTHEISM AND THE MEDIEVAL WEST

11.

Wednesday—April 20

Monotheism I

Readings: [ASSIGN EXCERPTS FROM BOTH CHAPTERS.] Stokstad and Cothren, *Art History* Chapter 6, “Etruscan and Roman Art,” beginning from the section “The Late Empire, Third and Fourth Centuries CE” and Chapter 7, “Jewish, Early Christian and Byzantine Art”

--Reading Response on Chapter 12 **or** 13 DUE in class

FINAL PAPER ASSIGNMENT HANDED OUT

Spring Break April 22-30—**No CLASS**

11.

Wednesday—May 4

Monotheism II

Readings: Stokstad and Cothren, *Art History* Chapter 7, “Jewish, Early Christian and Byzantine Art;” Chapter 8, “Islamic Art”

NO WRITING DUE—WORK ON YOUR PAPERS J·

12.

10

Wednesday—May 11

Early Medieval and Romanesque Europe

Readings: Stokstad and Cothren, *Art History*, Chapter 14, “Early Medieval Art in Europe”; Chapter 15, “Romanesque Art”

FINAL PAPER Draft Due in class for peer-review

13.

Wednesday—May 18—Last Day of Class

Gothic Art of the Twelfth and Thirteenth Centuries

Readings: Stokstad and Cothren, *Art History*, Chapter 16, “Gothic Art of the Twelfth and Thirteenth Centuries”

FINAL PAPER DUE IN CLASS

*This schedule is subject to change by the instructor.

RECEIPT OF SYLLABUS

Please complete the attached form and return after receipt of the syllabus.

I have received the syllabus for HUM100/ Introduction to Humanities. I understand the syllabus

and agree to abide by the stated policies.

Print Name: _____

Signed: _____

Date: _____

Hostos email: _____

VPA 112 – Arts & Civilization II

Credit Hours: 3 hours /// **Prerequisites:** ENG 091 or ESL 091

Course Description

Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the 15th century to the present in Arts and Civilization II. Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception?

Teaching Method

The course will be presented in a series of image-based lectures, presented in Power-Point format. Our survey will proceed more or less in chronological order, with some shifts and overlaps according to specific topics. Students are strongly advised to take notes in all lectures. Participation in class discussions is always expected and encouraged.

Learning/Course Objectives

At the end of this semester, students should be able to:

- Exhibit familiarity with the major art and design works, makers, and movements in world art and design from the 15th century until the present.

- Exhibit familiarity with a range of approaches to art and design.
- Exhibit familiarity with the social, cultural, political and religious contexts of art and design making.
- Engage in low-stakes written debate on a topic
- Write clear essays of varying lengths that combine careful looking with critical thinking, convey a command of the subject, express original ideas, and acknowledge sources.

- Conduct guided research and develop an argument (educated opinion) on a selected topic resulting in a final paper.

Assignments:

1. Weekly Writing Assignments can also be called Reading Responses (35%)

Each response is graded on a scale of 1-10.

In an effort to prepare you for the reading, writing, and critical thinking skills you will need as you progress with your studies, you are required to write and turn in each week a short, **typed** reading response of **150-200** words on the reading assigned each week, or an analysis of one or more works of art or architecture.

2. Midterm (25%)

Midterm will be essay-based.

3. Final Paper (25%)

This course will require you to write a 5 page final paper on a topic or artwork that will be determined.

Course Materials

Please bring the following materials to class daily: textbook, pen/pencil, notebook, binder or folder with pockets for assignments and handouts.

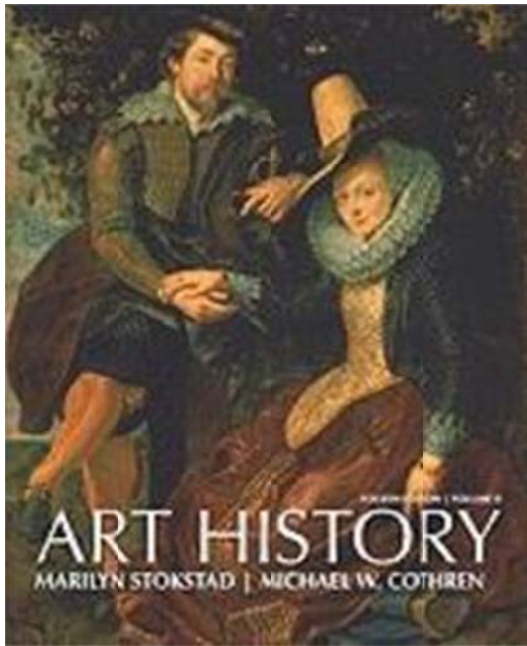
Expected:

- Familiarity with the Internet;
- Access to the Internet from home or elsewhere
- An **active Hostos email** account, which is checked daily.

Required Reading * (listen closely to what I have to say about textbook in class)

It is highly recommended that you purchase or rent this textbook for your own use throughout the semester as it is a well-researched and well-articulated survey of the humanities:

Art History by Marilyn Stokstad, Vol. II, 4th ed. (Prentice Hall)



Any other specific readings will be distributed in class and/or posted on Blackboard the week they are assigned.

In addition, you must have access to a college level dictionary, such as *Merriam-Webster's Dictionary and Thesaurus* by Merriam-Webster, 2006

PowerPoints (this is the backbone of the class and just as important as the book when combined with good notes taken in class)

Images: You are responsible for all of the images and material presented in class, in addition to the written texts. My PowerPoint slide shows will be available on Blackboard. If you miss a class, it is your responsibility to obtain any missed material from another student.

Requirements and Grading

BE SURE TO READ THIS VERY CAREFULLY!

Students are required to attend all classes, arrive on time, participate in discussions, and take notes. Your success in this course will depend on careful listening and looking, thorough note-taking, and the completion of the weekly reading assignments listed below. It is essential that you reserve time each week to read the textbooks, review your notes, and absorb the images associated with the course.

Attendance is mandatory and will be taken at each class.

If a student is absent from more than 15% of the classes the instructor may lower the grade or fail the student for excess absences. Students are required to come to class on time.

- Three unexcused absences are allowed (*see Participation below; you will not earn any class participation points if you do not attend class*).
- Four absences** may result in failure of the course
- Three late arrivals (15 min) = 1 Absence (students who arrive late must sign in before leaving class, or they will be marked absent)

-Three early departures (15 min) = 1 Absence ☒

Double period classes meet once a week, and it constitutes TWO single periods. If you miss one class, it counts as TWO absences.

NOTE:

-Any work missed during any period of absence must be made up by the student.

-To meet financial aid criteria, a student must attend class at least once in the first three weeks and once in either the fourth or fifth week of class.

College attendance policy (from Catalogue):

Students are expected to attend all class meetings in the courses for which they are registered. Classes begin at the times indicated in the official schedule of classes. Arrival in class after the scheduled starting time constitutes lateness.

The maximum number of absences is limited to 15% of the number of scheduled class hours per semester and a student absent more than the indicated 15% is deemed excessively absent. Attendance is monitored from the first official day of classes. In the case of excessive absences or lateness, the instructor has the right to lower the grade, assign a failing grade, or assign additional written work or readings.

Absences due to late registration, change of program, or extenuating circumstances will be considered on an individual basis by the instructor...Instructors are required to keep an official record of student attendance and inform each class of the College's or department attendance policy.

Assessment (i.e. grading)

Grades will be based on:

Weekly Writing Assignments —35%

Midterm—25%

Final Paper—25%

Participation in class discussions (and attendance)—15%

*I do not like pop-quizzes and will not give them if I get the feeling everyone is working hard to keep up with the class. If, however, I feel students are not doing the reading and/or coming to class unprepared, I may begin to implement random pop-quizzes.

Grades:

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
75-79	C+
70-75	C
60-69	D

Note: If you find that you are having trouble understanding the course material and are not doing well on the assignments, please see me immediately for assistance.

Course Policies

Late Work: All due work is expected to be on time and it is due at the beginning of class on due date. If you foresee an issue getting something done, speak to me beforehand.

Due dates: Late assignments will get only partial credit.

E-mailed papers/reading responses will not be accepted.

Please note that no make-ups will be given.

Extra Credit: There may be several unannounced and spontaneous extra credit opportunities during class. These may come in the form of in-class assignments and activities. Extra credit opportunities will only be available for those who are present and cannot be made-up.

Classroom Policies

Etiquette

-If it is necessary to leave or enter a room once class has begun, students should do so quietly and with as little disruption as possible.

Use of Electronic Devices / Technology

-Unless specifically directed by the instructor, students shall refrain from using cell phones and laptops.

-During class, cell phones must be turned off or placed on “vibrate” mode (no texting, no taking pictures, no recording) and put away. I do not want to see them.

-Let me know in advance if you are expecting an emergency call before class begins; emergency calls must be taken outside the classroom.

-During examinations, cellphones must be turned off and put away (out of sight).

-Laptops are allowed for note taking only.

-You may not use a laptop computer to surf the Internet, check e-mail, record, or use other applications during class. If I suspect such use, I will revoke privilege of using computers in class.

College Policies

College Attendance Policy: As noted on the college catalog “The maximum number of absences is limited to 15% of the number of scheduled class hours per semester, and a student absent more than the indicated 15% is deemed excessively absent. Go to

<http://www.hostos.cuny.edu/oor/academic/attendance.html>

Academic Dishonesty, Cheating, Plagiarism: As noted in the college catalog “Academic Dishonesty is prohibited in The City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion, as provided herein.” Cheating or plagiarism in any form is unacceptable. Please do not cheat on exams, papers or homework assignments. Do your own best work. It is okay to work with others on the homework, but turn in your own work, not a copy. I encourage you to read the “CUNY Policy on Academic Integrity” at http://www.hostos.cuny.edu/sdem/student_life_aip.html

Academic policies (from Catalogue):

Hostos Community College believes that developing student's abilities to think through issues and problems by themselves is central to the educational process. Since the Hostos College degree signifies that the student knows the material s/he has studied, and the practice of academic dishonesty results in grades or scores that do not reflect how much or how well the student has learned, understood, or mastered the material, the College will investigate any form of academic dishonesty brought to its attention. If the charge of academic dishonesty is proved, the College will impose sanctions. The three most common forms of academic dishonesty are cheating, plagiarism, and bribery.

Cheating (from Catalogue):

In the collegiate setting, cheating is defined as the purposeful misrepresentation of another's work as one's own. Faculty and students alike are responsible for upholding the integrity of this institution by not participating either directly or indirectly in act of cheating and by discouraging others from doing so.

Plagiarism (from Catalogue):

Plagiarism is a form of cheating which occurs when persons, even if unintentionally, fail to acknowledge appropriately the sources for the ideas, language, concepts, inventions, etc. referred to in their own work. Thus, any attempt to claim another's intellectual or artistic work as one's own constitutes an act of plagiarism.

Bribery (from Catalogue):

In the collegiate setting, bribery involves the offering, promising, or giving of items of value, such as money or gifts, to a person in a position of authority, such as a teacher, administrator, or staff member, so as to influence his/her judgment or conduct in favor of the student. The offering of sexual favors in exchange for a grade, test score, or other academic favor, shall be considered attempted bribery. The matter of sexual favors, either requested or offered, in exchange for a grade, test score or other academic favor, shall also be handled as per the Sexual Harassment procedures of the College.

Work Violence Policy/ Procedures: As noted on the college catalog, “The City University of New York prohibits workplace violence. Violence, threats of violence, intimidation, harassment, coercion, or other threatening behavior towards people or property will not be tolerated.” Please read Hostos “Work Violence Policy” at <http://www.hostos.cuny.edu/wvpp/>

Students with Disabilities: <http://www.hostos.cuny.edu/sdem/disabilities.html>

If any student has any hearing, visual, speech, or physical impairment, please let me know. I will make every effort possible to facilitate his/her learning. Students must provide the appropriate

documentation. . Intake and counseling are provided in English and Spanish. For more information contact the Services for Students with Disabilities at (718) 518-4454 (Voice/TTY) or visit the office in the Savoy Building, Room D-101P.

Help with stress, time management, and other personal issues can be found at:

The Counseling Center

Savoy Building, Room D-101

Telephone: (718) 518-4351 e-mail: infocounseling@hostos.cuny.edu

Hours: Mondays, Tuesdays and Fridays, 9:00 a.m. to 5 p.m.

Wednesdays and Thursdays, 9:00 a.m. to 7 p.m.

Saturdays, by appointment only

Need help with your coursework?

Hostos Academic Learning Center: <http://www.hostos.cuny.edu/asc/>

Course Schedule

Readings must be completed before each class. Not all assigned readings will be discussed in class or covered in the class lectures.

IMPORTANT!!! Please note, I will give instructions on what I expect out of the weekly reading responses. Sometimes I will ask you to describe an artwork. Sometimes I will ask for you to discuss an aspect of a culture. Sometimes I will ask you to compare artworks. Sometimes I will ask you for a personal response or opinion on some aspect of what we learned. In other words, pay attention to what I am asking you to do each week in your reading responses because it will not always be the same.

Note: Students are responsible for everything that happens in class, even if absent.

1.

Wednesday—September 2

TOPIC: Intro/Gothic/Early Renaissance

READ: Stokstad and Cothren, **Art History**, Chapter 19

In Class: Writing Assignment—describe work of art

2.

Wednesday—September 9

TOPIC: High Renaissance

READ: Stokstad and Cothren, **Art History**, Chapter 20

TURN IN: Reading Response due for: Stokstad and Cothren, **Art History**, Chapter 19

3.

Wednesday—September 16

TOPIC: Baroque/Counter Reformation

READ: Stokstad and Cothren, **Art History**, Chapter 22

TURN IN: Reading Response due for: Stokstad and Cothren, **Art History**, Chapter 20

No Class Wednesday, September 23

4.

Wednesday—September 30

TOPIC: Art of the Americas after 1300 (Contact and Conquest)

READ: Stokstad and Cothren, *Art History*, Chapter 26

TURN IN: Reading Response due for: Stokstad and Cothren, *Art History*, Chapter 22

5.

Wednesday—October 7

TOPIC: Art of Southeast Asia

READ: Stokstad and Cothren, *Art History*, Chapter 23

TURN IN: Reading Response due for: Stokstad and Cothren, *Art History*, Chapter 26

6.

Wednesday—October 14

TOPIC: Chinese and Japanese Art

READ: Stokstad and Cothren, *Art History*, Chapter 24 and 25

TURN IN: Reading Response due for: Stokstad and Cothren, *Art History*, Chapter 23

7.

Wednesday—October 21

TOPIC: Eighteenth Century Art (“Enlightenment”)

READ: Stokstad and Cothren, *Art History*, Chapter 29

TURN IN: Reading Response due for: Stokstad and Cothren, *Art History*, Chapter 24 or 25

8.

Wednesday—October 28

TOPIC: Eighteenth Century Art (“Enlightenment”)

READ: Stokstad and Cothren, *Art History*, Chapter 29

TURN IN: Nothing

MIDTERM

9.

Wednesday—November 4

TOPIC: Mid-to-Late Nineteenth-Century Art in Europe and United States

READ: Stokstad and Cothren, *Art History*, Chapter 30

TURN IN: Reading Response due for: Stokstad and Cothren, *Art History*, Chapter 29

10.

Wednesday—November 11

TOPIC: Art of Pacific Cultures/Art of Africa

READ: Stokstad and Cothren, *Art History*, Chapter 27 and 28

TURN IN: Reading Response due for: Stokstad and Cothren, *Art History*, Chapter 30

11.

Wednesday—November 18

TOPIC: Modernism I

READ: Stokstad and Cothren, *Art History*, Chapter 31

TURN IN: Reading Response due for: Stokstad and Cothren, *Art History*, Chapter 27 or 28

HANDED OUT: **FINAL PAPER ASSIGNMENT**

12.

Wednesday—November 25

TOPIC: Modernism II

READ: Stokstad and Cothren, *Art History*, Chapter 31

TURN IN: Nothing

13.

Wednesday—December 2

TOPIC: Art Since 1950 II

READ: Stokstad and Cothren, *Art History*, Chapter 31

TURN IN: FINAL PAPER DRAFT DUE IN CLASS (we will do in-class peer review and revision)

14.

Wednesday—December 9

TOPIC: Art Since 1950 II

READ: Stokstad and Cothren, *Art History*, Chapter 31

TURN IN: FINAL PAPER

*This schedule is subject to change by the instructor.

RECEIPT OF SYLLABUS

Please complete the attached form and return after receipt of the syllabus.

I have received the syllabus for HUM100/ Introduction to Humanities. I understand the syllabus and agree to abide by the stated policies.

Print Name: _____

Signed: _____

Date: _____

Hostos email: _____

VPA 114 – Modern Art in the City

Credit Hours: 3 hours /// **Prerequisites:** ENG 091 or ESL 091

Course Description

Modern Art in the City is a Writing Intensive (WI) fully online course.

Modern Art in the City introduces students to 20th, and early 21st century visual art and architecture. Students will consider the crucial role of art and architecture in the formation of their respective historical and cultural context. We will study the cultural setting of art, and explore the urban landscape as it has been seen through the eyes of artists. Using and resources on the web and in New York City itself, students in this online course will examine the history of modern art and the role of the city in the creation and reflection of our modern experience.

Through museum visits, readings, on-line discussions, and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception?

Teaching Method

The course will be presented completely on-line. While a general syllabus (this document) will be posted on Black Board (BB) that shows the topics for each week, the coursework for this class will be posted on BB on Monday mornings (I will often try to get it up by Sunday). Students are responsible for checking BB to see what they have to do each week. Most weeks this will be to watch a series of videos and complete a writing assignment that is due by the following Monday.

Some weeks museum or gallery visits will be required and students will be required to turn in a piece of writing on some aspect of those visits. Students will also be required to participate each week in an on-line discussion board on BB.

Please follow the order things are posted in BB. In other words, most of the content for this course is in the form of short video clips. Please watch these in the order they are posted.

Learning/Course Objectives

By the end of the course, students will have learned to:

- Write detailed and accurate descriptions of works of art
- Analyze the standard visual, material, and symbolic components of works of art
- Understand how art works are the products of the cultures that produced them
- Be familiar with a number a number of 19th and 20th century artistic movements
- Be familiar with a number of 20th century artists and their works
- Engage in low-stakes written debate on a topic (i.e. discussion board topic responses)
- Write clear essays of varying lengths that combine careful looking with critical thinking, convey\ a command of the subject, express original ideas, and acknowledge sources.
- Conduct guided research and develop an argument (educated opinion) on a selected topic resulting in a final paper.

Modern Art in the City as a WRITING INTENSIVE (WI) Course

Art sand Civilization I has been designated as a Writing Intensive (WI) Course by Hostos

Community College (CUNY). There will be several typed of writing:

1. Weekly Writing Assignments (65%)

Each response is graded on a scale of 1-10.

In an effort to prepare you for the reading, writing, and critical thinking skills you will need as you progress with your studies, you are required to write and turn in each week a short, **typed** reading response of **150-200** words on the course content assigned each week, or an analysis of one or more works of art or architecture. I will provide you with guidelines for this each week.

2. Short Museum Based Essays—these assignments are part of your Weekly Writing Assignments

As part of the on-line component of this course you will be required to make several museum visits during the course of the semester and write on some aspect of what you see. These assignments will be specified and assigned as we go through the course.

3. Final Paper (25%)

This course will require you to write a 3 page final paper on a topic or artwork that will be determined.

4. Discussion Board Contributions (10%)—Participation Grade

Most weeks I will post a discussion board topic to which you are required to comment or respond in writing on the board. This is a chance for you to engage with other students. It is a chance for you to agree, disagree, argue (respectfully), or comment in some manner on the topic.

Please be respectful of others and engage politely. This is what we call a low-stakes type of writing so feel free to not work about grammar, punctuation, spelling, etc. You will be graded on

3 the basis that you participated only. In other words, this is an easy 20% of your grade and everyone can earn an A simply by reading and posting.

MUSEUM VISITS

Students will be required to make several museum visits as a part of the on-line, format of the

class. Each visit will result in a one- to two-page writing assignment, which can include identification and observation, and formal analysis of art objects (the length of these writing

assignments will be determined as we go through the semester). To prove your museum visit,

you will need to include your entrance ticket and submit it with each writing assignment AND a

“selfie” with your object or inside the museum if photos are not allowed in certain areas.

Discussion Boards

The discussion board is the virtual version of in-class discussion. Participating in the conversation is essential to your grade. You will be graded on the quantity and quality of your

answers but not grammar and spelling.

EXAMPLE DISCUSSION BOARD PROMPTS

Do you believe art is beauty or an idea?

Who should decide whether art is “good”?

What steps do you take to develop an opinion about art?

What does the art of this time period tell us about the conditions of workers in New York?

Today, ideas are spread through many forms of media including television and the internet. How

did ideas spread at the turn of the century?

New ideas are not always immediately understood. How is this situation relevant to the Armory

Show of 1913? In what way is the family unit the same or different from the family of 1900?

Is street art really the art of the people?

Are art objects different from everyday objects?

How do Minimalist Art and the modern skyscraper relate?

How is minimalism related to the New York city grid?

How has the idea of a "community" of artists changed over the past century? How has art in

America been affected by 9/11?

How has the role of the Artist changed or stayed the same since 1900?

How does contemporary art reflect the individual in the city?

In the Event of a System Failure with Blackboard

In the unlikely event of a Blackboard failure, I will be available by phone if you have any questions, and we will work out some way to use an email list to communicate. I will send any

necessary email to your official CUNY email addresses.

Due dates:

Late assignments will not be accepted without a physician's or counselor's note.

****Paper Submission-read carefully****

VERY IMPORTANT VERY IMPORTANT

4

Students are required to submit papers by 9 am the Monday they are due into a **Dropbox** folder.

In an effort to streamline and make it as easy as possible for you to submit papers and for me to

grade and return them to you, I have set-up a Dropbox system. Dropbox is a website that allows

one to store and share files in the cloud. Each student will be invited to share a Dropbox folder

with me. Please check your Hostos email for an invitation. In order to use this you must set-up an

account with Dropbox. Please go to **Dropbox.com** and sign up using your Hostos email account,

unless you already have Dropbox.

Each student has a their own Dropbox folder they share with me. Within that folder will be two

folders Submitted, and Returned. Please put your due assignment in the "Submitted" Folder and

pick it up in the "Returned" folder after I have graded it. If it is not in the "Returned" folder, then

I have not graded it yet. **Do not take assignments out of the "Submitted" folder once you put**

them in it. As we go through class, I may refine this system and add folders. I will let you know

if and when that is the case.

Please submit your papers as Word documents.

Save your document with **your** last name followed by the Assignment number. For example, If I were handing in the first assignment I would save my MS Word document as

(its is VERY important you do this):

Beachdel_1

i.e, you save your document as: name_Assignment #

At the top of each assignment put:

Your name

Date

Assignment #

Example:

Thomas Beachdel

1/1/2015

Assignment # 1

NOTE:

-Any work missed during any period of absence must be made up by the student.

-To meet financial aid criteria, a student must attend class at least once in the first three weeks

and once in either the fourth or fifth week of class.

College attendance policy (from Catalogue):

5

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per semester and a student absent more than the indicated 15% is deemed excessively absent. Attendance is monitored from the first official day of classes. In the case of excessive absences or lateness, the instructor has the right to lower the grade, assign a failing grade, or assign additional written work or readings.

Absences due to late registration, change of program, or extenuating circumstances will be

considered on an individual basis by the instructor...Instructors are required to keep an official record of student attendance and inform each class of the College's or department

attendance policy.

Assessment (i.e. grading)

Grades will be based on:

Weekly Writing Assignments and Short Museum Based Essays —65%

Final Paper—25%

Participation in online discussions—10%

Grades:

94-100 A

90-93 A-

87-89 B+

84-86 B

80-83 B-

75-79 C+

70-75 C

60-69 D

0-60 F

Note: If you find that you are having trouble understanding the course material and are not doing well on the assignments, please see me immediately for assistance.

College Policies

College Attendance Policy: As noted on the college catalog “The maximum number of absences is limited to 15% of the number of scheduled class hours per semester, and a student

absent more than the indicated 15% is deemed excessively absent. Go to

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Dishonesty is prohibited in The City University of New York and is punishable by penalties,

6

including failing grades, suspension, and expulsion, as provided herein.” Cheating or plagiarism

in any form is unacceptable. Please do not cheat on exams, papers or homework assignments. Do

your own best work. It is okay to work with others on the homework, but turn in your own work,

not a copy. I encourage you to read the “CUNY Policy on Academic Integrity” at

http://www.hostos.cuny.edu/sdem/student_life_aip.html

Academic policies (from Catalogue):

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and problems by themselves is central to the educational process. Since the Hostos College

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academic dishonesty results in grades or scores that do not reflect how much or how well the

student has learned, understood, or mastered the material, the College will investigate any form

of academic dishonesty brought to its attention. If the charge of academic dishonesty is proved,

the College will impose sanctions. The three most common forms of academic dishonesty are

cheating, plagiarism, and bribery.

Cheating (from Catalogue):

In the collegiate setting, cheating is defined as the purposeful misrepresentation of another's

work as one's own. Faculty and students alike are responsible for upholding the integrity of this

institution by not participating either directly or indirectly in act of cheating and by discouraging

others from doing so.

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Plagiarism is a form of cheating which occurs when persons, even if unintentionally, fail to acknowledge appropriately the sources for the ideas, language, concepts, inventions, etc. referred to in their own work. Thus, any attempt to claim another's intellectual or artistic work as one's own constitutes an act of plagiarism.

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In the collegiate setting, bribery involves the offering, promising, or giving of items of value, such as money or gifts, to a person in a position of authority, such as a teacher, administrator, or staff member, so as to influence his/her judgment or conduct in favor of the student. The offering of sexual favors in exchange for a grade, test score, or other academic favor, shall be considered attempted bribery. The matter of sexual favors, either requested or offered, in exchange for a grade, test score or other academic favor, shall also be handled as per the Sexual Harassment procedures of the College.

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read Hostos "Work Violence Policy" at <http://www.hostos.cuny.edu/wvpp/>

Students with Disabilities: <http://www.hostos.cuny.edu/sdem/disabilities.html>

If any student has any hearing, visual, speech, or physical impairment, please let me know. I will

make every effort possible to facilitate his/her learning. Students must provide the appropriate

documentation. . Intake and counseling are provided in English and Spanish. For more

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visit the office in the Savoy Building, Room D-101P.

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Savoy Building, Room D-101

Telephone: (718) 518-4351 e-mail: infocounseling@hostos.cuny.edu

Hours: Mondays, Tuesdays and Fridays, 9:00 a.m. to 5 p.m.

Wednesdays and Thursdays, 9:00 a.m. to 7 p.m.

Saturdays, by appointment only

Need help with your coursework?

Hostos Academic Learning Center: <http://www.hostos.cuny.edu/asc/>

Course Schedule

As this is an online class, you may do your work whenever you want during the week but

try to think of it as a **Monday class**.

I will put your weekly assignments (content) up on BB by Monday each week and your

assignments are due at 9am each following Monday.

Also, remember that I will post specific content each week, so this course outline below is

just a general guide. It does not reflect the actual content of the course that I will post on

BB.

IMPORTANT!!! Please note, each week I will give instructions on what I expect out of the weekly reading responses. Sometimes I will ask you to describe an artwork. Sometimes I will

ask for you to discuss an aspect of a culture. Sometimes I will ask you to compare artworks.

Sometimes I will ask you for a personal response or opinion on some aspect of what we learned.

In other words, pay attention to what I am asking you to do each week in your reading responses

because it will not always be the same.

1.

Monday—February 1

Topics:

INTRO

REALISM

2.

Monday—February 8

Topics:

IMPRESSIONISM

MUSEUM VISIT

8

No Class Monday, February 15

3.

Monday—February 22

Topics:

BEGINNING THE 20th CENTURY

(Urban Experience, Class, Science, Anti-Urban Experience or “primitivism” [think about how

problematic this word is; what does it imply?], Abstraction)

4.

Monday—February 29

MUSEUM VISIT

5.

Monday—March 7

Topics:

EARLY TWENTIETH CENTURY:

FAUVISM

EXPRESSIONISM

6.

Monday—March 14

Topics:
CUBISM
FUTURISM
DADAISM
MUSEUM VISIT

7.

Monday—March 21

Topics:

DADAISM
EARLY ABSTRACTION
SURREALISM

Monday, March 28—NO CLASS

8.

Monday—April 4

Topics:

THE UNITED STATES UNTIL WWII

9

LATIN AMERICAN MODERNISM
ABSTRACT EXPRESSIONISM

9.

Monday—April 11

Topics:

POP
MINIMALISM

10.

Monday—April 18

Topics:

THE 70s AND 80s

Identity Assignment

SPRING BREAK—April 22-30—No Classes

11.

Monday—May 2

Topics:

ARCHITECTURE AND THE CITY
Handed-out: Paper Assignment ASSIGNMENT

12.

Monday—May 9

Topics:

CONTEMPORARY ART I

13.

Monday—May 16—Last Day of Class

Topics:

CONTEMPORARY ART II

****FINAL PAPER DUE**

*This schedule is subject to change by the instructor

VPA 121 – Painting and Drawing I

HOSTOS COMMUNITY COLLEGE

CITY UNIVERSITY OF NEW YORK

UNIT OF VISUAL & PERFORMING ARTS

PAINTING AND DRAWING 1

VPA 121 -509A:VPA 121-512A:VPA 121-709A:VPA 121-710A

Tuesday 2pm till 4.45pm ;Weds 5.30 till 8.15pm; Thurs 5.30pm till 8.15pm

Friday 2pm till 4.45

FINAL GRADE JUDGED ON:

ATTENDANCE 25%, CLASSWORK AND PARTICIPATION 25%, ARTWORK 50%

DESCRIPTION:

In this course students will be introduced to various techniques for creating drawn and painted artwork. In addition they will be exposed to important master works of both contemporary and classical art through select readings, slide presentations and visits to museums and galleries. Focus will be paid to the process of both creation and creative

thinking. In this way we will develop the students' critical eye as well as their technical aptitude.

GOALS: The students will develop drawing, painting and composition studies and at the completion of the course will be required to exhibit finished paintings and give an explanation of their creative realizations.

Also during the course students will perform exercises to enhance their creative thinking skills to allow a deeper understanding of the spiritual, sociological and environmental importance of artistic comprehension in their lives.

WEEK ONE Introduction talk and explanation of materials
needed to purchase

WEEK TWO..... Basic drawing exercise with partners

WEEK THREE....Evaluation and critique

WEEK FOUR.....Basic 2 color painting exercise

WEEK FIVE..... Evaluation and critique

WEEK SIX..... Demonstration on drawing the parts of the human head

WEEK SEVEN.... Art History film and written test

WEEK EIGHT... Demonstration of Artist palette and how to organize one's space

WEEK NINE..... Students begin to work on canvas

WEEK TEN..... Art History film and written test

WEEK ELEVEN..Students work on individual project

WEEK TWELVE .Demonstration on how to further use tone and shadow

WEEK THIRTEEN..... Art History film and written test

WEEK FOURTEENStudents continue personal projects

WEEK FIFTEEN..... Finals

VPA 122 - Painting and Drawing II

HUMANITIES DEPARTMENT
VISUAL AND PERFORMING ARTS

PAINTING AND DRAWING II
VPA 122-509A and VPA 122-710A

Evaluation: Attendance 25%,Classwork and Participation 25% , Final Paintings 50%

DESCRIPTION

The advanced art student will develop or improve skills in painting, assemblage, and three-dimensional art. S/he will become acquainted with and master the use of "found objects" in making a picture. S/he will complete a master project to the satisfaction of the instructor.

PAINTING II SCHEDULE

WEEK ONE Introduction talk and materials

WEEK TWO .. Drawing from artists skeleton

WEEK THREE...Art History Film and test

WEEK FOUR..... Drawing exercises life model

WEEK FIVE..... How to use the pencil to create tone and shade

WEEK SIX..... Drawing from skeleton and life model

WEEK SEVEN....The uses of artists mediums with paint

WEEK EIGHT....working from life model

WEEK NINE..... Continue work with demonstrations

WEEK TEN..... Work on Canvas with mediums and paint

WEEK ELEVEN... continue work with critique

WEEK TWELVE.... Students develop individual work

WEEK THIRTEEN...Continue personal projects

WEEK FOURTEEN...Critique and continue work

WEEK FIFTEEN... Finals

VPA 133: Digital Photography

Course description:

This course introduces the student to fundamentals of two-dimensional digital art forms created from original images shot with a digital camera.

This course covers technical aspects of the digital image using image enhancement through photo-editing software. Imagination and originality of images and their manipulations will be emphasized.

Course objectives:

Upon completion of this course, the student will demonstrate:

- Experience in using digital cameras
- An understanding of the elements and principles of design and composition as a means for personal expression
- Development of skills in analyzing and interpreting photographic meanings
- Knowledge and confidence in using Mac-based computers and other peripherals
- Skills in working with image editing and managing software such as Adobe Photoshop CS6, Adobe Bridge, Adobe Acrobat Pro, Preview, Image Capture
- A Portfolio of images.
- Skill in uploading images via the Internet.

Necessary Materials:

- A Digital Camera.
- Portable memory solution such as portable hard drive or flash
- A notebook and folder for class notes and paper work.
- Tripod-not (not required, but recommended)

Suggested Books:/ Authors

Photoshop: Mark Galer M.Ed., Scott Kelby
Complete Digital Photography by Ben Long

DIGITAL PHOTOGRAPHY 1 // ASSIGNMENTS

CRIT 1 – (5%) 3 PHOTOGRAPHS TAKEN IN DIFFERENT LIGHT SITUATIONS.
Look at the way **light affects color**. Shoot the same scene at 3 different times of the day, or shoot 3 scenes in different light situations that were discussed in class.

CRIT 2 – (10%) LINE – 1 PHOTOGRAPH WITH EACH TYPE OF LINE:

- 1) VERTICLE
- 2) CURVILINEAR

3) DIAGONAL

4) PSYCHIC – OBJECTS FORM LINE

5) LEADING LINE

CRIT 3 – (15%) DESIGN: 9 TOTAL IMAGES OF THE FOLLOWING:

3 = the “Rule of Thirds” and 5 = different design concepts

1 = LOW APERATURE

CRIT 4 – (10%) PORTRAITS : 5 PHOTOGRAPHS TOTAL OF A PERSON, OR 5 PEOPLE USING:

1) FRAMING

2) WINDOW LIGHT

3) CLOSE UP

4) ENVIRONMENT – indoor or outdoor

5) AMPLIFIED PERSPECTIVE

CRIT 5 – (15%) PHOTOSHOP PROJECT: ALBUM ART

Each student will create artwork for a music album using a photograph taken in the studio of a person or object. These images will be retouched as necessary. The album cover will reflect the emotions derived from the music. In addition to their photographs, students will be graded on their use of the following Photoshop tools: text, image adjustments, selecting or masking objects, and filters.

CRIT 6 – (15%) BRONX/NEIGHBORHOOD PROJECT:

(5%) 30 initial images of a Bronx neighborhood, or your neighborhood.

(10%) 9-15 Photographs depicting a Bronx neighborhood, or your neighborhood.

CRIT 7 – (15%) FINAL PROJECT: PHOTO ESSAY

(5%) 30 initial images of your photo essay topic.

(10%) 11-15 photographs describing subject matter of your choice.

Using the techniques covered in class, focus on what interests you. Have in mind what you would like to communicate to a viewer about your subject. Take portraits, landscapes, abstractions, about a place, event, person (or people). Together, as a sequence, the images should tell a story describing your subject.

QUIZ - (5%) MIDTERM TECHNICAL QUIZ

PARTICIPATION – (10%)

CALENDER: DIGITAL PHOTOGRAPHY 1 / SPRING 2016

Class 1:

02/02

Introduction

DISCUSS LIGHT ASSIGNMENT

Class 2:

02/09

NO CLASS -Friday's Schedule

Class 3:

02/16

CRIT 1- LIGHT

Camera Techniques

DISCUSS LINE

Class 4:

02/23

CRIT 2- LINE

DISCUSS DESIGN

Class 5:

03/01

CRIT 3 - DESIGN

DISCUSS PORTRAITURE

Class 6:

03/08

CRIT 4 - PORTRAITS

QUIZ REVIEW

Class 7:

03/15

DISCUSS CD COVER ASSIGNMENT

QUIZ

Class 8:

03/22

PHOTOSHOP LESSON

Class 9:

03/29

STUDIO: PHOTO-SHOOT FOR CD COVER

Class 10:

04/05

STUDIO: PHOTOSHOP FOR CD COVER

Class 11:

04/12

CRIT 5 – CD COVER

DISCUSS BRONX/NEIGHBORHOOD ARCHIVE PROJECT

Class 12:

04/19

BRONX/NEIGHBORHOOD ARCHIVE PROJECT – 30 Images due

04/26/16 **NO CLASS – SPRING RECESS**

Class 13:

05/03

CRIT 6- BRONX/NEIGHBORHOOD ARCHIVE PROJECT 9 -15 Photographs

DISCUSS FINAL + EXTRA CREDIT

Class 14:

05/10

STUDIO: FINAL PDF+ EXTRA CREDIT

DUE: 30 INITIAL IMAGES OF YOUR PHOTO ESSAY TOPIC

Class 15:

05/17

CRIT 8 – PRESENTATION OF FINAL PDF AND EXTRA CREDIT

Grades:

90-100 A

80-89 B

70-79 C

60-69 D

0-50 F

There is no R grade in this course.

Digital Photography assignments:

All projects must reflect knowledge of all that is learned in this class. A successful project must demonstrate effort (hard work), involvement (serious commitment to making the project), thinking (your process in achieving your desired message), and polish (carefully choosing the way you use the medium to achieve desired aesthetics). At times a student may want to redo a project due to new insights or the clarification of the project during critique. The student is encouraged to do so at any time during the semester. This effort will count towards your grade.

Critique

The critique of your project will require a presentation of your work (with or without introducing the work) and an open mind. This is a time to listen and take note of what is or is not successful about your piece, and to consider suggestions made by your peers and the instructor.

Remember that seriously considering other's viewpoints on your work can help you to be better at what you're already good at.

In addition, the critique of your classmates' project will require patience, an open mind, and your thoughtful and constructive feedback. Remember that you are helping your classmate understand your alternative perspective, no matter how much you disagree on taste.

Respect will be practiced at all times

Academic policies (from Catalogue):

Hostos Community College believes that developing student's abilities to think through issues

and problems by themselves is central to the educational process. Since the Hostos College degree signifies that the student knows the material s/he has studied, and the practice of academic dishonesty results in grades or scores that do not reflect how much or how well the student has learned, understood, or mastered the material, the College will investigate any form of academic dishonesty brought to its attention. If the charge of academic dishonesty is proved, the College will impose sanctions. The three most common forms of academic dishonesty are cheating, plagiarism, and bribery.

Cheating (from Catalogue):

In the collegiate setting, cheating is defined as the purposeful misrepresentation of another's work as one's own. Faculty and students alike are responsible for upholding the integrity of this institution by not participating either directly or indirectly in act of cheating and by discouraging others from doing so.

Plagiarism (from Catalogue):

Plagiarism is a form of cheating which occurs when persons, even if unintentionally, fail to acknowledge appropriately the sources for the ideas, language, concepts, inventions, etc. referred to in their own work. Thus, any attempt to claim another's intellectual or artistic work, as one's own constitutes an act of plagiarism.

Bribery (from Catalogue):

In the collegiate setting, bribery involves the offering, promising, or giving of items of value, such as money or gifts, to a person in a position of authority, such as a teacher, administrator, or staff member, so as to influence his/her judgment or conduct in favor of the student. The offering of sexual favors in exchange for a grade, test score, or other academic favor, shall be considered attempted bribery. The matter of sexual favors, either requested or offered, in exchange for a grade, test score or other academic favor, shall also be handled as per the Sexual Harassment procedures of the College.

College attendance policy (from Catalogue):

Students are expected to attend all class meetings in the courses for which they are registered. Classes begin at the times indicated in the official schedule of classes. Arrival in class after the scheduled starting time constitutes lateness.

The maximum number of absences is limited to 15% of the number of scheduled class hours per semester and a student absent more than the indicated 15% is deemed excessively absent.

Attendance is monitored from the first official day of classes. In the case of excessive absences or lateness, the instructor has the right to lower the grade, assign a failing grade, or assign additional written work or readings.

Absences due to late registration, the instructor will consider change of program, or extenuating circumstances on an individual basis. Each department and program may specify in writing a different attendance policy. Instructors are required to keep an official record of student attendance and inform each class of the College's or department attendance policy.

HOSTOS COMMUNITY COLLEGE / CUNY

HUMANITIES DEPARTMENT

VISUAL & PERFORMING ARTS UNIT

Course Syllabus

Course: VPA 141 – Music Appreciation

Co-requisite: ENG 091 or ESL 091

Class Hours: 3 credit hours

Professor:

Office Hours:

Office:

Office Phone:

Email:

COURSE DESCRIPTION

The course explores the basic components of music and how these have manifested themselves in different cultures at different times in history. The students will acquire a musical vocabulary, auditory skills and an understanding of a wide range of musical styles.

STUDENT LEARNING OUTCOMES

In this course the students will:

- be acquainted with a variety of musical styles in their historical context.
- identify the basic elements of Western music.
- develop a capacity for critical listening and understanding of music.
- analyze how music from diverse cultures of the past serve as a foundation for the music of the present.
- describe the significance of music in the societies that created them.
- experience a live performance of music in order to write about it.
- demonstrate a basic knowledge of the skills involved in the creation of music.
- identify the different musical instruments around the world.
- use the internet to conduct research and watch musical performances.

COURSE REQUIREMENTS

No textbook is required. Readings will be distributed by instructor or assigned online.

Each student is expected to:

- attend every class session and to be on time.
- read and listen to all assigned material.
- attend a live performance (approved by the teacher) and to write a report / critical review. Due

dates will be announced.

- complete a midterm and a final examination. Dates will be announced. **Make ups will only be granted on extraordinary circumstances.** The final examination will be based on musical selections representing different artistic periods. Selections will be assigned from the beginning of the semester.
- complete special assignments such as short listening reports / critical reviews of performances which may count as a quiz or a section of a major examination. Dates for these performances will be announced in class and/or in writing. Special assignments may include TV broadcasts and/or attending a concert on campus.
- attend a performance at Lincoln Center in Manhattan and to write a report. Details will follow.
- participate in a 15-minute group presentation to the class. Students are encouraged to play music samples (CD's, DVD's, videos, Power Point). The discussion should include the historical background, origin, style, medium, presence/use of elements of music and, any other interesting musical characteristics. Topics will be distributed the second week of classes. **The presentation will count as 50% of your midterm examination.**

FINAL GRADE

The final grade will be determined by:

- examinations (40%),
- written reports / reviews (40%)
- class participation (attendance, promptness and knowledge of assigned material when discussed in class). (20%)

CLASSROOM RULES

- Please make sure you **turn off and put away** all electronic devices such as cell phones, i-pods, etc., before entering the classroom. **Text messaging is forbidden in class.**
- There will be no eating during class.
- Reports and special assignments will only be accepted **on or before** the designated due date.

Note: Please see attachments for:

- field trip and/ or special assignments dates and due dates
- guidelines for performance reports

- “Attending Performances” guidelines
- final exam listening assignment.

COURSE OUTLINE

- Week 1 Introduction - Music: an Artistic Expression, a Performing Art
The Creation of Music Process.
- Week 2 Elements of Music: Sound: Pitch, Dynamics, and Tone Color/Timbre
Performing Media: Human Voice and Musical Instruments in orchestra
Musical Ensembles: orchestra, chamber music, band, choral groups
- Week 3 Musical Instruments of the world Quiz 1
Listening to Music: How to write a review of a live performance. SLO #3
- Week 4 Elements of Music: Rhythm (beat, meter, syncopation)
Melody (pitch, scales); Harmony (triad, arpeggio); Musical Style
- Week 5 **Test** on the *Elements of music & musical instruments & ensembles*
Elements of Music: Musical texture, Musical Form. SLO # 7
- Week 6 Middle Ages: Gregorian Chant; Development of Polyphony (*organum* &
motet); *The New Art (Ars Nova)*; secular music
Music in the Renaissance: Madrigal, Motet, Word painting,
“Golden Age of a cappella Singing Style” SLO # 1 & 2
- Week 7 **Oral Reports. SLO # 3, 5 & 8**

Week 8 **Oral Reports**, continued

Baroque Music: Characteristics, *Concerto & Ritornello, Prelude & Fugue*, the *sonata*, the *suite*

Week 9 Baroque Vocal Music: *Chorale, Church Cantata, Oratorio, Opera & its Elements*; Rococo / Age of Enlightenment

Listening Report due. SLO # 1, 2 & 3

Week 10 Classical Period: Classical Orchestra, Classical Forms (*sonata allegro, minuet trio, theme & variations, rondo*)

Week 11 Romanticism in Music: the *art song, short lyric piano pieces*
Romantic *Program Music, Nationalism*

Week 12 Romanticism, continued
Romantic & Post -Romantic Opera

Week 13 The Twentieth Century & Beyond: *Impressionism, the American Musical,*

Week 14 *Jazz Styles*

Week 15 Final Exam. SLO # 7

ATTENDANCE POLICY

If you would like to read the CUNY policy on attendance please go to:
<http://www.hostos.cuny.edu/oor/academic/attendance.html>

CUNY POLICY ON STUDENTS WITH DISABILITIES

If you would like to read about services for students with disabilities please go to:
<http://www.hostos.cuny.edu/sswd/>

CUNY POLICY ON ACADEMIC INTEGRITY

If you would like to read the policy on academic integrity please go to:
<http://www.hostos.cuny.edu/oa/policies.htm>

EUGENIO MARIA DE HOSTOS COMMUNITY COLLEGE

Visual and Performing Arts Unit/ Humanities Department
Introduction to Theater (VPA 171) - Section 316A

SYLLABUS

I. DESCRIPTION

This is a Writing Intensive (WI) appreciation course of the theater, in which the student will analyze, discuss and define the nature, meaning, and components of theater, as well as the creative forces that contribute to its shape and effect. The student will engage in field trips and special projects.

Writing Intensive Course Requirements:

This course has been designated a Writing Intensive (WI) Course by Hostos Community College. This means that through both formal and informal writing assignments, students will strengthen their writing unique to particular disciplines: in this case, the visual and performing arts. It is expected that through these intensive, meaningful opportunities for writing, students will be able to become better writers and

communicators, skills highly valued both in college and in the job market. A total of seven (7) Informal Writings for this course will include a variety of short, prepared assignments based on the different chapters. These exercises will help students analyze readings, grasp terminology, while enhancing in-class discussion.

Formal Writings include two (2) theatrical reviews (two to three pages each) in which students will examine the various elements of a full theatrical production. For each of these formal assignments, students will submit a rough draft and have the opportunity to revise their final papers. Exams will also include essay questions.

II. LEARNING OUTCOMES

At the end of the course, students will be able to:

- Identify the traits of theater including Aristotle's elements and the evolution of it throughout the ages.
- List the different dramatic genres, parts of a theatrical review, and how commercial and non-profit theater works.
- Describe the common structures for a play, how an actor prepares, and the duties of a director.
- Recognize the six theatrical styles and how a play imitates reality.
- Experience a theatrical performance.

III. REQUIREMENTS

- ✓ To attend two theatrical performances
- ✓ To watch assigned programs on television, DVD or VHS at the library (dates TBA) such as:
 - Elements of Theater; Insight Media
 - Julie Taymor: Setting a Scene

IV. MATERIALS

Markus, Tom and Sarver, Linda. **Another Opening, Another Show: A Lively Introduction to the Theater.** Second Edition. Mountain View, California: Mayfield publishing Company, 2001. *Available for purchase at the Hostos Community College Bookstore, and on reserve at the library.*

V. GRADING

- ✓ Grading is based on attendance, preparation and participation. To that end, students must complete homework and assigned readings to prepare for class discussion and projects. **Excessive absences and lateness will result in a lowered or failing grade.**
- ✓ Since this course is **Writing Intensive**, a substantial part of the final grade will be calculated based on written work, so it is important that all the work be completed in a timely fashion. This includes written exams, an essay, and two theatre reviews.
- ✓ Four written exams – 40%
- ✓ Two theatrical reviews (based on two theatrical performances) – 40%
- ✓ Attendance – 20%

VI. RULES

- ✓ *Regular and punctual attendance (Three times late will count as an absence. Five (5) absences is an automatic 'F'.)*
- ✓ Any electronic devices must be turned off or put in silent mode. If you are experiencing an emergency that will require you to leave your cell phone or pager on, please talk to the professor before the class begins.
- ✓ NO EATING OR DRINKING. (Just bottled water is permitted)
- ✓ **Any form of plagiarism will not be tolerated.**

VII. Semester Outline

WEEKS

DESCRIPTION

1

- Discussion of Syllabus
- Chapter One: What is Theatre?
- Informal Writing #1: Triple Entry Journal
- Showing of video: "Elements of Theater"
- HOMEWORK: Read Chapter 2 - Aristotle
 - "Elements of Theatre"

2

- Discussion of Chapter 2
 - "What is Theatre?"
- Homework: Chapter 15: "The Origins and Value of Theatre"
- HOMEWORK:
 - Informal writing #2 for discussion: Analyze a short play using Aristotle's elements
- Discussion of Chapter 15
- Study for the first test on Chapters 1, 2, 15

3

- First test
- Homework: Read Chapter 16: Show Biz is Big Biz
- Discussion of Chapter 16
 - Theater as a profit and not for profit organization.
 - Discussion of Broadway, Off Broadway and Regional theatres.
- HOMEWORK:
 - Read Chapter 5: Writing about Theater
 - Informal writing #3 for discussion in next class: Compare the goals of commercial theatre with those of the not- for- profit, and state which one reflects American values the most and why.

4

- Discussion of Chapter 5
- Informal writing assignment #4 for discussion: Compare two theatrical reviews chosen by the professor using Goethe's three questions.
- HOMEWORK:
 - Read Chapter 3: Dramatic Genres

5

- Discussion of Chapter 3 and review for second test.
- Second test
- HOMEWORK:
 - Read Chapter 6

6

- Discussion of Chapter 6: The Playwright
- Informal writing #5: Write a brief monologue to be read in the next class
- HOMEWORK:
 - Read Chapter 7: Actors and Characters

You must go see a play for your first formal writing. It will consist of a two to three page Theatrical Review of the playwright's work of the play you choose to see.

7

- Guest playwright workshop
- Informal Writing #6: Short scenes
- Reading or performance of scenes

8

- Discussion of Chapter 7.
- Guest actor
- HOMEWORK:

- Read Chapter 8: The Director's Impact
 - First draft of first theatrical review of the play students went to see will be collected
- Discussion of Chapter 8

9

- Showing of video: *Julie Taymor: Setting a Scene*
- Third test: Chapters 6, 7, 8
- First drafts of theatrical review will be returned.
- HOMEWORK:
 - Read Chapter 14: Backstage Revealed

10

- Discussion of Chapter 14
- Backstage tour of the Repertory Theater or any other theater outside Hostos.

Attend the theatrical production at Hostos in order to prepare to write second Theatrical Review.

11

- First draft of second theatrical review will be collected.
- Discussion of the Hostos production
- Homework: Chapter 4: Theatrical Styles

12

- Discussion of Chapter 4
- First drafts of second theatrical review will be returned.
- Informal Writing assignment #7: Read a short scene given in class and discuss which theatrical style you would choose to produce the play and why.

13

- Final draft of second theatrical review will be collected.
- Discussion of Informal Writing #7 on Theatrical Styles

14

- Review for the final test.
- Semester wrap-up.

- Final draft of second theatrical review will be returned.

15

- FINAL TEST (Date TBA)

EUGENIO MARIA DE HOSTOS COMMUNITY COLLEGE – CUNY

Humanities Department

Visual and Performing Arts Unit

Syllabus

Spring 2015

ACTING I (VPA 181)

Section 416A

Credit/hours: 3 credits, 3 hours

Course Description

The student will execute physical and vocal exercises; do dramatic improvisations and readings; execute ensemble exercises; act from scripted scenes; and perform in public.

Student Learning Outcomes

- To introduce the student to the main elements of acting.
- To enable him/her to apply these elements individually and in a group setting.
- To strengthen her/his voice, body, and mind.
- To enhance critical reading, thinking and writing through exercises and journal entries.

Textbooks and Materials

The Actor in You by Robert Benedetti (Fifth edition). The book is available at the bookstore and on reserve at the library.

If students prefer to purchase an e-text, they can go to www.coursesmart.com and enter ISBN 0205781225. The e-text is \$22.10.

ALSO Selected readings from:

Boal, Augusto. *Games for Actors and Non-Actors*. Routledge, NY. 1992

Chekhov, Michael. *To the Actor*. Routledge, NY. 2002.

Hagen, Uta. *Respect for Acting*. MacMillan, NY.

Grading

Journal: 20%

Mid-Term: 10%
1 Monologue: 20%
1 Scene with a partner: 20%

Formal Writing: 10%

Critique: 10%

The Scored Script: 10%

Requirements and Assignments:

- Three absences w/o an excuse will represent one absence. Five absences will be an automatic 'F'. Class will begin on time. Three late arrivals will represent in a grade reduction. Habitual latecomers won't be allowed in until discussing the situation with the instructor.
- Turn off all electronic devices such as CD players, walkmans, pagers and cell phones (or select the silent mode). If you are experiencing an emergency inform the professor in advance.
- **REHEARSAL:** It is expected that students rehearse the scenes with partners outside of class. All scenes and monologues must be memorized at the time of the performance in class.
- **CLOTHING:** Wear loose fitting BLACK clothes and rubber-soled shoes or sneakers. You could change in the dressing room of the classroom or bathroom. Inform the instructor of any injuries, health issues or specific difficulties with movement.
- Only bottled water in class.
- All work, preformed and written, is expected to be on time. Penalties will take place for late

work unless justified due to illness, an accident or family emergency. You must show proper documentation.

- Do not enter or leave the classroom while a performance is going on in class. Actors learn to hold going to the bathroom if they are performing.
- To attend a theatrical performance.
- **Observation Journal: 20 entries, 2 per week. SLO #5**
All entries must be: Dated, Neatly written, at least two pages in length, and recorded in your journal.

Become an Observer of yourself and those around you throughout your everyday life, and within the class assignments and performances. The key to this journal is consistency and honesty. It is important that you keep your journal up-to-date, and that your reflections are your true thoughts on actual events.

- **Formal Writing Assignment:** Incorporating assigned reading and both primary and secondary sources, students will write a two to three page paper based on their initial interpretations of 1 play, the creative design and theatrical choices of the staged productions of the same as viewed onstage within the current theatrical season, and the concepts and best practices addressed in our course readings. **SLO #1**
- **Critique Writing Assignment/The Character Biography.**
Students will develop two, 2-page Character Biographies (one for their monologues and one for their scenes). **SLO#2**
- **The Scored Script:** Students will read, analyze, and interpret selected dramatic text. **SLO#3**
- **Monologue and Scene Performances:** Using terminology and concepts from readings and lecture, students will synthesize this knowledge and apply it to fully rehearsed, memorized and justified character portrayals. **SLO#4**
- **Midterm Exam. SLO#6**

Semester Overview

WEEK ONE

Discussion of Syllabus

Chapter 1: Understanding the Actor's Job

Introduction games

Journal writing

WEEK TWO

Chapters 2 and 3: The tradition of the Actor & Relaxing and Centering

Exercises on finding the center

Movement exercises

Journal writing

WEEK THREE

Chapters 4 & 5: Breathing, Sounding, and Moving from the Center & Collaboration

Voice exercises

Movement exercises

Journal writing

WEEK FOUR

Warm-ups

Chapter 6 and 8: Actions and Objectives & Defining Objectives and Actions

Objective/Obstacle exercises in pairs

Monologues will be assigned

Journal writing: write a character biography

WEEK FIVE

Warm-ups

Exercises to explore monologue characters: hot-seating, improvisations, movement.

Students will stand in a circle and one by one will come to the center to perform their monologues to make certain

they are memorized and use their voices effectively.

Monologue rehearsal

WEEK SIX

Monologue performances and assessment.

Journal writing: evaluate your monologue performance, and describe your experience and preparation process.

WEEK SEVEN

Chapter 7: Action, Emotion, and Character: The Magic If

Warm-ups and exercises

Review for the Mid-term exam on chapters 1 through 8

Formal Writing Assignment

WEEK EIGHT

Mid-term exam

Final scene selections

Improvising in drama: why improvising is an essential part of an actor's training

Improvisations and games

WEEK NINE

Warm-ups

Chapter 10: Exploring Scene Structure and the Given Circumstances

Students will work with their partners analyzing their scenes

Start memorizing scenes

WEEK TEN

Chapters 11 & 12: The Character's Traits and Needs & Getting into the Character's Mind

Scene rehearsal in class and coaching from instructor

Props and Costume selection

Students will show instructor their rehearsal schedules with the hours they will practice outside class (a minimum of eight hours before the final showcase is expected)

WEEK ELEVEN

Chapter 15: Staging

Students will block their scenes with help of instructor

Students will attend the theatrical performance of the Hostos Repertory Company in order to write an acting review.

WEEK TWELVE

Warm-ups

Chapter 16: Performing

Exercises and Games

Rehearsals

WEEK THIRTEEN

Rehearsals and coaching

Acting reviews due

WEEK FOURTEEN

Final Scenes Showcase Preparation (Date TBA)

Journals due

WEEK FIFTEEN

Final Scenes Showcase

Journals will be returned

The Scored Scene assignment

Bibliography

Boal, Augusto. *Games for Actors and Non-Actors*. Routledge, NY. 1992

Boleslavsky, Richard. *Acting: The First Six Lessons*. A Theater Arts Book/ Routledge, NY. 1949

Brestoff, Richard. *The Great Acting Teachers and Their Methods*. Smith and Kraus Book, NH. 1995.

Chekhov, Michael. *To the Actor*. Routledge, NY. 2002.

Hagen, Uta. *Respect for Acting*. MacMillan, NY. 1973

EUGENIO MARIA DE HOSTOS COMMUNITY COLLEGE – CUNY

Humanities Department

Visual and Performing Arts Unit

Movement for the Actor I (VPA 182)

Credit/hours: 3 credits, 45 hours

Course Description

Movement for the Actor I introduces the students to a diversity of movement influences such as mime, Alexander Technique, Suzuki training, and Viewpoints for the stage. The relaxation and strengthening of the body will help the student connect physically, emotionally and mentally with the challenges of the text. The student will be familiar with the different theories as well as with the application of the various methods.

Course Objective

To offer the students interested in the Theatre Option an opportunity to gain deeper knowledge in the art of acting through movement and physical work, and to strengthen their skills to continue a Theatre Major in a senior college. The students will immerse themselves in relaxation, alignment, and in the techniques abovementioned to fully commit to the creation of a truthful character on the stage.

Textbooks and Materials

- Bogart, Anne and Landau, Tina. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. N.Y.: Theater Communications Group, 2005.
- Conable, Barbara, H. *How to Learn the Alexander Technique: A manual for students*. 1st ed. Columbus, Ohio: Andover Road Press, 1991.
- Navarra, Gilda. *Cartilla de un oficio*. 1st ed. University of Puerto Rico. 1986.
- Roland, David. *The Confident Performer*. Portsmouth, NH: Heinemann, 1997.
- Suzuki, Tadashi. *The Way of Acting*. 1st ed. NY: Theater Communications Group, 1986.

Grading

- Attendance: 20%.
 - o This is a participatory class at all times. Respect for the class and your partner is of extreme importance. You must also be punctual.
- Mid-Term: 20%
 - o Theories covered in class.
- Individual Presentations and Journal: 20%
- Two group presentations: 20%
- Final Test: 20%
 - o Presentation
 - o Written Report or Review of a play
 - o Journal

Requirements

- Three absences w/o an excuse will represent one absence. Five absences will be an automatic 'F'. Class will begin on time. Three late arrivals will represent in a grade reduction. Habitual latecomers won't be allowed in until discussing the situation with the instructor.
- Turn off all electronic devices such as CD players, walkmans, pagers and cell phones (or select the silent mode). If you are experiencing an emergency inform the professor in advance.
- REHEARSAL: It is expected that students rehearse their presentations outside of class.
- CLOTHING: Wear loose fitting clothes. Be prepared to be barefoot (no excuses). Inform the instructor of any injuries, health issues or specific difficulties with movement.
- Only bottled water in class.
- All work, preformed and written, is expected to be on time. Penalties will take place for late work unless justified due to illness, an accident or family emergency. You must show proper documentation.

- Do not enter or leave the classroom while a performance is going on in class.
- Any form of CHEATING will not be tolerated.

Semester Overview

First Four Weeks:

- Breathing & Relaxation
- Vocal & Physical Exercises
- Read *The Confident Performer*
- Mime basic principles (lecture) (Lecoq)
- Suzuki Training
 - o Concentration & Focus Exercises
 - o Walking
 - o Statues
 - o Learn various monologues (10 lines approx.: instructor will hand these out)
- Discussion of *The Confident Performer*

Second Four Weeks:

- Mime
- Suzuki
- Viewpoints (lecture)
- Masks
- Individual Presentations
- Mid-Term

Third Four Weeks:

- Observation and Characterization (lecture)
 - o The animal
- Mime, Suzuki and Viewpoints
- Improvisation
- The body of a scene (lecture)
- Group Presentation of Scenes

Last Four Weeks:

- Second scene
- Mime, Suzuki and Viewpoints
- Review and journal
- Presentation of Scenes

Bibliography

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- Bogart, Anne and Landau, Tina. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. N.Y.: Theater Communications Group, 2005.
- Conable, Barbara, H. *How to Learn the Alexander Technique: A manual for students*. 1st ed. Columbus, Ohio: Andover Road Press, 1991.
- Laban, Rudolf. *The Mastery of Movement*. Boston: Plays Inc., 1971.
- Moore, Carol-Lynne and Yamamoto, Kaoru. *Beyond Words: Movement Observation and Analysis*. N.Y.: Gordon and Breach Publishers, 1988.
- Navarra, Gilda. *Cartilla de un oficio*. 1st ed. University of Puerto Rico. 1986.
- Pierce, Alexandra and Roger. *Expressive Movement: Posture and Action in Daily Life, Sports, and the Performing Arts*. N.Y.: Plenum Press, 1989.
- Roland, David. *The Confident Performer*. Portsmouth, NH: Heinemann, 1997.
- Rubin, Lucille S. (ed.). *Movement for the Actor*. N.Y.: Drama Book Specialists, 1980.
- Suzuki, Tadashi. *The Way of Acting*. 1st ed. NY: Theater Communications Group, 1986.

Hostos Community College
Humanities Department
Visual & Performing Arts Unit
Syllabus

Course: VPA 192 – Fundamentals of Public Speaking

Co-requisite: ENG 091 or ESL 091

Class hours: 3 credit hours

Professor:

Office Hours:

Office:

Office Phone:

Email:

Course Description

The student will present introductions; present impromptu, extemporaneous, and manuscript speeches; perform exercises to improve public speaking technique; limit topics; create outlines; and present informative and persuasive speeches, as well as speeches for special occasions.

Required Text: Lucas, Stephen. *The Art of Public Speaking*. Eleventh Edition. Customized Hostos text. You do not need a paper-book unless you want it.

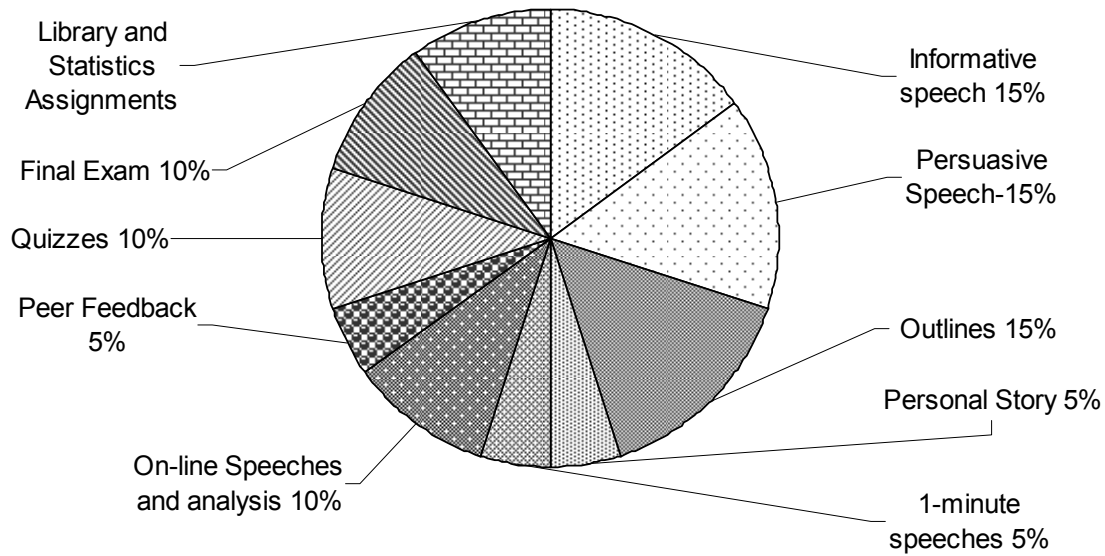
Please: DO NOT BUY THE BOOK ON-LINE UNLESS IT COMES WITH A “CONNECT” ACCESS CODE!!!! *If you already have a copy of the book, you can purchase an access code online for \$50.*

You must have access to the internet, including an active Blackboard account. Blackboard will be used for communication and posting course materials, assignments, and web site links. Additionally, you must register with Connect.

Grading Criteria

Speeches:		65 %
Podcast and analysis	5%	
Personal Story:	5%	
1 minute speech advertisement	2.5%	
1 minute speech: explain a statistic	2.5%	
YouTube Speech and analysis	5%	
Informative Speech:		
Speech	15%	
Speaking, keyword outline	2.5%	
Full sentence Outline		
with annotated bibliography	5%	
Persuasive Speech:		
Speech	15%	
Speaking, keyword outline	2.5%	
Full sentence Outline		
with annotated bibliography	5%	
Peer feedback on speeches		5%
Library and Statistics Assignments		10%
Final:		10%
Quizzes:		10%

Teaching Methods: Classroom lectures, discussions and presentations.



Student Learning Outcome	Assignment
Produce well-reasoned written or oral arguments using evidence to support conclusions. (3)	Informative and persuasive speeches
Demonstrate knowledge of the skills involved in the process of creating speeches. (7)	6 speeches.
Identify and apply the fundamental concepts and methods of communication (4)	Students create speeches, identifying the individual parts. On final exam also identify specific parts of speeches
Articulate how meaning is created in communication and how experience is interpreted and conveyed. (6)	Analyses of on-line video and peer tutoring.
Gather, interpret, and assess information from a variety of sources and points of view. (1)	Introduced on library and statistics assignments. Research applied on informative and persuasive speeches
Evaluate evidence and arguments critically or analytically. (2)	Library assignment includes analyses of why a source is not credible. Annotated bibliography on informative and persuasive speeches has students evaluate each source.
Use appropriate technologies to conduct research and to communicate. (8)	Library assignment and then 2 major research speeches (informative and persuasive). Persuasive speech will require Power Point. YouTube speech will

	demonstrate basic on-line video skills.
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Speaking Assignments: The ability to communicate competently (appropriately and effectively) in presentational contexts is an essential skill in today's world. In order to develop this ability, speakers need to understand what makes good presentations as well as lots of practice to develop these skills. Students will give three formal presentations in this course, all accompanied by written outlines.

Podcast and Analysis (2-3 minutes and 3 pages) — Listen to any episode of Snap Judgment (available from iTunes podcasts or at <http://snapjudgment.org/>). Then, think of a story you could submit. Write your story, record it and listen to it. Then write an analysis of a) what you enjoyed in other people's stories, b) what you wanted to accomplish with your story, c) how well you accomplished your aim and d) how well you delivered it. (You do not have to submit it to Snap Judgment, unless you want to. You can use this as the basis of your personal story.)

Personal Story (2-3 minutes)— Select a fun story from your own life. It can be from when you were a kid, something at school, work, your family, friends or anything you enjoy telling. Organize with an introduction, body and conclusion and include all the detail necessary to keep our interest and make a point.

Informative Speech (5-7 minutes)—Present a *current* contentious issue, one that has new developments in the last 6 months, about which reasonable people disagree, in a Pro-Con format. Use and cite **at least 5 print sources** in this speech.

Advertisement (1 minute) — Tell us about one feature of the library that you used, whether it is a database you liked or a library workshop you took. *Persuade* us to try it!

Explain your statistic (1 minute) — Show us a chart or graph that is linked to your speech and tell us what it means and what it proves.

YouTube Speech & Analysis (2-3 minutes and 3 pages) — Record a 2-3 minute memo to the president of the college, mayor, governor or president of the country about 1 policy you think they should change. Post it on YouTube (you can make this private if you wish, but include a URL in your paper). Watch the video and analyze it. What do you do well? What do you think you should change for future work? Please include analysis of your structure, including introduction, argument, evidence and conclusion, as well as analysis of your delivery, including pitch, eye contact, pace and non-verbal communication.

Persuasive Speech (5-7 minutes)—Continue researching the topic of your informative speech and deliver a speech following Monroe's Motivated Sequence organizational format. You must use **at least 7 print sources** in this speech.

*Speech assignments will be explained in greater detail as they occur. **You may use a different format than the required one, provided you write a paragraph explaining why the alternative format more effectively communicated your message for your purpose and audience.**

Speech Outlines: You must type all outlines (except for 1-minute speeches) and turn them in both to me and to blackboard to receive credit. You need a full-sentence and a keyword outline for each speech.

Peer Feedback: Find someone in the class to give you feedback. Before each speech, analyze each other's presentation. For the major speeches, fill out the checklists with each other. For the informative and persuasive speech, you need to e-mail an analysis of how they did. (Please copy me on the e-mail.) Be specific and include analysis of structure, argument, evidence and specific analysis of delivery. Make sure you include things that are done well and areas to work on more the next time.

Final: The final will be a combination of objective (multiple choice, fill-in-the-blank) and subjective (speech outline). The outline will be related to the First Amendment and you can use any research or notes you would like on the outline portion. In order to help you prepare for exams, I will conduct a review session before each exam. There are no makeup exams.

Quizzes: All quizzes will be on-line at MySpeechLab.

Grades: Your grades are entered into Blackboard on-line. **It is your responsibility to check them and make sure they are accurate.** If I've made a mistake, please show me the original grade and tell me ASAP. I will not make any corrections after the last day of class, unless it is a mistake from the last week of class or final. An A is anything above 93%. A-: 90%-92%. B+: 87%-89. B: 83-86%. B-: 80-82. C+: 77-79. C: 70-76. D: 60-69: Less than 60: F.

Plagiarism: Plagiarism, using someone else's words or ideas without citing the source, is unethical and corrodes the entire college experience for everyone. I have a no tolerance policy. **If you plagiarize you will fail.** All instances of plagiarism will be reported to the dean of faculty, and a permanent note will be put in your file. Please review the college policy on plagiarism. **All speeches must be turned into Blackboard, which checks for any plagiarism.**

Payroll English: This is a chance to practice ‘payroll’ English—the English that gets you the highest paycheck and is expected in many work and educational settings. As such, I expect you to give it a try and will make corrections in class:

- Avoid swearing
- Treat people with respect and avoid reducing people to demographic stereotypes (“All men...” “Americans are...”)
- Try to use traditional inflections—this means sentences generally go down in pitch and only go up in pitch with questions.
- Avoid slang (ain’t, “like” as a vocalized pause (it is fine as a verb—‘I like coffee’ or a comparison ‘it is like coffee’)
- Avoid reversing sk combinations (masks not makses, ask not aks,)
- Avoid substituting “v” or “f” for “th”
- Try to conjugate “to be” traditionally (“I am going” not “I be going” or “I going”)
- Avoid double-negatives (“I don’t have no idea”)

Participation: Students are expected to be active and prepared participants at all class sessions. While a separate grade for participation is not assigned, the final grade can be adjusted by up to 10% based on participation.

Classroom Etiquette: This is a participatory class where we will all take risks. Due to the nature of this course it is very important that you treat your colleagues with respect.

- Please be on-time for class. **If you are late and a colleague is giving a speech, please wait outside until the speech is finished.**
- There is no food or drink in class.
- Cell phone use is not permitted during class time. Cell phones must be placed off or on “silent” mode. Emergency calls must be taken outside the classroom. During examinations, cell phones must be placed in a central location away from the testing area.
- Turn off all electronics, including cellphones.
- Remove headphones.
- Do not text message in class! You will get an absence if you text-message!
- You need to be awake and engaged in class. If you wish, feel free to take a seat along the edge and stand if you have trouble staying awake.
- This class is a chance to take risks in a mature, learning environment. For that reason, please do not talk negatively about your colleagues’ presentations outside of the classroom.

Academic Dishonesty is prohibited in The City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion, as provided within the College Catalogue: http://www.hostos.cuny.edu/sdem/student_life_aip.html . Students are responsible for upholding the academic integrity of the program by not participating either directly or indirectly in acts of cheating and by discouraging others from doing so.

Students' responsibilities include, but are not limited to, the following.

No student shall:

1. Give or receive any assistance or communicate in any way with another student while an examination is in progress.
2. Use unauthorized notes, books or other materials during an examination.
3. Attempt to obtain or disseminate the content of any examination prior to its distribution by the proctor.
4. Procure or distribute answers to examinations in advance.

Speeches and written assignments

1. Written assignments and speeches must be the product of the student's own research.
2. No student shall submit work that has been written by someone else or copied from an outside source.
3. No student shall submit work that has been previously submitted in either whole or part for academic credit. This is termed "self-plagiarism."
4. Late assignments may not be accepted; if accepted, points will be deducted.
5. Students who engage in academic dishonesty will receive a grade of zero for the assignment. They will need to redo the assignment, correctly citing all sources, for zero credit.
6. Violations of the academic integrity policy may be referred to the Disciplinary Committee to determine if negative incentives or additional sanctions - including suspension or dismissal from the program - are warranted.
7. HCC Library offers workshops and provides assistance on how to avoid plagiarism.

Exam Policies

1. No student may remove an exam from the classroom under any circumstances.
2. Exams are timed; they must be completed within the stated time frame.
3. Students who arrive late for an exam will not receive extra time to complete the exam.
4. No credit will be given for questions left unanswered regardless of the reason.
5. Students are responsible for correctly completing all test answer sheets.
6. When using a scantron answer sheet, a number "2" pencil must be used to fill in the bubbles.
7. No credit will be given for incompletely erased answers or blanks on a scantron.
8. All requests for make-up exams will be determined by the instructor, based upon the merits of the request, on a case-by-case basis. *Submitting a request for a make-up exam does not guarantee that permission will be granted.*

The [Americans with Disabilities Act](#) (ADA) prohibits discrimination based on disability and requires the College to be physically and programmatically accessible. Beyond the basic requirements of the ADA, Section 504 of the Rehabilitation Act and New York State and New York City statutes, the college has created an office, Services for Students with Disabilities (SSWD) that provides services to help each student with a disability maximize his or her potential for success. Based on an intake interview and documentation provided by a student, a variety of accommodations may be provided to assist qualified students to attain their academic objectives. Intake and counseling are provided in English and Spanish. As provided within the College Catalogue <http://www.hostos.cuny.edu/sswd/txt/html/geninfo.html>. Faculty may not provide accommodations unless students are working with SSWD.

If you have a disability that requires accommodations, contact:

Patricia Salazar, Savoy building, Room D101P. (718) 518-4467. **PSalazar@hostos.cuny.edu**

If you are already registered with SSWD and have a letter from them verifying that you are a qualified student with a disability, please present the letter to the instructor as soon as possible. The instructor will work with you and SSWD to plan and implement appropriate accommodations.

You must complete all assignments to pass the course.

Late assignments: You need to turn things in on time. In the United States we value punctuality.

Applying for a job or finishing a work assignment after the deadline will probably result in unemployment. You need to plan in advance to have every assignment finished by the start of class on the day it is due. **Late speeches will be docked 2 letter grades** and you can make up only on a time-available basis. Exceptions may be made in extreme circumstance, but only if you talk to me BEFORE the original due date.

Attendance:

There is a departmental attendance policy for VPA 192 is very clear. You cannot have more than 3 absences. If you have 4 absences, you will lose 5% of the final grade and fail the course with five or more unexcused absences.

Lateness: If you are not here when I call your name for roll, you are late. Three latenesses equals one absence. **You must come after class and remind me to change your absence. If you do not tell me that day, I will not change the absence.**

Class Date	Assignments due
Class 1	Overview
Class 2	Ch 1

Class 3	Ch 2: Listen to any episode of Snap Judgment (at http://snapjudgment.org/ (or download it on iTunes)
Class 4	Ch 5 (start using My Outline to write your Personal Story Outline)
Class 5	Ch 11
Class 6	Evaluation of Podcast due. Ch 3 & 4
Class 7	Ch 6 & Ch 7; Bring outline to class
Class 8	Personal Story (Last Names M-Z) (Outline due on My Outline)
Class 9	Personal Story (Last Names A-L)
Class 10	Ch 8 & Radiolab on Words: download the podcast at iTunes or http://www.radiolab.org/2010/aug/09/
Class 11	Ch 13: Library assignment due; Start Informative Outlines
Class 12	Ch 10: One minute Speech: Sell your favorite Library resource
Class 13	Ch 9: Bring your informative outlines to class
Class 14	Ch 12: Statistics Assignment & 1 minute speeches: Explain a statistic
Class 15	Informative Speeches
Class 16	Informative Speeches
Class 17	Informative Speeches
Class 18	Informative Speeches
Class 19	Ch 14 (start your persuasive outline in Microsoft Word!)
Class 20	Ch 15
Class 21	Ch 17
Class 22	Ch 18; Video and analysis due
Class 23	Bring your outlines to class
Class 24	Persuasive Speeches
Class 25	Persuasive Speeches
Class 26	Persuasive Speeches
Class 27	Persuasive Speeches
Class 28	Review for Final Exam

	Final Exam
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EUGENIO MARIA DE HOSTOS COMMUNITY COLLEGE – CUNY

Humanities Department

Visual and Performing Arts Unit

Spring 2016

ACTING II (VPA-281) Section 516A

Tuesday & Thursday 2-3:15pm

Credit/hours: 3 credits, 45 hours

Room C-151 Black Box Theater

Prerequisite: Acting I (VPA-181)

Credit/hours: 3 credits, 3 hours

Course Description

This course further develops the basic principles mastered in Acting I. The student will learn a diversity of exercises and improvisational work to expand the imagination and stimulate the instruments—an actor's body and mind—by increasing sensorial awareness, enabling each student to make specific and clear choices in becoming a truthful character on the stage. The emphasis will be on characterization through monologues and scene work.

Course Objective

To offer the students interested in the Theatre Option an opportunity to gain deeper knowledge in the

art of acting and to strengthen their skills to continue a Theatre Major in a senior college. The students will immerse themselves in relaxation, vocalizations, movement, improvisations, various acting techniques, text analysis and character building. Finally, they will be able to work in collaboration and as a solo artist.

Textbooks and Materials

You should already have this text from Acting I. *The Actor in You* by Robert Benedetti (Fifth edition). The book is available at the bookstore and on reserve at the library. If you prefer to purchase an e-text, you can go to www.coursesmart.com and enter ISBN 0205781225. The e-text is \$22.10.

Selected readings

Boal, Augusto. *Games for Actors and Non- Actors*. Routledge, NY. 1992

Boleslavsky, Richard. *Acting: The First Six Lessons*. A Theater Arts Book/ Routledge, NY. 1949

Brestoff, Richard. *The Great Acting Teachers and Their Methods*. Smith and Kraus Book, NH. 1995.

Chekhov, Michael. *To the Actor*. Routledge, NY. 2002.

Hagen, Uta. *Respect for Acting*. New York: MacMillan, 1973

Merlin, Joanna. *Auditioning*. New York: Vintage Books, 2001

Moss, Larry. *The Intent to Live*. New York: Bantam Dell, 2005

Grading

Homework/Quizzes: scenework in class)	30%	(includes preparation for monologue and
Rockstar	5%	
Exam Off Book Monologue:	10%	
Exam Off Book Scene:	10%	
Capstone Final Performance:	20%	
Journal	10%	
Capstone Reflection:	5%	
Class Participation:	10%	

This is a participatory class at all times. Respect for the class and your partner is of *extreme* importance. You must also be punctual and contribute to class discussion on a regular basis. If you have not completed the reading for class, you will not be able to participate.

Requirements: Memorize this protocol by next class. You may be quizzed on this at any time.

- Three tardies (without an excuse with proper documentation) will represent one absence. Five absences will be an automatic 'F'. Class will begin on time. Three late arrivals will result in a grade reduction. When you are late, enter quietly so you don't disrupt class; also let me know at the end of that class you came in tardy or you will have an absence, as I won't change it if you tell me another day.
- Turn off or select the silent mode (not vibrate) for all electronic devices such as MP3 players, cell phones, etc. If you are experiencing an emergency, inform me in advance. **If you text during class, it will count as an absence.** (If you are a textaholic, relieve your temptation by leaving your phone with me at the beginning of class and picking it up when you leave.) If your phone rings twice (during two different classes), you will have to leave it with me at the beginning of class and pick it up as you leave each day.
- **REHEARSAL:** It is expected that students rehearse monologues, scenes and rockstars with partners outside of class for 2 hours a week. All scenes and monologues must be memorized (off-book) by the due date.
- **CLOTHING:** Students must come to class in suitable clothing that they can move in—no mini-skirts or skin tight jeans that inhibit you from moving (unless it is a costume for your character). You can change in the dressing room of the classroom or bathroom. *(If there is an issue with students wearing suitable clothes, the entire class will have to wear loose fitting BLACK clothes and rubber-soled shoes or sneakers for every class.)* Inform me of any injuries, health issues or specific difficulties with movement.
- Only bottled water in class. If you are chewing gum during class or a performance, your grade drops one letter grade for that assignment.
- All work, performed and written, is expected to be on time. No late work accepted unless justified due to illness, an accident or family emergency and you must show proper documentation. Please contact me as soon as possible if you know that you will need to miss a class so that we can arrange for you to complete any assignments in advance. If you will be absent when an assignment is due, it is your responsibility to turn it in **before** the date you are absent. E-mail assignment to me by 6pm the day it is due and bring a hard copy to the next class you attend, stating at the top that you emailed it to me on the date it was due. If you did not email it to me, I can't accept it unless you have documentation of a valid excuse.

VERY IMPORTANT: Please note if you miss an assignment, it bombs out your grade. You receive a "0" not an "F" when you fail to turn in an assignment. Simply missing one or two assignments can drop your entire grade one letter grade. Don't miss any work.

- Take care of all personal needs prior to class—eat, use the restroom, etc. before class. Ask permission if you need to leave during class time. Never interrupt a performance.

- The learning objectives of this course can only be achieved through your enthusiastic in-class participation and keeping up with rehearsals and homework assignments. This class provides the opportunity for you to challenge yourself. Skills you acquire here are critical for success, regardless of the career you eventually pursue. If you are not comfortable performing, this class is the opportunity to gain confidence.
- If a class is missed it is your responsibility to get the information from that class and to be prepared for the next one. Exchange contact information with two of your classmates! You may email me of course as well or come to my office hours. Follow the calendar at the end of this syllabus to help keep you on track.
- Always print your work before coming to class. If you have printer problems at home, come to school early to print. DO NOT EVER ASK ME IF YOU CAN PRINT DURING CLASS TIME. This will result in you losing 5 points on the assignment.
- When I give you notes after performing a scene or monologue, it is your responsibility to write down the notes in your designated Acting notebook and incorporate the notes in rehearsal before the next time you perform.
- You must bring assigned reading, your acting notebook, a pen, a pencil, your scene, your monologue, and a highlighter to every class.
- See *Drawn and Quartered* in the Black Box Theatre C-151 (our classroom) at Hostos. We will attend during class time on **Thursday, April 21**. (If you will be absent then you must see one of these other dates: Wed, April 20th – opening night – 7:00 pm, Wed, May 4th – 2:00 pm, Thurs, May 5th – 12:30 & 7:00 pm, or Fri, May 6th – 7:00 pm closing night. Free. Get tickets ahead of time at Box Office at Hostos, first floor in C Building.) Please note that this play is not suitable for children.

Participation 100% committed participation is mandatory in acting class. You must bring your acting notebook, a pen, a pencil, your scene, your monologue, the complete texts of your scene and monologue and a highlighter to EVERY class.

All assignments MUST be typed unless told otherwise.

When I give you notes after performing a scene or monologue, it is your responsibility to write down the notes in your designated Acting notebook/journal and incorporate the notes in rehearsal before the next time you perform.

You must be off-book (memorized) by assigned dates. The *first* task of the actor is to be off-book and then all the character work can be layered in.

Your acting notebook should include:

1. All notes I have given you during the semester.
2. What you learn/observe while others are working in class.
3. Any notes on your character choices.
4. Feelings/reactions to the work. Where you struggle with the work and where you thrive.
5. Any time I lecture on acting technique/jargon.
6. Anything you are learning that you could apply to the world outside of theater.
7. Create character collages of the 3 characters you create this semester (for your scene, monologue and rockstar)
8. Draw "in character" what and how each character would draw.
9. Lists of similarities and differences of you and each character you are portraying.
10. Character bios.

EVERY time you rehearse, you need to enter the following in your notebook:

11. The date, time, and length of rehearsal.
12. What was the most challenging part of this rehearsal?
13. What did you learn about yourself or your partner during this rehearsal?
14. What do you need to focus on next to make the work better?
15. If you have any questions you ask your professor next class to make you a better actor?

I will collect your journal towards the end of the semester and it is 10% of your entire grade so make sure to stay on top of doing it regularly.

Final Show Capstone Assignment for Acting II

You will perform a scene and a monologue for our final show at the end of the semester. The *majority* of your work this semester contributes to this assignment. This show will be open to the public as well as the Hostos community. This is a Capstone assignment which means that it serves as a culminating academic and intellectual college experience. This Capstone project is designed to encourage you to think critically and develop skills such as analyzing text, oral communication, public speaking, teamwork, and goal setting. These skills will you prepare for continuing your education, your career (whether it is in the arts or not) and life outside of school. You will be permitted to self-select your own scenes and monologues to empower your own process in this course. Your monologue will prepare you for auditions, if you choose to pursue a career in acting. Completion of this Capstone assignment will ideally boost your self-esteem, build confidence, and teach you about the value of achievement.

Homework:

On assigned date, bring in 3 copies of 2 two person scenes you and your partner would LOVE to work on that also presents a specific challenge for each of you. The challenge could be a character very different from you, one that has an accent, Shakespeare, or anything that specifically challenges you as an actor. Turn in a typed 3-6 sentence explanation of why the scene challenges you as an actor. (Copies of scenes and explanation count as 2 homework grades.) You will be rehearsing this scene all semester and performing it for a live audience so make sure you LOVE it. Scenes should be 3-4 minutes long. Bring in 3 copies of each scene so you will have 6 copies total. If you find a scene online, you must be able to show me that you have the full length play (not just your scene or you will receive a zero). You must bring 3 copies of each scene so 6 copies total or you will get a zero for this assignment. I highly recommend that you get to the Drama Book Shop. They are located at 250 West 40th Street in Manhattan and their phone number is 212-944-0595. Find 2 two person scenes you would LOVE to work on. Ask the people that work there for help-they are a great resource. You may also go to any bookstore and get plays from there but you won't have the live resources that the Drama Book Shop has. Also you may come to my office hours for ideas on what to look for and to peruse my scene files.

On assigned date, bring 2 copies of 2 monologues you would like to work. (Counts as homework grade.) Each one should be about 90 seconds long. (Can't be less than 60 seconds.) From a play. The monologues need to portray you in a character you would realistically play as I want this monologue to work for professional auditions. Monologues found on-line will NOT BE ACCEPTED unless

you have a full copy of the play. You must show me a copy of the full play it comes from and show it to me as part of your grade. I will help you select which monologue will serve you better in a professional audition.

Grading for Final Performance, 20% of entire grade:

Execute clear and effective blocking choices that support character.

Have strong vocal projection.

Have clear diction.

Present physical character technique including grounded presence, kinesthetic awareness, and definitive character choices incorporating Laban work.

Demonstrate believable emotion appropriate to characters playing.

Be on time for performance.

Play actions in performance determined by script analysis.

Demonstrate audition-ready performance of your monologue.

Please note: If you break character during the show, your grade will drop 10% each time. Also, I have a ZERO tolerance for alcohol consumption before or during the show-if you drink, you will FAIL as this is cheating.

Grading for Monologue & Scene Work:

Memorize for all deadlines in preparation for final performance.

Take direction well by integration of acting notes given by professor throughout the semester. Have a receptive and positive attitude to feedback. Be willing to try new interpretations.

Demonstrate effort and commitment by rehearsing outside of class a minimum of 2 hours per week.

Always prepared with all spectacle (props, costumes, make-up, set) on dates due.

Demonstrate spirit of ensemble by working well with your partner(s) and professor. Listen well and collaborate with scene partner & professor.

Read the entire play that both monologue and scene are from. Analyze the scripts for given circumstances, objectives, actions, obstacles, and character and then apply that analysis to the creation of performances.

Reflection, 5% of entire grade:

Type a 3 page paper on the following and be prepared to present in an extemporaneous 4 minute oral presentation. Make sure to answer all the questions. Use your acting journal to navigate your journey and create the presentation and paper:

Describe how you feel about your process of working on your monologue, rock star and scene this semester.

1. Where were you successful?
2. Where could you have done better?

Discuss: diction, projection, listening to your partner, holding for laughs (if applicable), staying in character, being in the moment, blocking, commitment to character voice and physicality, and accent work (if applicable).

- 3. Describe your dedication to the process over the course of the semester. Were you off book when required? What did you struggle with most in the process? Where did you thrive?**
- 4. Present collages for all 3 characters (from scene, monologue and rockstar) from your acting notebook**
- 5. What have you learned about yourself and how will you apply that to future work in theater and the real world?**
- 6. What is the next up for you as an actor? Is this class the last step for you or will you pursue any goals having to do with acting, performance or presentation? What do you need to do to make these goals happen? What did you learn from your work in this class that you can apply to the real world?**

You will perform a scene and a monologue for our final show at the end of the semester. The *majority* of your work this semester contributes to this assignment. This show will be open to the public as well as the Hostos community. This is a Capstone assignment which means that it serves as a culminating academic and intellectual college experience. This Capstone project is designed to encourage you to think critically and develop skills such as analyzing text, oral communication, public speaking, teamwork, and goal setting. These skills will you prepare for continuing your education, your career (whether it is in the arts or not) and life outside of school. You will be permitted to self-select your own scenes, monologues and rockstars to empower your own process in this course. You must select a scene that presents a specific challenge for you and turn in a typed 3-6 sentence explanation of why the scene challenges you as an actor. Your monologue will prepare you for auditions, if you choose to pursue a career in acting. Completion of this Capstone assignment will ideally boost your self-esteem, build confidence, and teach you about the value of achievement.

Course Objective

To offer the students interested in the Theatre Option an opportunity to gain deeper knowledge in the art of acting and to strengthen their skills to continue a Theatre Major in a senior college. The students will immerse themselves in relaxation, vocalizations, movement, improvisations, various acting techniques, text analysis and character building. Finally, they will be able to work in collaboration and as a solo artist.

Textbooks and Materials

You should already have this text from Acting I. *The Actor in You* by Robert Benedetti (Fifth edition). The book is available at the bookstore and on reserve at the library. If you prefer to purchase an e-text, you can go to www.coursesmart.com and enter ISBN 0205781225. The e-text is \$22.10.

Selected readings

Boal, Augusto. Games for Actors and Non- Actors. Routledge, NY. 1992

Boleslavsky, Richard. Acting: The First Six Lessons. A Theater Arts Book/ Routledge, NY. 1949

Brestoff, Richard. The Great Acting Teachers and Their Methods. Smith and Kraus Book, NH. 1995.

Chekhov, Michael. To the Actor. Routledge, NY. 2002.

Hagen, Uta. Respect for Acting. New York: MacMillan, 1973

Merlin, Joanna. Auditioning. New York: Vintage Books, 2001

Moss, Larry. The Intent to Live. New York: Bantam Dell, 2005

Grading

Homework/Quizzes: scenework in class)	30%	(includes preparation for monologue and
Rockstar	5%	

Exam Off Book Monologue:	10%
Exam Off Book Scene:	10%
Capstone Final Performance:	20%
Journal	10%
Capstone Reflection:	5%
Class Participation:	10%

This is a participatory class at all times. Respect for the class and your partner is of *extreme* importance. You must also be punctual and contribute to class discussion on a regular basis. If you have not completed the reading for class, you will not be able to participate.

Requirements: Memorize this protocol by next class. You may be quizzed on this at any time.

- Three tardies (without an excuse with proper documentation) will represent one absence. Five absences will be an automatic 'F'. Class will begin on time. Three late arrivals will result in a grade reduction. When you are late, enter quietly so you don't disrupt class; also let me know at the end of that class you came in tardy or you will have an absence, as I won't change it if you tell me another day.
- Turn off or select the silent mode (not vibrate) for all electronic devices such as MP3 players, cell phones, etc. If you are experiencing an emergency, inform me in advance. **If you text during class, it will count as an absence.** (If you are a textaholic, relieve your temptation by leaving your phone with me at the beginning of class and picking it up when you leave.) If your phone rings twice (during two different classes), you will have to leave it with me at the beginning of class and pick it up as you leave each day.
- **REHEARSAL:** It is expected that students rehearse monologues, scenes and rockstars with partners outside of class for 2 hours a week. All scenes and monologues must be memorized (off-book) by the due date.
- **CLOTHING:** Students must come to class in suitable clothing that they can move in—no mini-skirts or skin tight jeans that inhibit you from moving (unless it is a costume for your character). You can change in the dressing room of the classroom or bathroom. *(If there is an issue with students wearing suitable clothes, the entire class will have to wear loose fitting BLACK clothes and rubber-soled shoes or sneakers for every class.)* Inform me of any injuries, health issues or specific difficulties with movement.
- Only bottled water in class. If you are chewing gum during class or a performance, your grade drops one letter grade for that assignment.
- All work, performed and written, is expected to be on time. No late work accepted unless justified due to illness, an accident or family emergency and you must show proper

documentation. Please contact me as soon as possible if you know that you will need to miss a class so that we can arrange for you to complete any assignments in advance. If you will be absent when an assignment is due, it is your responsibility to turn it in **before** the date you are absent. E-mail assignment to me by 6pm the day it is due and bring a hard copy to the next class you attend, stating at the top that you emailed it to me on the date it was due. If you did not email it to me, I can't accept it unless you have documentation of a valid excuse.

VERY IMPORTANT: Please note if you miss an assignment, it bombs out your grade. You receive a "0" not an "F" when you fail to turn in an assignment. Simply missing one or two assignments can drop your entire grade one letter grade. Don't miss any work.

- Take care of all personal needs prior to class-eat, use the restroom, etc. before class. Ask permission if you need to leave during class time. Never interrupt a performance.
- The learning objectives of this course can only be achieved through your enthusiastic in-class participation and keeping up with rehearsals and homework assignments. This class provides the opportunity for you to challenge yourself. Skills you acquire here are critical for success, regardless of the career you eventually pursue. If you are not comfortable performing, this class is the opportunity to gain confidence.
- If a class is missed it is your responsibility to get the information from that class and to be prepared for the next one. Exchange contact information with two of your classmates! You may email me of course as well or come to my office hours. Follow the calendar at the end of this syllabus to help keep you on track.
- Always print your work before coming to class. If you have printer problems at home, come to school early to print. DO NOT EVER ASK ME IF YOU CAN PRINT DURING CLASS TIME. This will result in you losing 5 points on the assignment.
- When I give you notes after performing a scene or monologue, it is your responsibility to write down the notes in your designated Acting notebook and incorporate the notes in rehearsal before the next time you perform.
- You must bring assigned reading, your acting notebook, a pen, a pencil, your scene, your monologue, and a highlighter to every class.
- See *Drawn and Quartered* in the Black Box Theatre C-151 (our classroom) at Hostos. We will attend during class time on **Thursday, April 21.** (*If you will be absent then you must see one of these other dates: Wed, April 20th – opening night – 7:00 pm, Wed, May 4th – 2:00 pm, Thurs, May 5th – 12:30 & 7:00 pm, or Fri, May 6th – 7:00 pm closing night. Free. Get tickets ahead of time at Box Office at Hostos, first floor in C Building.*) Please note that this play is not suitable for children.

Participation 100% committed participation is mandatory in acting class. You must bring your acting notebook, a pen, a pencil, your scene, your monologue, the complete texts of your scene and monologue and a highlighter to EVERY class.

All assignments MUST be typed unless told otherwise.

When I give you notes after performing a scene or monologue, it is your responsibility to write down the notes in your designated Acting notebook/journal and incorporate the notes in rehearsal before the next time you perform.

You must be off-book (memorized) by assigned dates. The *first* task of the actor is to be off-book and then all the character work can be layered in.

Your acting notebook should include:

16. All notes I have given you during the semester.
17. What you learn/observe while others are working in class.
18. Any notes on your character choices.
19. Feelings/reactions to the work. Where you struggle with the work and where you thrive.
20. Any time I lecture on acting technique/jargon.
21. Anything you are learning that you could apply to the world outside of theater.
22. Create character collages of the 3 characters you create this semester (for your scene, monologue and rockstar)
23. Draw "in character" what and how each character would draw.
24. Lists of similarities and differences of you and each character you are portraying.
25. Character bios.

EVERY time you rehearse, you need to enter the following in your notebook:

26. The date, time, and length of rehearsal.
27. What was the most challenging part of this rehearsal?
28. What did you learn about yourself or your partner during this rehearsal?
29. What do you need to focus on next to make the work better?
30. If you have any questions you ask your professor next class to make you a better actor?

I will collect your journal towards the end of the

semester and it is 10% of your entire grade so make sure to stay on top of doing it regularly.

Final Show Capstone Assignment for Acting II

You will perform a scene and a monologue for our final show at the end of the semester. The *majority* of your work this semester contributes to this assignment. This show will be open to the public as well as the Hostos community. This is a Capstone assignment which means that it serves as a culminating academic and intellectual college experience. This Capstone project is designed to encourage you to think critically and develop skills such as analyzing text, oral communication, public speaking, teamwork, and goal setting. These skills will you prepare for continuing your education, your career (whether it is in the arts or not) and life outside of school. You will be permitted to self-select your own scenes and monologues to empower your own process in this course. Your monologue will prepare you for auditions, if you choose to pursue a career in acting. Completion of this Capstone assignment will ideally boost your self-esteem, build confidence, and teach you about the value of achievement.

Homework:

On assigned date, bring in 3 copies of 2 two person scenes you and your partner would LOVE to work on that also presents a specific challenge for each of you. The challenge could be a character very different from you, one that has an accent, Shakespeare, or anything that specifically challenges you as an actor. Turn in a typed 3-6 sentence explanation of why the scene challenges you as an actor. (Copies of scenes and explanation count as 2 homework grades.) You will be rehearsing this scene all semester and performing it for a live audience so make sure you LOVE it. Scenes should be 3-4 minutes long. Bring in 3 copies of each scene so you will have 6 copies total. If you find a scene online, you must be able

to show me that you have the full length play (not just your scene or you will receive a zero). You must bring 3 copies of each scene so 6 copies total or you will get a zero for this assignment. I highly recommend that you get to the Drama Book Shop. They are located at 250 West 40th Street in Manhattan and their phone number is 212-944-0595. Find 2 two person scenes you would LOVE to work on. Ask the people that work there for help-they are a great resource. You may also go to any bookstore and get plays from there but you won't have the live resources that the Drama Book Shop has. Also you may come to my office hours for ideas on what to look for and to peruse my scene files.

On assigned date, bring 2 copies of 2 monologues you would like to work. (Counts as homework grade.) Each one should be about 90 seconds long. (Can't be less than 60 seconds.) From a play. The monologues need to portray you in a character you would realistically play as I want this monologue to work for professional auditions. Monologues found on-line will NOT BE ACCEPTED unless you have a full copy of the play. You must show me a copy of the full play it comes from and show it to me as part of your grade. I will help you select which monologue will serve you better in a professional audition.

Grading for Final Performance, 20% of entire grade:

Execute clear and effective blocking choices that support character.

Have strong vocal projection.

Have clear diction.

Present physical character technique including grounded presence, kinesthetic awareness, and definitive character choices incorporating Laban work.

Demonstrate believable emotion appropriate to characters playing.

Be on time for performance.

Play actions in performance determined by script analysis.

Demonstrate audition-ready performance of your monologue.

Please note: If you break character during the show, your grade will drop 10% each time. Also, I have a ZERO tolerance for alcohol consumption before or during the show-if you drink, you will FAIL as this is cheating.

Grading for Monologue & Scene Work:

Memorize for all deadlines in preparation for final performance.

Take direction well by integration of acting notes given by professor throughout the semester. Have a receptive and positive attitude to feedback. Be willing to try new interpretations.

Demonstrate effort and commitment by rehearsing outside of class a minimum of 2 hours per week.

Always prepared with all spectacle (props, costumes, make-up, set) on dates due.

Demonstrate spirit of ensemble by working well with your partner(s) and professor. Listen well and collaborate with scene partner & professor.

Read the entire play that both monologue and scene are from. Analyze the scripts for given circumstances, objectives, actions, obstacles, and character and then apply that analysis to the creation of performances.

Reflection, 5% of entire grade:

Type a 3 page paper on the following and be prepared to present in an extemporaneous 4 minute oral presentation. Make sure to answer all the questions. Use your acting journal to navigate your journey and create the presentation and paper:

Describe how you feel about your process of working on your monologue, rock star and scene this semester.

7. Where were you successful?

8. Where could you have done better?

Discuss: diction, projection, listening to your partner, holding for laughs (if applicable), staying in character, being in the moment, blocking, commitment to character voice and physicality, and accent work (if applicable).

9. Describe your dedication to the process over the course of the semester. Were you off book when required? What did you struggle with most in the process? Where did you thrive?

10. Present collages for all 3 characters (from scene, monologue and rockstar) from your acting notebook

11. What have you learned about yourself and how will you apply that to future work in theater and the real world?

12. What is the next up for you as an actor? Is this class the last step for you or will you pursue any goals having to do with acting, performance or presentation? What do you need to do to make these goals happen? What did you learn from your work in this class that you can apply to the real world?

ARTICULATION AGREEMENT

**HOSTOS COMMUNITY COLLEGE AND LEHMAN COLLEGE OF THE CITY
UNIVERSITY OF NEW YORK**

A. SENDING AND RECEIVING INSTITUTIONS

Sending College: Hostos Community College (CUNY)

Department: Humanities Department

Program: Liberal Arts

Degree: AA, Liberal Arts

Receiving College: Lehman College of the City University of New York

Department: Journalism, Communication, and Theatre

Program: Theatre

Degree: Theatre, BA

**B. ADMISSION AND GRADUATION REQUIREMENTS FOR SENIOR
COLLEGE PROGRAM (e.g., minimum GPA, audition/portfolio):**

Hostos Community College graduates with the Associate Degree in Liberal Arts Theatre Concentration will receive 60 credits toward the Bachelor of Arts, Theatre at Lehman College.

Associate of Science Degree Graduates of CUNY Colleges are exempt from all Required Core, Flexible Core, and Foreign Language Component of the General Education requirements. To earn a Bachelor's Degree at Lehman College, CUNY Associate Degree graduates need to:

- complete at minimum 50% of the courses required for the major and minor (if applicable) in residence
- two upper-level LEH interdisciplinary courses chosen under advisement
- two writing intensive courses (may be satisfied as part of LEH requirement)
- elective courses, if needed.
- 90 liberal arts credits are required for the BA

Determination of the 90 Liberal Arts credits required for the baccalaureate degree in accordance with New York State Education Department requirements will be made by Lehman College.

Total transfer credits granted toward the baccalaureate degree: 60

Total additional credits required at the senior college to complete baccalaureate degree: 60

Total transfer credits granted toward the baccalaureate degree: 60

C. COURSE TO COURSE EQUIVALENCIES AND TRANSFER CREDIT AWARDED

<i>General Education</i>				
Courses				Credits Awarded
REQUIRED CORE: I. A. English Composition I, II				6
REQUIRED CORE: I. B. Mathematical and Quantitative Reasoning (Select one course from I.B)				3
REQUIRED CORE: I. C. Life and Physical Sciences (Select one course from I.C)				3
FLEXIBLE CORE: II. A. World Cultures and Global Issues (Select one course from II.A)				3
FLEXIBLE CORE: II. B. U.S. Experience in Its Diversity (Select one course from II.B)				3
FLEXIBLE CORE: II. C. Creative Expression (Select one course from II.C)				3
FLEXIBLE CORE: II. D. Individual and Society (Select one course from II.D)				3
FLEXIBLE CORE: II. E. Scientific World (Select one course from II.E)				3
FLEXIBLE CORE: II. A, B, C, D or E. (Select one additional course)				3
Subtotal				30
<i>Requirements for the Major</i>				
[Hostos Community College] Course & Title	Credit	[Herbert H. Lehman College] Course & Title	Credit	Transfer Credit Granted
VPA 171 Intro to Theatre	3	THE 241 The Art of Theatre	2	3
VPA 181 Acting I	3	THE 208 Acting I	3	3
VPA 3614 Voice & Diction	3	THE 205 Voice & Diction	3	3
VPA 182 Movement for Actors	3	THE 220 Movement for Actors & Dancers	3	3
VPA 281 Acting II	3	THE 331 Acting II	3	3
Elective Credits under Advisement	15	Lehman Equivalencies	15	15
		Subtotal	30	
		TOTAL:	60	

D. COURSES REMAINING FOR BACCALAUREATE DEGREE

Major	<i>Credits</i>
<i>Students are required to consult with department advisors for guidance and approval of course selection. The required courses are distributed as follows:</i>	
Complete 4 out of 5:	
THE 200 Theatre Wkshop: Acting	1
THE 201 Theatre Wkshop: Scenic	1
THE 202 Theatre Wkshop: Costume	1
THE 203 Theatre Wkshop: Light/Sd	1
THE 204 Theatre Wkshop: Stage Mt	1
THE 235 Stagecraft	3
THE 308 Playwriting	3
THE 311 Play Analysis	3
THE 326 Theatre History I	3
THE 327 Theatre History II	3
THE 348 Perf Arts Management	3
THE 370/448 Theatre Internship/Adv Perf Art Management	3
Major Elective Credits at the 300 or 400 level.	3
Subtotal	28
College Option General Education Courses	
All students must complete two interdisciplinary courses from the following choices:	
LEH 351 Studies in Science and Applied Perspectives	
LEH 352 Studies in Literature	3
LEH 354 Historical Studies	3
LEH 355 Studies in Phil, Theory, and Abstract Thinking	3
	3
Subtotal	6
Writing Intensive Course Requirements	
Hostos Community College students will be required to complete two writing intensive course. Individual sections of courses will be designated as writing intensive, and students take writing intensive sections of courses in General Education, major, minor, and elective courses.	
Free Electives	26
<i>Students may utilize these course credits to take additional courses in their major, pursue a minor, or complete courses of interest to them. Students must complete 90 credits of Liberal Arts to earn the BA degree.</i>	
TOTAL:	60

ARTICULATION AGREEMENT

HOSTOS COMMUNITY COLLEGE AND LEHMAN COLLEGE OF THE CITY UNIVERSITY OF NEW YORK

A. SENDING AND RECEIVING INSTITUTIONS

Sending College: Hostos Community College (CUNY)

Department: Humanities Department

Program: Liberal Arts

Degree: AA, Liberal Arts

Receiving College: Lehman College of the City University of New York

Department: Journalism, Communication, and Theatre

Program: Theatre

Degree: Multimedia Performing Arts, BFA

B. ADMISSION AND GRADUATION REQUIREMENTS FOR SENIOR COLLEGE PROGRAM (e.g., minimum GPA, audition/portfolio):

Hostos Community College graduates with the Associate Degree in Liberal Arts, Theatre Concentration will receive 60 credits toward the Bachelor of Fine Arts, Multimedia Performing Arts at Lehman College.

Associate of Science Degree Graduates of CUNY Colleges are exempt from all Required Core, Flexible Core, and Foreign Language Component of the General Education requirements. To earn a Bachelor's Degree at Lehman College, CUNY Associate Degree graduates need to:

- complete at minimum 50% of the courses required for the major and minor (if applicable) in residence
- two upper-level LEH interdisciplinary courses chosen under advisement
- two writing intensive courses (may be satisfied as part of LEH requirement)
- elective courses, if needed.
- 30 liberal arts credits are required for the BFA

Determination of the 30 Liberal Arts credits required for the baccalaureate degree in accordance with New York State Education Department requirements will be made by Lehman College.

Total transfer credits granted toward the baccalaureate degree: 60

Total additional credits required at the senior college to complete baccalaureate degree: 60

Total transfer credits granted toward the baccalaureate degree: 60

Total additional credits required at the senior college to complete baccalaureate degree: 60

C. COURSE TO COURSE EQUIVALENCIES AND TRANSFER CREDIT AWARDED

<u>General Education</u>				
Courses				Credits Awarded
REQUIRED CORE: I. A. English Composition I, II				6
REQUIRED CORE: I. B. Mathematical and Quantitative Reasoning (Select one course from I.B)				3
REQUIRED CORE: I. C. Life and Physical Sciences (Select one course from I.C)				3
FLEXIBLE CORE: II. A. World Cultures and Global Issues (Select one course from II.A)				3
FLEXIBLE CORE: II. B. U.S. Experience in Its Diversity (Select one course from II.B)				3
FLEXIBLE CORE: II. C. Creative Expression (Select one course from II.C)				3
FLEXIBLE CORE: II. D. Individual and Society (Select one course from II.D)				3
FLEXIBLE CORE: II. E. Scientific World (Select one course from II.E)				3
FLEXIBLE CORE: II. A, B, C, D or E. (Select one additional course)				3
Subtotal				30
<u>Requirements for the Major</u>				
[Hostos Community College] Course & Title	Credit	[Herbert H. Lehman College] Course & Title	Credit	Transfer Credit Granted
VPA 171 Intro to Theatre	3	THE 241 The Art of Theatre	2	3
VPA 181 Acting I	3	THE 208 Acting I	3	3
VPA 3614 Voice & Diction	3	THE 205 Voice & Diction	3	3
VPA 182 Movement for Actors	3	THE 220 Movement for Actors & Dancers	3	3
VPA 281 Acting II	3	THE 331 Acting II	3	3
DD 202 Digital Video with Final Cut Pro	3	MMS 224 Fundamentals of Editing	3	3
VPA 282 Movement for Actors II	3	DNC 211 Modern Dance I	3	3
Elective Credits under Advisement	9		9	9
		Subtotal	30	
		TOTAL:	60	

D. COURSES REMAINING FOR BACCALAUREATE DEGREE

Major	Credits
THE 211 Play Analysis	3
MMS 212 Introduction to Film and Television	3
MMS 215 Audiovisual Production	3
MMS 224 Fundamentals of Editing	3
THE 348 Performing Arts Management	3
Choose 6 credits from:	
MMS 213 History of Cinema	3
THE 326 History of Theatre I	3
THE 327 History of Theatre II	3
THE 328 History of Musical Theatre	3
DNC 420 History and Applied Principles of Contemporary Dance	3
THE 443 Contemporary World Theatre	3
THE 495 Multimedia Performing Arts Project	1
Elective Credits from the following courses (at least 11 must be at the 300/400 level)	24
DNC 201 Principles of Ballet	2
DNC 202 Principles of Ballet II	2
DNC 212 Modern Dance Principles II	3
MMS 222 New Media	3
DNC 221 Jazz and Contemporary American Dance Forms	3
THE 248 Acting for Musical Theatre	3
THE 235 Stagecraft	3
DNC 303 Ballet Principles III	2
THE 308 Playwriting	3
THE 309 Screenwriting	3
DNC 311 Intermediate Modern Dance	3
MMS 315 TV Production Studios	3
MMS 316 Film Production	3
DNC 321 Adv. Jazz and Contemporary American Dance Forms	3
THE 343 Voice-Over for Radio, Film, TV	3
THE 344 Acting for the Camera	3
DNC 345 Choreography and Improvisation	3
DNC 352 World Dance	3
THE 370 Theatre Internship	3
DNC 411 Advanced Modern Dance	3
THE 433 Advanced Acting for the Camera	3
THE 435 Advanced Acting	3
Subtotal	49

College Option General Education Courses	
All students must complete two interdisciplinary courses from the following choices under advisement:	
LEH 351 Studies in Science and Applied Perspectives	3
LEH 352 Studies in Literature	3
LEH 354 Historical Studies	3
LEH 355 Studies in Phil, Theory, and Abstract Thinking	3
Subtotal	6
Writing Intensive Course Requirements	
Hostos Community College students will be required to complete two writing intensive course. Individual sections of courses will be designated as writing intensive and students should register for such accordingly.	
Free Electives	
<i>Students may utilize these course credits to take additional courses in their major, pursue a minor, or complete courses of interest to them. Students must complete 30 credits of Liberal Arts to earn the BFA degree.</i>	
TOTAL:	60

E. Articulation Agreement Follow-Up Procedures

1. Procedures for reviewing, up-dating, modifying or terminating agreement:

This agreement will be reviewed annually by department chairs at both Hostos Community College and Lehman College and all relevant changes will be made as an amendment to this agreement. This agreement may be terminated at any time by either party.

2. Procedures for evaluating agreement, e.g., tracking the number of students who transfer under the articulation agreement and their success:

Lehman will inform Hostos Community College about the academic progress of transfer students.

3. Sending and receiving college procedures for publicizing agreement, e.g., college catalogs, transfer advisors, Websites, etc.:

Notice of articulation will be placed in the respective catalogues, recruiting brochures, and websites.

Respective transfer and academic advisors will be informed and provided with copies of this agreement.

The Lehman College Enrollment Management division will attend recruiting events on-campus at Hostos Community College regularly.

VPA Course Enrollment by Major, Fall 2009 - Spring 2014

Fall 2009			Spring 2010			Fall 2010			Spring 2011		
Program	Number	Percent	Program	Number	Percent	Program	Number	Percent	Program	Number	Percent
LIB.ARTS-AA	452	50.4	LIB.ARTS-AA	399	44.9	LIB.ARTS-AA	424	44.7	LIB.ARTS-AA	413	40.7
DENTAL	70	7.8	CRIMINAL JUSTICE	76	8.5	CRIMINAL JUSTICE	78	8.2	CRIMINAL JUSTICE	135	13.3
MISSING	62	6.9	DENTAL	71	8.0	DENTAL HYGIENE	75	7.9	DENTAL HYGIENE	86	8.5
CRIMINAL JUSTICE	61	6.8	DIGITAL DESIGN	62	7.0	BUSINESS MGMT.	54	5.7	DIGITAL DESIGN	70	6.9
BUSINESS MGMT.	49	5.5	LIB.ARTS-AS	43	4.8	DIGITAL DESIGN	50	5.3	BUSINESS MGMT.	44	4.3
LIB.ARTS-AS	46	5.1	BUSINESS MGMT.	37	4.2	MISSING	39	4.1	ACCTING	38	3.7
ACCTING	34	3.8	MISSING	29	3.3	ACCTING	31	3.3	MISSING	31	3.1
NURSING	25	2.8	NURSING	29	3.3	NURSING	28	3.0	LIB.ARTS-AS	30	3.0
ELEC.ENG.	16	1.8	ACCTING	28	3.1	LIB.ARTS-AS	27	2.8	NURSING	22	2.2
PUB.ADM	16	1.8	ELEC.ENG.	23	2.6	DIGITAL MUSIC	23	2.4	ECE	17	1.7
FORENSIC SCIENCE	16	1.8	ECE	20	2.2	FORENSIC SCIENCE	21	2.2	ELEC.ENG.	16	1.6
ECE	15	1.7	FORENSIC SCIENCE	15	1.7	ELEC.ENG.	20	2.1	OFFICE TECHNOLOGY	14	1.4
RAD.TECH	8	.9	DIGITAL MUSIC	12	1.3	ECE	16	1.7	COMMUNITY HEALTH	12	1.2
COMMUNITY HEALTH	7	.8	PUBLIC ADMIN.	9	1.0	RAD.TECH	10	1.1	PARALEGAL	12	1.2
CIVIL.ENG.	6	.7	COMMUNITY HEALTH	6	.7	OFFICE TECHNOLOGY	10	1.1	L.P.N.	11	1.1
GERONT	4	.4	CIVIL.ENG.	6	.7	PUB. ADMIN.	9	.9	GERONTOLOGY	11	1.1
OFFICE TECHNOLOGY	4	.4	GERONTOLOGY	5	.6	COMMUNITY HEALTH	7	.7	PUBLIC ADMIN.	11	1.1
PARALEGAL	2	.2	OFFICE TECHNOLOGY	5	.6	ACCT-AS	6	.6	FORENSIC SCIENCE	11	1.1
MATHEMATICS	1	.1	L.P.N.	4	.4	GERONTOLOGY	5	.5	RAD.TECH	10	1.0
CHEMICAL.ENG.	1	.1	MATHEMATICS	3	.3	PARALEGAL	4	.4	MATHEMATICS	5	.5
L.P.N.	1	.1	RAD.TECH	3	.3	CIVIL.ENG.	3	.3	DIGITAL MUSIC	5	.5
MICROCOMP	1	.1	CHEMICAL.ENG.	2	.2	CHEMICAL.ENG.	2	.2	CIVIL.ENG.	3	.3
Total	897	100.0	ACCTING-AS	1	.1	FORENSIC ACCT	1	.1	ACCTING-AS	2	.2
			PARALEGAL	1	.1	MECHANICAL.ENG.	1	.1	FORENSIC ACCT	1	.1
			Total	889	100.0	Total	949	100.0	MECHANICAL.ENG.	1	.1
									Total	1015	100.0

VPA Course Enrollment by Major, Fall 2009 - Spring 2014

Fall 2011			Spring 2012			Fall 2012			Spring 2013		
Program	Number	Percent	Program	Number	Percent	Program	Number	Percent	Program	Number	Percent
LIB.ARTS-AA	363	40.1	LIB.ARTS-AA	363	38.7	LIBA	387	41.7	LIBA	335	36.7
CRIMINAL JUSTICE	130	14.3	CRIMINAL JUSTICE	168	17.9	CRIM	141	15.2	CRIM	144	15.8
DIGITAL DESIGN	65	7.2	DENTAL HYGIENE	64	6.8	DENH	58	6.3	DENH	69	7.5
DENTAL HYGIENE	60	6.6	DIGITAL DESIGN	54	5.8	DD	52	5.6	BUSM	68	7.4
BUSINESS MGMT.	58	6.4	BUSINESS MGMT.	44	4.7	NOND	44	4.7	NOND	68	7.4
MISSING	35	3.9	MISSING	31	3.3	BUSM	34	3.7	DD	44	4.8
LIB.ARTS-AS	35	3.9	ACCTING	31	3.3	ACCT	29	3.1	ACCT	39	4.3
ACCTING .	24	2.6	LIB.ARTS-AS	31	3.3	NURS	24	2.6	LIBS	27	3.0
FORENSIC SCIENCE	21	2.3	NURSING	22	2.3	LIBS	22	2.4	COMH	17	1.9
NURSING	20	2.2	ECE	13	1.4	COMH	16	1.7	ECE	14	1.5
ELEC.ENG.	16	1.8	COMMUNITY HEALTH	13	1.4	ECE	15	1.6	CIVE	13	1.4
COMMUNITY HEALTH	13	1.4	FORENSIC SCIENCE	11	1.2	CIVE	14	1.5	NURS	13	1.4
ECE	12	1.3	ACCTING-AS	10	1.1	ELBE	14	1.5	ELBE	12	1.3
OFFICE TECHNOLOGY	12	1.3	ELEC.ENG.	10	1.1	FORS	13	1.4	AGIN	9	1.0
ACCTING-AS	8	.9	CIVIL ENG.	10	1.1	XRAY	12	1.3	FORS	9	1.0
PARALEGAL	8	.9	MATHEMATICS	8	.9	MECE	10	1.1	MECE	7	.8
DIGITAL MUSIC	5	.6	RAID.TECH	8	.9	OFFT	8	.9	CHEE	4	.4
PUBLIC ADMIN.	4	.4	PARALEGAL	8	.9	PLEG	8	.9	OFFT	4	.4
MATHEMATICS	3	.3	OFFICE TECHNOLOGY	8	.9	AGIN	5	.5	PLEG	4	.4
CHEMICAL ENG.	3	.3	PUBLIC ADMIN.	6	.6	GAME	5	.5	XRAY	4	.4
RAD.TECH	3	.3	CHEMICAL ENG.	5	.5	MATH	4	.4	MATH	3	.3
GERONTOLOGY	3	.3	LP.N.	5	.5	PUBA	4	.4	PUBA	3	.3
FORENSIC ACCT	2	.2	DIGITAL MUSIC	4	.4	DM	3	.3	DM	1	.1
AGE STUDIES	2	.2	AGE STUDIES	4	.4	CHEE	2	.2	GAME	1	.1
CIVIL ENG.	1	.1	FORENSIC ACCT	3	.3	LPN	2	.2	HLTH	1	.1
Total	906	100.0	MECHANICAL ENG.	3	.3	POLI	1	.1	LPN	1	.1
			OFF. ASST.	1	.1	Total	927	100.0	Total	914	100.0
			Total	938	100.0						

VPA Course Enrollment by Major, Fall 2009 - Spring 2014

Fall 2013			Spring 2014		
Program	Number	Percent	Program	Number	Percent
LIBA	407	38.7	LIBA	407	38.2
CRIM	159	15.1	CRIM	160	15.0
DENH	75	7.1	DENH	74	6.9
DD	72	6.9	DD	64	6.0
BUSM	59	5.6	BUSM	62	5.8
NOND	58	5.5	NOND	46	4.3
ACCT	32	3.0	ACCT	43	4.0
LIBS	30	2.9	LIBS	31	2.9
ELIEE	22	2.1	GAME	22	2.1
COMH	18	1.7	XRAY	19	1.8
MECE	16	1.5	ECE	16	1.5
NURS	13	1.2	NURS	15	1.4
ECE	11	1.0	COMH	14	1.3
CIVE	10	1.0	CIVE	13	1.2
XRAY	10	1.0	ELIEE	12	1.1
FORS	9	.9	MECE	12	1.1
OFFT	8	.8	OFFT	11	1.0
AGIN	7	.7	FORS	10	.9
CHEE	7	.7	CHEE	7	.7
PLEG	7	.7	MATH	7	.7
GAME	5	.5	DM	5	.5
MATH	5	.5	AGIN	4	.4
DM	4	.4	PUBA	4	.4
OA	3	.3	PLEG	3	.3
PUBA	2	.2	POLI	3	.3
HLTH	1	.1	POLN	1	.1
POLI	1	.1	Total	1065	100.0
Total	1051	100.0			

CURRICULUM VITAE

HOSTOS COMMUNITY COLLEGE COVER SHEET

PART I

Current
NAME OF CANDIDATE: ANGEL MORALES Rank: LECTURER
DATE OF: Receipt of Doctorate _____ 1st Appt.: Spring 2002 (Adj. Lect.)
Promotion to Current Rank: Spring 2007 to Tenure Fall 2011

The materials in this document have been assembled under my direction and are complete to my knowledge as of the date: December 20, 2015.

Department Chairperson: Rees Shad _____
(Name typed) (Signature)

PART II

I have reviewed the contents of this curriculum vitae, including all appended materials but not including the Chairperson’s report and letters of reference and (**check one**)

(x) I find the materials in it to be complete and true.

() I find the materials in it to be complete and true, with the exception of the following:

Candidate's Signature _____ Date _____

PART III (CONFIDENTIAL - For Administrative Use Only)

A. Previous Personnel Actions

B. Current Personnel Actions

For Committee Date Vote For

For Committee Date Vote

**Eugenio Maria de HOSTOS COMMUNITY COLLEGE
of The City University of New York**

CURRICULUM VITAE

NAME: ANGEL MORALES

COLLEGE: HOSTOS COMMUNITY

RECOMMENDATION FOR

APPOINTMENT: Fifth Reappointment

PROMOTION _____ REAPPOINTMENT _____

REAPPOINTMENT WITH TENURE X

OTHER _____

(Designation as Vice President, Dean, etc.)

TITLE: LECTURER

DEPARTMENT: Humanities / VPA Unit

EFFECTIVE DATE: September 30, 2011

SALARY RATE _____

(subject to financial ability)

HIGHER EDUCATION

A. DEGREES

<u>INSTITUTION</u>	<u>DATES</u> <u>ATTENDED</u>	<u>DEGREE & MAJOR</u>	<u>DATE</u> <u>CONFERRED</u>
New York University	1/97 – 5/00	M.A. Educational Theatre	May 2000

A. ADDITIONAL HIGHER EDUCATION AND/OR EDUCATION IN PROGRESS

<u>INSTITUTION</u>	<u>DATES</u> <u>ATTENDED</u>	<u>DEGREE & MAJOR</u>	<u>DATE</u> <u>CONFERRED</u>
University of the Sacred Heart, San Juan, PR	8/88 – 5/93	B.A. in Communications	May 93

EXPERIENCE

A. TEACHING

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
Hostos Community College	2/2007 - Present	Lecturer	Humanities/VPA Unit
Hostos Community College	9/2004-12/2006	Substitute Instructor	Humanities/VPA Unit
Hostos Community College	2/2002 – 2/2004	Adjunct Lecturer	Humanities/VPA Unit

B. OTHER

<u>INSTITUTION</u>	<u>DATES</u>	<u>TITLE</u>
ZONI Language Center, NY, NY	7/2000 – 8/2004	ESL Teacher
Teatro Fenix, Vega Baja, PR	3/1995 – 8/1997	Lighting Technician

ACADEMIC AND PROFESSIONAL HONORS

- Best Director – ACE Award 2011
- Cohesive Ensemble – Kennedy Center American College Theater Festival - 2011
- Outstanding Achievement in Direction – HOLA Awards 2010
- Best Play – You Always Forget Something – HOLA Awards 2010
- The Distinguished Educator of the Year Award 2009-2010 Nominee – Center for Teaching and Learning, Hostos Community College
- 2008 NISOD (National Institute for Staff and Organizational Development) Excellence in Teaching and Leadership Award recipient.

- Best Director Nomination for an ACE (Asociacion de Cronistas de Espectaculos) award, December 2007

PRODUCTIONS, PERFORMANCES, OR PRESENTATIONS (Last five years only.)

- Produced and Directed “Henry’s Law” by Stacie Lents, Repertory Theater, Hostos, fall 2016
- Produced and Directed the world premiere of “Young Hostos” by Michael Torres, Black Box at Hostos, fall 2014
- Produced and Directed “Rough Magic” by Roberto Aguirre-Sacasa at the Fringe in Edinburgh, Scotland, August 2013
- Produced and Directed the NY premiere of “Song of Extinction” by EM Lewis, Repertory Theater, Hostos, Fall 2012
- Produced and Directed the world premiere of “Chain Reaction” by Tere Martinez, Repertory Theater, fall 2011.
- Produced and Directed the play “boom” by Peter Sinn Nachtrieb at Hostos and at the Kennedy Center American College Theater Festival in Fitchburg, MA – November through January 2010-11.
- Produced and directed the US premiere of “You Always Forget Something” by Virgilio Piñera at Hostos, April 2010.
- Acted in the dramatic reading of “Aurora” at the Kennedy Center American College Theater Festival, Region I, at the University of New Hampshire at Durham, January 2010.
- Produced and directed the second season of “No Child...” by Nilaja Sun at Hostos, November 2009.
- Co-produced and directed “Borinquen vive en El Barrio” by Tere Martinez at the Puerto Rican Traveling Theater Off-Broadway in June 2009.
- Produced and directed “No Child...” by Nilaja Sun at Hostos Repertory Theatre in March 2009.
- Directed a scene from “In the Blood” at the Kennedy Center American College Theater Festival at The University of the Arts in Philadelphia in January 2009.
- Produced and directed the remounting of “In the Blood” by Suzan-Lori Parks at Hostos Repertory Theatre in November 2008.
- Produced and Directed the showcase of “Borinquen vive en El Barrio” at both TeatroStageFest and the Summer Tour of City Parks Foundation, NYC, summer 2008.
- Panelist at the discussion entitled: “Visiones: From the Page to the Stage. Playwrights and Directors Share their Vision.” Instituto Cervantes, NYC, June 2008.
- Produced and Directed “Nature’s House” at the community garden on Willis Ave & 143rd St. in the South Bronx, April 2008.
- Produced and Directed “In the Blood” at Hostos, March 2008.

- Acted in the dramatic reading of “Recuerdos del Ayer” at El Museo del Barrio, NYC, May 2008.
- Morales, A. (2008, April). “Corretjer: Poesia y Pasion por la Libertad.” El Diario/La Prensa. Miercoles, 9 de abril, 2008, pp. 27.
- Produced and Directed the revival of “Borinquen vive en El Barrio” at Hostos – Nov. 2007.
- Lecture: “Making a Positive Impact on American Society.” New York Harbor Healthcare System, NYC – October 2007
- Directed the Dramatic Reading of “Estudio en Blanco y Negro” by Virgilio Pinera at Hostos – October 2007.
- Third Annual Bilingual Conference. “Tackling the Affective Domain: Effective Teaching Strategies for receptive Learning.” Hostos Community College – Sep. 2007
- Directed the world premiere of “Borinquen vive en El Barrio” at Hostos Repertory Theatre, March 2007
- Stage Manager and Production Assistant for “A Bicycle Country” by Nilo Cruz presented at Hostos, October 2006.

MEMBERSHIP IN PROFESSIONAL SOCIETIES (Last five years only.)

- Associate member, Stage Directors and Choreographers Society
- Member of the Drama League, New York 2011
- Member of ATHE (Association of Theater in Higher Education)
- Active member of the CUNY League of Active Speech Professors (CLASP) since February, 2005.
- Co-chaired the First CUNY-wide Student Speech Competition at John Jay College in February, 2007.

REFERENCES (List name, title, and affiliation only. Excerpts from letters may be attached as a separate document.)

- Miriam Colon, Founder/President, The Puerto Rican Traveling Theater, NY 212-354-1293
- John MacElwee, Director, Hostos Center for the Arts & Culture, Bronx, NY 718-581-6539

CHAIRPERSON’S REPORT (For reappointment, promotion, or reappointment with tenure.)

STUDENT EVALUATION (For reappointment, promotion, or reappointment with tenure.)

- Spring 2011 – 2.43, 4.49, 4.55, 4.77
- Fall 2010 – 4.66, 5.00, 4.23

- Spring 2010 – 4.63, 4.41
- Fall 2009 – 4.63, 4.41
- Spring 2009 – 4.55, 4.62, 4.66
- Fall 2008 – 4.76, 4.86, 4.20, 4.69
- Fall 2007 – 4.76, 4.86, 4.20, 4.69
- Spring 2007 – 4.67, 4.67, 4.26, 4.50, 4.79
- Fall 2006 – 4.65, 4.52, 4.66, 4.24, 4.09
- Spring 2006 – 4.45, 4.07, 4.41, 4.41, 4.41
- Fall 2005 – 4.47, 4.42, 4.00, 4.00, 4.00
- Spring 2005 – 4.26, 4.42, 4.47, 4.51, 4.30
- Fall 2004 – 4.48, .41, 4.36, 4.32, 4.13
- Spring 2004 – 4.29, 4.29, 4.29
- Fall 2003 – 4.22, 4.22
- Spring 2003 – 4.22, 4.22, 4.22
- Fall 2002 – 4.21
- Spring 2002 – 4.16

RECORD AT COLLEGE

<u>DATES</u>	<u>RANK</u>	<u>SALARY RATE</u>
Spring 2007 to Present	Lecturer	
Fall 2004 to Fall 2006	Substitute Instructor	
Spring 2002 to Spring 2004	Adjunct Lecturer	

PERSONAL DATA

ADDRESS: 6001 Kennedy Blvd E, Apt. E6, West New York, NJ 07093

TELEPHONE NO.: 201-233-3037

MILITARY STATUS: N/A

SOCIAL SECURITY NO.: 581-37-4365

DATE OF BIRTH: 03/29/1971

CURRICULUM VITAE

HOSTOS COMMUNITY COLLEGE COVER SHEET

PART I

NAME OF CANDIDATE: ALBERTO J. BIRD Current Rank PROFESSOR

Being Recommended for _____

DATE OF: Receipt of Doctorate _____ 1st Appt. February 1989

Promotion to Current Rank 1999 to Tenure 1994

The materials in this document have been assembled under my direction and are complete to my knowledge as of the date: March 14, 2014

Department Chairperson: Rees Shad _____
(Name typed) (Signature)

PART II

I have reviewed the contents of this curriculum vitae, including all appended materials but not including the Chairperson's report and letters of reference and (**check one**)

(X) I find the materials in it to be complete and true.

() I find the materials in it to be complete and true, with the exception of the following:

Candidate's Signature

Date March 14, 2014

PART III (CONFIDENTIAL - For Administrative Use Only)

B. Previous Personnel Actions

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>	<u>For</u>
—	—	—	—	—
—	—	—	—	—
—	—	—	—	—
—	—	—	—	—

B. Current Personnel Actions

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>
—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—

Eugenio Maria de HOSTOS COMMUNITY COLLEGE
Of The City University of New York

CURRICULUM VITAE

NAME: ALBERTO J. BIRD **COLLEGE:** Hostos Community College

RECOMMENDATION FOR

APPOINTMENT _____ PROMOTION _ REAPPOINTMENT _____

REAPPOINTMENT WITH TENURE _____

OTHER:

(Designation as Vice President, Dean, etc.)

TITLE: PROFESSOR

DEPARTMENT: HUMANITIES/VPA

EFFECTIVE DATE: MARCH 14, 2014

SALARY RATE: _____

(Subject to financial ability)

HIGHER EDUCATION

A. DEGREES

<u>INSTITUTION</u>	<u>DATES</u>	<u>DEGREE & MAJOR</u>	<u>DATE</u>
	<u>ATTENDED</u>		<u>CONFERRED</u>
Indiana University	1976-78	M.A.	1980
Indiana University	1973-74	M.M., Piano Performance	1977
Indiana University	1969-73	B.M., Piano	1973
University of Puerto Rico	1967-69		
Conservatory of Music, P.R.	1965-69	Piano Certificate	1969

B. ADDITIONAL HIGHER EDUCATION AND/OR EDUCATION IN PROGRESS

<u>INSTITUTION</u>	<u>DATES ATTENDED</u>	<u>DEGREE & MAJOR</u>	<u>COURSES, ETC.</u>
Private Studies with Lawrence Maycher	1995-97		Coached Nineteenth Century French Organ Music
CUNY Graduate Center	1993		Workshops on Multimedia and the Macintosh
Columbia University	1988		Seminar on Keyboard and the New Musical Instruments' Technologies
Saint Thomas Church	1987-88		Advanced Organ Techniques
Saint Michael's Church, N.Y.	1985-88		Advanced Organ and Early Music performance practice.

EXPERIENCE**A. TEACHING**

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
Hostos Community College	1999-present	Professor	Humanities/VPA
Hostos Community College	1992-1999	Assoc. Prof.	Humanities/VPA
Hostos Community College	1989-1992	Asst. Prof.	Humanities/VPA
Hostos Community College	1987-88	Adj. Lect.	Humanities/VPA
Comm. Church of N.Y.	1987-89	Music Dir.	Adult Education

Indiana University	1976-77	Teaching Assistant	Music School
Indiana University	1972-74	Teaching Assistant	Music School
Conservatory of Music of Puerto Rico	1967-69	Instructor of Music	

B. OTHER Experience:

<u>INSTITUTION</u>	<u>DATES</u>	<u>TITLE</u>
Community Church of New York	1987-89	Director of Music: responsible for all aspects of production of concerts, workshop services and radio broadcasts. Conduct professional and volunteer choirs, play organ and piano. Present workshops and classes as community outreach.
St. Mark's Episcopal Church	1984-87	Director of Music: Choir Director and Organist. Producer of concerts.
Canarsie Reformed Church	1980-84	Director of Music: Choir Director and Organist.
Lincoln Center Institute	1979-80	Associate: responsible for the coordination of Lincoln Center's Student Program, including programming for over a hundred public, elementary, intermediate and high schools. Developed curriculum for a bilingual program in Aesthetic Education.
Lincoln Center for the Performing Arts, Inc.	1978-79	Arts Intern: Worked as Assistant Producer of the Mostly Mozart Festival. Involved in all aspects of production, from programming to marketing.

ACADEMIC AND PROFESSIONAL HONORS

- 1995, CD Recording, *Three is Company* named Best Wind Recording of the Year by *In Tune* Magazine.
- 1988, Guest Organist, Yale University, Unitarian Universalist Association's General Assembly.
- 1986, Conductor, New York premiere of Gian Carlo Menotti's Cantata, "Muero porque no muero."
- 1984, Musician of the Year Award, Instituto de Puerto Rico, New York.
- 1982-84, Study Scholarship, Instituto de Puerto Rico.
- 1977, Finalist, Maryland International Piano Competition.
- Soloist, Opening Concert of 1975 Season of Puerto Rico Symphony Orchestra, Brahms Piano Concerto #1.
- 1974, Fulbright Scholarship, Italy.
- Soloist, 1974 Puerto Rican premiere of Samuel Barber's Piano Concerto, Puerto Rico Symphony Orchestra.

PUBLICATIONS: CD RECORDING

- *Three Is Company*, Organ Soloist in John Freeman's Suite for Wind Orchestra with Organ and Percussion, published by Premier Records, 1995.

PERFORMANCES

- Concert, Symphony Space, New York, November 10, 2010
- Concert, Museum of the City of New York, May 15, 2010
- *Sublime Soul*, concert of Puerto Rican Danzas, Museum of the City of New York, June 28, 2009
- Concert, Museum of the City of New York, March 18, 2008
- Concert, Musica Viva of New York, All Souls Church, November 17, 2004
- Pianist, concert with Leo Grinhauz, cellist, Rafael LeBron, baritone, and Ilya Martinez, soprano, Christ and St. Stephen's Church, New York, July 9, 2002
- Pianist, Memorial Concert for Puli Toro, Christ and St. Stephens, New York, March 14, 2001
- Organist and Harpsichordist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1998
- Harpsichordist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1997
- Pianist, Concert *Sonidos de las Americas*, American Composers Orchestra, Nuyorican Poets Café, March 12, 1997
- Guest Organist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1996

- Guest Organist and Conductor, All Souls Unitarian Church, May 12, August 20, August 6, July 30, July 26, July 23, July 2, June 28, June 25, June 21, June 18, June 11, June 7, June 4, May 31, May 28, May 14, May 15, March 1, and January 11, 1995
- Organist and harpsichordist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1994
- Organ soloist, Bronx Arts Ensemble Summermusic '94, Fordham University and Van Cortlandt Park, August 28, 1994
- Guest Organist and Conductor, All Souls Unitarian Church, August 21, August 14, July 24, July 17, July 3, May 29, May 22, and May 15, 1994
- Pianist and Organist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1993
- Pianist, 15th Annual Discovery of P. R. Day Concert, Weill Recital Hall, Carnegie Hall, November 20, 1993
- Pianist, Concert *Borinquen Musical*, Lehman Center for the Performing Arts, November 19, 1993
- Guest Organist and Conductor, All Souls Unitarian Church, November 14, October 3, September 5, August 22, August 1, July 11, July 4, June 27, June 20, May 30, and May 9, 1993
- Organist and Harpsichordist, Fordham University Spring Concert, Bronx Arts Ensemble, April 18, 1993
- Concert, Weill Recital Hall, Carnegie Hall, November 28, 1992
- Guest Organist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1991
- Pianist, concert commemorating Puerto Rico Discovery Day, Weill Recital Hall, Carnegie Hall, November 15, 1991
- Pianist, Celebration of the 25th Anniversary of the Puerto Rico Traveling Theatre, City Hall, September 20, 1991
- Guest Organist and Choir Director, All Souls Unitarian Church, September 8, August 25, August 18, May 12, March 3, February 24, February 17, February 10, and February 3, 1991
- Guest Organist and Choir Director, All Souls Unitarian Church, December 30 and November 25, 1990
- Organ continuo, Musica Viva of New York concert, November 4, 1990
- Pianist, concert featuring Puerto Rican musicians as part of the celebrations of Hispanic Pride Week, Town Hall, September 22, 1990
- Guest Organist, All Souls Unitarian Church, August 5, July 29, July 22, July 15, July 8, July 1, May 27, and May 20, 1990
- Pianist, concert "A Celebration of Hispanic Heritage", Bronx Community College, April 30, 1990
- Organist, Musica Viva of New York concert, performed Bach-Vivaldi concerto in a minor, March 18, 1990
- Pianist, concert commemorating 20th Anniversary of Cardiovascular Association of Puerto Rico, Weill Recital Hall, Carnegie Hall, November 30, 1989
- Pianist, Harpsichordist, Organist, Musica Viva of New York concert, performed Chausson's "Chanson Perpetuelle", Roger-Ducasse's "Trois Motets" and De Lalande's "Confitebimur tib Deus", September 15, 1989

- Organist, Woolsey Hall, Yale University, Unitarian Universalist Association's General Assembly, June 5, 1989
- Conductor, Handel's "Messiah" with baroque orchestra, chorus and soloists, at the Community Church of New York, December 24, 1988
- Pianist, Concert commemorating Puerto Rico Discovery Day, Weill Recital Hall, Carnegie Hall, November 29, 1988
- Organist, Haydn's Theresienmesse, Musica Viva of New York concert, May 1, 1988
- Conductor, Handel's "Messiah" with baroque orchestra, chorus and soloists, at the Community Church of New York, December 24, 1987
- Bi-monthly live broadcasts of piano, organ and choral music over WQXR-FM radio from the Community Church of New York, February 1987 through mid-June 1989

PROFESSIONAL GROWTH

- NetsWork Project, Institute for Schools for the Future, 2001-2005
- CUNY Tech Conference: *Online and Writing Intensive: A Perfect Fit for CUNY Students*, John Jay College, 2004
- SALT Conference, February 19-21, 2003, Orlando, Florida
- Lesson Builder Project, Baruch College, July 16, 17, 23, 24, 2002
- NYU School of Medicine Technology Center, NetsWork Intensive, Summer, 2001

MEMBERSHIP IN PROFESSIONAL SOCIETIES (Last five years only.)

- Association of College Music Programs
- American Federation of Musicians

REFERENCES (List name, title, and affiliation only. Excerpts from letters may be attached as a separate document.)

Abbey Simon, Chair, Piano Department, The Juilliard School

Walter Klauss, Artistic Director, Musica Viva of New York

John W. Freeman, Composer, Editor, Opera News, Metropolitan Opera Guild

José Luis Moskvovich, Artistic Director, San Francisco Camerata

William Scribner, Artistic Director, Bronx Arts Ensemble

CHAIRPERSON'S REPORT (For reappointment, promotion, or reappointment with tenure.)

STUDENT EVALUATION (For reappointment, promotion, or reappointment with tenure.)

RECORD AT COLLEGE

<u>DATES</u>	<u>RANK</u>	<u>SALARY RATE</u>
<u>1999 to Present</u>	<u>Professor</u>	
<u>1992 to 1999</u>	<u>Associate Professor</u>	
<u>1989 to 1992</u>	<u>Assistant Professor</u>	
<u>1987 to 1988</u>	<u>Adjunct Lecturer</u>	

PERSONAL DATA

ADDRESS: 2575 Palisade Avenue, Apt. 10-D, Bronx, N.Y. 10463

TELEPHONE NO.: (718) 543-8128

CURRICULUM VITAE

HOSTOS COMMUNITY COLLEGE COVER SHEET

PART I. NAME OF CANDIDATE: IAN C. SCOTT **Current Rank:** ASST. PROF.

DATE OF: **Receipt of doctorate:** _____ **1st Appt.** FALL 2004

Prom. To Curr. Rank: _____ **to Tenure** _____

The materials in this document have been assembled under my direction and are complete to my knowledge as of the date: September 1, 2016

Department Chairperson: REES SHAD _____

Name – Typed

Signature

PART II. I have reviewed the contents of this curriculum vitae, including all appended materials but not including the Chairperson’s report and letters of reference and (Check One)

() I find the materials in it to be complete and true.

() I find the materials in it to be complete and true, with the exception of the

following: _____

_____.

Candidate’s Signature _____ Date _____

PART III. Confidential (For administrative use only)

A. Previous Personnel Actions

B. Current Personnel Actions

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>	<u>For</u>
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>
_____	_____	_____	_____
_____	_____	_____	_____

Eugenio Maria de HOSTOS COMMUNITY COLLEGE
of The City University of New York

CURRICULUM VITAE

NAME: IAN C. SCOTT

HOSTOS COMMUNITY COLLEGE

RECOMMENDATION FOR

APPOINTMENT _____

PROMOTION _____

REAPPOINTMENT

REAPPOINTMENT WITH TENURE yes OTHER _____

(Designation as Vice President, Dean, etc.)

TITLE: ASST. PROFESSOR

DEPARTMENT: HUMANITIES/V.P.A.

EFFECTIVE DATE: September 1st, 2008

SALARY RATE _____

(subject to financial ability)

HIGHER EDUCATION

A. DEGREES

<u>INSTITUTION</u>	<u>DATES</u> <u>ATTENDED</u>	<u>DEGREE & MAJOR</u>	<u>DATE</u> <u>CONFERRED</u>
<u>Dundee University</u>	<u>1986 – 1987</u>	<u>M.F.A.</u>	<u>(1987)</u>
<u>Dundee University</u>	<u>1985</u>	<u>B.A./Painting & Drawing</u>	<u>(1985)</u>
<u>Ravensbourne College of Art</u>	<u>1977</u>	<u>Diploma/T.V. & Film Production</u>	<u>(1977)</u>

B. ADDITIONAL HIGHER EDUCATION AND/OR EDUCATION IN PROGRESS

<u>INSTITUTION</u>	<u>DATES</u> <u>ATTENDED</u>	<u>DEGREE & MAJOR</u>	<u>COURSES, ETC.</u>
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EXPERIENCE

A. TEACHING

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
<i>Hostos Community College</i>	<u>Fall 2004 – Present</u>	<u>Asst. Prof.</u>	<u>Humanities/V.P.A. Unit</u>
<i>Hostos Community College</i>	<u>Fall 2003 – Spring 2004</u>	<u>Subs. Instructor</u>	<u>Humanities/V.P.A. Unit</u>
<i>Hostos Community College</i>	<u>2000 – 2003</u>	<u>Adj. Asst. Prof.</u>	<u>Humanities/V.P.A. Unit</u>
<u>Maryland Institute</u>	<u>1999</u>	<u>Lecturer</u>	<u>Art</u>
<i>Motherwell College</i>	<u>1995 – 1998</u>	<u>Art Lecturer</u>	<u>Art</u>
<u>Symondsburry Art School</u>	<u>1989 – 1991</u>	<u>Head of Foundation</u>	<u>Art</u>
<u>Sunderland Polytechnic</u>	<u>1987 – 1989</u>	<u>Lecturer</u>	<u>Art</u>
<u>Michael Flanders Centre</u>	<u>1980 – 1982</u>	<u>Art Instructor</u>	<u>Art</u>

B. OTHER

INSTITUTION

DATES

TITLE

ACADEMIC AND PROFESSIONAL HONORS

AWARDS

- . NOMINEE FOR MAYOR'S AWARD FOR OUTSTANDING CONTRIBUTION TO ARTS AND CULTURE IN NEW YORK CITY.
- LONDON SOCIETY AWARD FOR BEST WORK IN ROYAL SCOTTISH ACADEMY – 2003
- ELIZABETH GREENSHIELDS AWARD FOR FIGURATIVE ART \$10,000 Canadian – 1998
- ALISTAIR SALVASEN AWARD SCOTLAND HIGHEST ARTISTIC ACCOLADE \$ 14,000 – 1992
- JOHN DOWNES BURSARY LONDON \$1,000 – 1990
- ELIZABETH GREENSHIELDS AWARD (1ST) \$10,000 CANADIAN – 1987
- TRAVELLING SCHOLARSHIP SCOTTISH EDUCATION DEPT. \$1,000 – 1986
- TRAVELLING SCHOLARSHIP SCOTTISH EDUCATION DEPT. \$500 – 1985

PUBLICATIONS (Last five years only.)

- . "The Shape of the Being" publisher Victory Hall Press
- Monograph on George Mackay Brown.
- Jacket art for "White Blood" publisher Random House.
- Jacket Cover for "Rising Blood" publisher Random House
- 'The Great Book of Gaelic" Dublin Museum of Modern art

CREATIVE WORKS

EXHIBITIONS:

.... ARMORY PARK AVE MANHATTAN... New Paintings exhibited January 2016

- ... ROYAL SCOTTISH ACADEMY ..SUMMER 2015 (INVITED ARTIST)
- ... GROUP SHOW VICTORYHALL@SEAPORT LOWER MANHATTEN 2009 > ONWARDS
- ... LYTH ARTS CENTRE .SCOTTISH HOMECOMING YEAR CELEBRATION 2009
- SPECIAL GUEST ARTIST ROYAL SCOTTISH ACADEMY SUMMER EXHIBITION – 2007
- GLASGOW ART FAIR INVITED ARTIST WITH COMPASS GALLERY – 2007
- INVITED GUEST ARTIST HIGHLAND ANNUAL OPENED BY HIS ROYAL HIGHNESS .PRINCE CHARLES – 2006
- TRAVELLING EXHIBITION – “CONVERSATIONS WITH ARTIST JEFF KOON'S AND ARCHITECT FRANK GEHRY,” USA – 2003 till 2006
- ROYAL SCOTTISH ACADEMY – OPENING OF NEWLY RENOVATED PLAYFAIR BUILDING – November 2003
- ROYAL SCOTTISH ACADEMY – WINNER, BEST WORK IN EXHIBITION – Summer 2003
- ROGER SMITH GALLERY, NEW YORK CITY – April 2003
- GLASGOW MUSEUM OF MODERN ART, SCOTLAND – Summer 2002
- TRAVELLING EXHIBITION "GREAT BOOK OF GAELIC," SMITHSONIAN INSTITUTION – 2002
- KRAVETS /WEHBY GALLERY, NEW YORK CITY – December 2001
- MAJOR RETROSPECTIVE EXHIBITION – NORTHLANDS FESTIVAL, SCOTLAND – September 2001
- SILVERSTEIN GALLERY, NEW YORK CITY – April 2000
- COMPASS GALLERY, GLASGOW SCOTLAND – September 1999
- AGNEW'S, OLD BOND ST. LONDON – June 1998
- MERCURY GALLERY. CORK ST. LONDON – Summer 1997
- NATIONAL MUSEUM OF SCOTLAND – MAJOR EXHIBITION ON ROBERT BURNS – 1996
- TOURING SHOW EUROPE. PARIS, BARCELONA, COLOGNE – 1995

MEMBERSHIP IN PROFESSIONAL SOCIETIES (Last five years only.)

MUSEUM AND PRIVATE COLLECTIONS

- SCOTTISH NATIONAL PORTRAIT GALLERY PERMANENT COLLECTION – 2003
- NORMAN DUBROW COLLECTION NEW YORK – 2001
- KOYO INSTITUTE JAPAN – 1994
- ROYAL SCOTTISH ACADEMY PERMANENT COLLECTION – 1992
- ABERDEEN MUSEUM AND ART GALLERY PERMANENT COLLECTION – 1992
- DUNDEE MUSEUM AND ART GALLERY PERMANENT COLLECTION – 1986
- STROMNESS MUSEUM PERMANENT COLLECTION 2015

GALLERIES

- . MARION HARRIS GALLERY LEXINGTON AVE MANHATTAN
- AMERICAN FINE ARTS, JEFFERSONVILLE, NY
- COMPASS GALLERY GLASGOW SCOTLAND
- ROYAL SCOTTISH ACADEMY
- HENRY BOXER GALLERY LONDON
- KILMORACK GALLERY. BEAULY SCOTLAND
- VICTORYHALL@SEAPORT
- LYTH ARTS CENTRE

REFERENCES (List name, title, and affiliation only. Excerpts from letters may be attached as a separate document.)

1. Professor Alan Robb, Head of Fine Art
Duncan of Jordanstone Art Faculty
University of Dundee
13 Perth Road Scotland, UK

2. [Ian Mackenzie Smith](#)
President Royal Scottish Academy

[The Mound](#)

Edinburgh
Scotland

3

- Lord Robert Maclennan of Rogart
House of Lords
Westminster ..London W1

CHAIRPERSON'S REPORT (For reappointment, promotion, or reappointment with tenure.)

N/A

STUDENT EVALUATION (For reappointment, promotion, or reappointment with tenure.)

- FALL 2006 – 4.52, 4.36, 4.90, 4.52 4.51, 4.43
- SPRING 2006 – 4.24, 4.11, 4.54, 4.07
- FALL 2005 – 4.31, 4.39, 4.34, 4.47, 4.10
- SPRING 2005 – 4.21, 4.35, 4.74, 4.42, 4.25, 4.81
- FALL 2004 – 4.42, 4.20, 4.47, 3.68
- SPRING 2004 – 4.30, 4.29, 4.63, 4.24, 3.83, 4.50
- FALL 2003 – 4.29, 4.67, 5.00, 4.16, 4.69, 3.91
- SPRING 2003 – 4.14, 3.55
- FALL 2002 – 4.32, 4.54
- SPRING 2002 – 4.08, 4.09
- FALL 2001 – 4.34, 4.50
- SPRING 2001 – 3.52, 4.10
- FALL 2000 – 4.12, 4.81
- SPRING 2000 – 4.24, 4.05

RECORD AT COLLEGE

DATES

RANK

SALARY RATE

Fall 2004 to Present

Assistant Professor

Fall 2003 to Spring 2004

Substitute Instructor

Spring 2000 to Spring 2003

Adjunct Assistant Professor

\$60.79/hr.

PERSONAL DATA

ADDRESS: 96 79th Street Brooklyn NY 11209

TELEPHONE NO.: 1-718-833-6264

MILITARY STATUS: _____

SOCIAL SECURITY NO. : 094-88-3207

DATE OF BIRTH: November 29, 1957

Alisa Roost:

July 2016

HIGHER EDUCATION

Graduate Center (CUNY)	1995-2001	M.Ph. & Ph.D. Theatre	2001
University of Illinois (Urbana)	1994-1994	MA: Theatre	1995
University of California, (Santa Cruz)	1989-1992	BA: Theatre	1992

TEACHING

Hostos Community College	2015-	Associate Prof	Humanities
Hostos	2008-2015	Assistant	Humanities

		Prof	
John Jay College of Criminal Justice	2006-2008	Assistant Professor	SEEK Department and Speech and Theatre Department
John Jay College of Criminal Justice	2005-2006	Adjunct	SEEK Department and Speech and Theatre Dept.
LaGuardia Community College	2006	Adjunct	Humanities
Monmouth College	2002-2005	Assistant Professor	Communication and Theatre Arts
LaGuardia Community College	1999-2001	Writing Fellow	English/Writing Across the Curriculum
LaGuardia Community College	1996-1998	Graduate Teaching Fellow	Humanities

PUBLICATIONS

Peer Reviewed

“Losing It: The Construction and Stigmatization of Obesity on Reality Television in the United States.” *The Journal of Popular Culture* 49.1 (2016): 174-195

“Connecting to Veterans in Public Speaking Courses.” *Basic Communication Course Annual* 27 (2015): 141-177.

“Remove Your Mask”: Character Psychology in Introspective Musical Theatre—Sondheim’s *Follies*, LaChiusa’s *The Wild Party*, and Stew’s *Passing Strange*.” *Modern Drama*: 1-23.

“Sex and the Singing Gal (of a Certain Age).” *Journal of American Drama and Theatre*. 24.1 (2012): 59-81.

Forthcoming

“Sam Harris, George M. Cohan and Riving Berlin.” Chapter to be included in *The Palgrave Handbook to Musical Theater Producers*.

Non-Peer-Reviewed

“Supporting Veterans in the Classroom.” *Academe*. 100.3 (2014). Collaboration with Noah Roost. I was the primary author.

“The Lasting Legacy of Muriel Siebert.” *The Next Woman Business Magazine*. 12 September, 2013.

ACADEMIC AND PROFESSIONAL HONORS

Who’s Who in American Education, 2006-2007.

Global Partners Faculty Development Grant: Turkey—Economics, Polity and Religion, 2003
Who's Who in American Women, 2003, 2006-2007.
Arthur Schlesinger Jr. Fellowship for dissertation in history (2000).
Vera Roberts Fellowship for dissertation in theatre (2000).

CURRICULUM VITAE

HOSTOS COMMUNITY COLLEGE COVER SHEET

PART I

NAME OF CANDIDATE Natasha Lorca Yannacañedo Current Rank Assistant Professor

Being Recommended for 3rd REAPPOINTMENT

DATE OF: Receipt of Doctorate _____ 1st Appt. 8/27/2014

Promotion to Current Rank _____ to Tenure _____

The materials in this document have been assembled under my direction and are complete to my knowledge as of the date: _____.

Department Alisa Roost _____
Chairperson:
(Name typed) (signature)

PART II

Eugenio Maria de **HOSTOS COMMUNITY COLLEGE**
of The City University of New York

CURRICULUM VITAE

NAME Natasha Lorca Yannacañedo COLLEGE Hostos Community College

RECOMMENDATION FOR

APPOINTMENT _____ PROMOTION _____ REAPPOINTMENT 3rd

REAPPOINTMENT WITH TENURE _____ OTHER _____
(Designation as Vice President, Dean, etc.)

TITLE Assistant Professor DEPARTMENT Humanities

EFFECTIVE DATE _____
(To be filled in by OAA. Subject to financial ability)

HIGHER EDUCATION

DEGREES

<u>INSTITUTION</u>	<u>DATES</u> <u>ATTENDED</u>	<u>DEGREE & MAJOR</u>	<u>DATE</u> <u>CONFERRED</u>
American Conservatory Theater	1997-2000	Master of Fine Arts, Acting	2000
University of California, Santa Cruz	1992-1996	Bachelor of Arts, Theater Arts	1996
American Conservatory Theater	1995	Summer Training Congress Certificate	1995

EXPERIENCE

TEACHING

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
Eugenio María de Hostos Community College	8/2014- current	Assistant Professor	Humanities
St. Francis College	9/2004- 5/2014	Adjunct Professor	Communication Arts
LIM College	1/2008- 8/2014	Adjunct Professor	Arts & Sciences
N.Y. Acting Company	8/2000- 8/2014	Public Speaking & Acting Coach (Group & Privates)	Self-owned company

ACADEMIC AND PROFESSIONAL HONORS

Actress in *Jam*, Winner of Best Play at L.I.C. One Act Play Festival, September 2015

My mentee for the National Endowment for the Arts and The Poetry Foundation's *Poetry Out Loud*, Beatrice Dimaculangan, won New Jersey State Champion (out of 38,000 students), 2015

Annual adjudicator for the National Endowment for the Arts and the Poetry Foundation's *Poetry Out Loud*, 2006 – current

Awarded funds by Communications Department for *Vanya and Sonia and Masha and Spike* at St. Francis College, 2014

Awarded full production costs by Provost Houlihan for *Love Song* at St. Francis College, 2013

Awarded full production costs by Communications Department for *The Little Dog Laughed* at St. Francis College, 2013

Awarded full production costs by Communications Department for *Freedom Summer* at St. Francis College, 2012

CONFERENCE PAPERS, PRESENTATIONS OR EXHIBITS

Natasha Lorca Yannacañedo, "Initiatives to Promote Student Success: Capstone Seminar and Student Research with Faculty," Sixth Annual CTL Professional Development Day, May 31, 2016.

Natasha Lorca Yannacañedo, "Fostering Community and Discussion-Based Learning in the Classroom," CUE Conference, May 13, 2016.

Natasha Lorca Yannacañedo, “Fostering Community and Discussion-Based Learning in the Classroom,” Tri-State Best Practices Conference, March 5, 2016.

Actress

THEATER

Title	Role	Producer	Director
The Devilman (2016)	Lola	Adam Seidel	Valentina Fratti
Othello (2015)	Emilia	Harlem Shakespeare Festival	Trazana Beverley
Overtones (2015)	Harriet	On Her Shoulders	Melissa Attebery
Jam (2015)	Sandra	LIC One-Act Play Festival	Miller Hall
Last Jew of Boyle Heights (2015)	Maria	The Actor’s Temple	Mary Hodges
Julius Caesar (2015)	Tintinius, Lucilius, & Artemidorus	Harlem Shakespeare Festival	Petronia Paley
How the Vote Was Won (2015)	Winifred, Lizzie	On Her Shoulders	Melissa Attebery
Lady Geraldine’s Speech (2015)	Crowninshield	On Her Shoulders	Melissa Attebery
Double Falsehood (2014)	Violante	Judith Shakespeare Company	Joanne Zipay
A Noble Failure (2014)	Barbara	Luna Stage	Cheryl Katz
Much Ado About Nothing (2014)	Friar, Borachio, Balthasar	Judith Shakespeare Company	Joanne Zipay
28 Years Later (2013)	Julia	Truant Arts	Omar Perez
Make Your Bed in Hell (2013)	Lourdes	Caps Lock Theater	Melissa Attebery
Undress Me (2013)	Hannah	Block and Tackle Productions	Gail Winar
Blood for Blood (2013)	Ladailia, Priestess	Aquapio	Michael Kelly

Antony & Cleopatra (2013)	Charmian	Harlem Shakespeare Festival	Petronia Paley
Hielo (2012)	Lucia	Playwrights Theatre	John Pietrowski
Cymbeline (2012)	Posthumus	Judith Shakespeare Company	Joanne Zipay
Massinissa (2012)	Imile	Take Wing and Soar Prod.	Lorey Hayes
Baby Killer (2012)	Eveline	Playwrights Theatre	John Pietrowski

WEBSERIES

Title		Role	Director
Without a Hitch (2016)		Sabrina	Emilyn Kowaleski
Robbie's Guide to Picking Up Chicks (2014)		Karen	Sathya Vijayendran

FILM

Title	Role	Director
City Park Ranger (2012)	Samantha (Lead)	Andres Valencia

Director

Title

Playwright

Producer

<i>Drawn and Quartered (2016)</i>	<i>Maggie Bofill</i>	<i>Hostos Repertory Company</i>
<i>Excerpt Drawn and Quartered (2016)</i>	<i>Maggie Bofill</i>	<i>Ecuador Benefit (Hostos Mainstage)</i>
<i>The Capstone Thespians (2016)</i>	<i>Various</i>	<i>Natasha Lorca</i>
<i>Yannacañedo</i>		
<i>WTF (2016)</i>	<i>Various</i>	<i>Natasha Lorca</i>
<i>Yannacañedo</i>		
<i>Theater & Spice & Everything Not So Nice (2015)</i>	<i>Various</i>	<i>Natasha Lorca</i>
<i>Yannacañedo</i>		
<i>Drama! (2015)</i>	<i>Various</i>	<i>Natasha Lorca</i>
<i>Yannacañedo</i>		
<i>Brown Skinned Angel (2015)</i>	<i>Jestine Marshall</i>	<i>Hostos Feminist Club</i>
<i>Feminism Explored and Defined (2015)</i>	<i>Natasha Lorca Yannacañedo</i>	<i>Hostos Feminist Club</i>
<i>I am an Emotional Creature (2015)</i>	<i>Eve Ensler</i>	<i>Hostos Repertory Company</i>
<i>Vanya & Sonia & Masha & Spike (2014)</i>	<i>Christopher Durang</i>	<i>The N.Y. Acting Company</i>
<i>Love Song (2013)</i>	<i>John Kolvenbach</i>	<i>The N.Y. Acting Company</i>
<i>The Little Dog Laughed (2013)</i>	<i>Douglas Carter Beane</i>	<i>St. Francis College</i>
<i>Freedom Summer (2012)</i>	<i>William Tucker</i>	<i>The N.Y. Acting Company</i>
<i>Check, Please (2011)</i>	<i>Jonathan Rand</i>	<i>St. Francis College</i>
<i>Angels in America: Part 1 (2010)</i>	<i>Tony Kushner</i>	<i>St. Francis College</i>
<i>Tartuffe (2010)</i>	<i>Molière</i>	<i>The N.Y. Acting Company</i>
Several Showcases in NYC (2001-current)	Various Playwrights	The N.Y. Acting Company

Casting Director

Title	Director	Production Company
A is for Aye-Aye: An Abecedarian Adventure (2016)	Dr. Augusta Palmer	Cultural Animal, LLC
City Park Ranger (2012)	Andres Valencia	Engine 256 Filmworks
Fishbowl (2012)	Jake Alan King	King Cinema

GRANTS

Awarded Title V Conference Grant, Hostos Community College, Office of the Provost and Vice President for Academic Affairs, May, 2016.

Awarded Cycle 46 PSC-CUNY Research Award for the development of my one-woman show with the working title *Feminist is Not a Dirty Word*.

SERVICE TO THE INSTITUTION

Senator at College-Wide Senate, October 2015-current

Taught Public Speaking Workshop at Title V Research Seminar, June 8, 2016

Mistress of Ceremonies, Honors Convocation Ceremony, May 25, 2016

Advisor, Feminist Club for Women and Men, September 2015-current

Annual Acting Coach for Hostos students for Kennedy Center's Irene Ryan Acting Scholarship Competition, December 2015-current

Coached and edited speech for valedictorian speaker for Graduation Ceremony, May 2016

Coached and edited speeches for four student speakers for Honors Convocation Ceremony, April-May 2016

Adjudicator for 8th Annual CUNY Film Festival at the Macaulay Honors College, 2016

Honors Convocation Ceremony Subcommittee, September 2015-current

Curriculum Assessment Committee Member, September 2014 – May 2015

Produced *Figures in Flight* screening with a Q & A on April 15, 2015 in the Black Box Theater.

PROFESSIONAL DEVELOPMENT AND REPUTATION

Coached two students for their auditions and they were accepted into Circle in the Square Theatre School's 2016 Summer Workshop on Broadway, 2016

Coached and mentored a student that was accepted into Brooklyn College's highly competitive B.F.A. Acting program, 2016. (Only 12 students are accepted.)

Selected to serve on 19th Annual Screen Actors Guild Awards Theatrical Motion Picture Nominating Committee, 2013

Created entire curriculum for LIM College's First Year Experience course, 2013

Academic Advisor for first year students at LIM College, 2013

MEMBERSHIP IN PROFESSIONAL SOCIETIES (Last five years only.)

SAG-AFTRA

Actors' Equity Association

The Association for Theatre in Higher Education

NoPassport

Judith Shakespeare Company

Take Wing and Soar Productions, Inc.

Theatre Communications Group

CHAIRPERSON'S REPORT (For reappointment, promotion, or reappointment with tenure.)

STUDENT EVALUATION (For reappointment, promotion, or reappointment with tenure.)

REFERENCES (List name, title, and affiliation only. Excerpts from letters may be attached as a separate document.)

Lynne Jackson, Ph.D., Chair, Communication Arts, St. Francis College

Richard LaManna, Ph.D., Academic Assessment Manager, Bronx Community College

Denice Yanni, Ph.D., Chair, Arts & Sciences, LIM College

Joanne Zipay, Artistic Director, Judith Shakespeare Company

RECORD AT COLLEGE

<u>DATES</u>	<u>RANK</u>	<u>SALARY RATE</u>

PERSONAL DATA

ADDRESS 615 W 143 #65, New York, New York 10031

TELEPHONE NO. 646-391-6136

MILITARY STATUS None

Date of Submission to BHE: _____

Thomas Beachdel

Assistant Professor of Art and Architectural History and Theory
Humanities and Visual and Performing Arts Department

Hostos Community College, CUNY
500 Grand Concourse
Bronx, NY 10451
718 319-7925
tbeachdel@hostos.cuny.edu

309 East 8th Street, C-1
New York, NY 10009
917 371-5738
thomas.beachdel@gmail.com

RESEARCH INTERESTS

European art, visual culture in all media, and architecture of the long eighteenth and nineteenth centuries; history and historiography of the Enlightenment; ideologies of nature and landscape; intersection of aesthetics and natural history/philosophy/science; aesthetic and critical theory; architectural theory; history of imperialism and global exchanges; the Atlantic World; hybridity; space and the built environment

EDUCATION

PhD 2013	The Graduate Center at City University of New York, History of Art Dissertation Title: "Landscape Aesthetics and the Sublime in France, 1748-1830"
MPhil 2009	The Graduate Center at City University of New York, History of Art
MA 2004	New York University, Institute of Fine Arts, History of Art
BA 1994	University of Oregon, History

ACADEMIC EMPLOYMENT

2014–	Assistant Professor, Acting Humanities Unit Coordinator, Humanities Department, Visual and Performing Arts Hostos Community College, CUNY, Bronx, New York
2013-2014	Visiting Assistant Professor, Department of History of Art and Design Pratt Institute, Brooklyn, New York
Spring 2013	Visiting Assistant Professor, Spitzer School of Architecture The City College of New York, New York City

Fall 2012 Adjunct Instructor, School of Art and Design History and Theory
Parsons The New School for Design, New York City

2011-2012 Visiting Instructor, Department of History of Art and Design
Pratt Institute, Brooklyn, New York

2008-2010 CUNY Writing Fellow/Adjunct Faculty, Department of Political Science
Hunter College, CUNY, New York City

2005-2008 Chancellor's Fellow/Adjunct Faculty, Department of Art History
Hunter College, CUNY, New York City

RESEARCH

Publications:

“Images of Volcanic Eruption and Political Power in France in the 1770s and 1780s,”
2012 Selected Papers of the Consortium on the Revolutionary Era, 1750-1850

“The Ideological Shift in Late Eighteenth-Century French Sublime Landscape Painting,” *2009
Selected Papers of the Consortium on the Revolutionary Era, 1750-1850*

“Chronology,” in *Vito Hannibal Acconci Studio*, Musée des beaux-arts de Nantes, Museu d'Art
Contemporani de Barcelona, 2004, 432-510

Current Projects:

Book:

Apotheosis of Power: The Sublime in France from Louis XIV to the July Monarchy

Articles:

“Performance of Natural and Political Power in the Long Eighteenth Century: Volcanic
Eruption, *Feux d'artifice*, and the Sublime”

“A Visionary Shift in Viewpoint: William Hogarth's *Bathos*, the Burkean Sublime, and the
End of Beauty”

“Gravity in Ruins: Charles-Louis Clérisseau's Ruin Room and Sir Isaac Newton's Universal Law
of Gravitation”

“Late Eighteenth-Century Eruptions of Vesuvius: From Natural Disaster to Sublime
Science”

“A Love Sublime: Shipwreck and Sensibilité in 1789”

“Dust and Duchamp’s *Large Glass*”

CONFERENCE PAPERS AND PANELS

- 2017 “Gravity in Ruins: Charles-Louis Clérisseau's Ruin Room and Sir Isaac Newton's Universal Law of Gravitation,” Session: Artifice and Anti-Naturalism in Renaissance Architecture, The Renaissance Society of America Conference, Chicago, Ill., 30 March-1 April.
- 2016 Panel Co-Chair, “Anthropocene and Landscape” session, College Art Association Annual Conference, Washington, D.C., 3-6 February
- 2015 “Performance of Transcendent Power: *Feux d’artifice*, the Thunderbolt, and the Classical French Sublime of Longinus and Boileau.” Session: “Fireworks in European Renaissance Capitals and Courts,” The Renaissance Society of America Conference, Berlin, Germany, 26-28 March
- “William Hogarth’s *Bathos* and The End of Beauty.” Session: “Unfolding the Enlightenment,” College Art Association Annual Conference, New York City, 11-14 February
- 2014 “Dust and the Rise of Ruin: Vilhelm Hammershøi, Vik Muniz, and Peter Buggenhout.” Session: “Dust to Dust,” Southeastern College Art Conference, Sarasota, Florida, 8-11 October
- Panel Moderator and Round Table Panelist: “Generic Irruptions,” Scientific (R)evolutions Interdisciplinary Conference, Rutgers British Studies Center, Rutgers University, New Brunswick, New Jersey, 2 February
- 2013 “Late Eighteenth-Century Eruptions of Vesuvius: From Natural Disaster to Sublime Science.” Session: “Disaster and Creativity,” College Art Association Annual Conference, New York City, 13-16 February
- 2012 “Images of Volcanic Eruption and Political Power in France in the 1770s and 1780s.” Session: “New Approaches to Power: From Volcanoes to Vauban,” Consortium on the Revolutionary Era 1750-1850 Conference, Baton Rouge, Louisiana, 23-25 February
- 2010 “Awestruck: Claude-Joseph Vernet and the French Sublime.” Session: “Representing the Psyche in Eighteenth-Century Art,” College Art Association Annual Conference, Chicago, Illinois, 10-13 February

“Developing Effective Writing Workshops,” 2010 CUNY Writing Across the Curriculum/Writing in the Discipline Conference, New York City, 26 August

2009 “Rockefeller Center and the Space of the Contemporary Agora.” Session: “Popular Art, Architecture and Design: To Market, To Market” and Panel Chair: “Popular Art, Architecture and Design: Politically Decorative,” Popular Culture Association and American Culture Association, New Orleans, Louisiana, 8-11 April

“The Ideological Shift in Late Eighteenth-Century French Sublime Landscape Painting.” Session: “From Sublimity to Sentimentality: Representing Emotion in the Age of Reason,” Consortium on the Revolutionary Era 1750-1850 Conference, Savannah, Georgia, 19-21 February

2008 “The World in Miniature: Practices of Spectacle and Display in the Casino Hotel Architecture of the Las Vegas Strip.” Session: “Built Environment and Architectural Culture: (Re)presentations,” Mid-Atlantic Popular and American Culture Association Conference, Niagara Falls, Ontario, Canada, 30 October-1 November

2005 “The Musée Charles X: Program, Vision and Memory,” Dahesh Museum of Art, Second Annual Graduate Student Symposium, New York City, 3 March

COURSES TAUGHT

Hostos Community College, Bronx, New York

Undergraduate:

Hum 100, Introduction to Humanities (FA 2014; SP 2015; FA 2015; SP 2016)

VPA 111, Arts and Civilization I (SP 2015; SP 2016)

VPA 112, Arts and Civilization II, (FA 2015)

VPA 114, Modern Art and the City (SP 2015; FA 2015; SP 2016) (online)

Pratt Institute, Brooklyn, New York

Graduate Seminars:

HA 551, Ruins to Urban Regeneration: The Landscape of Ideas and the Architecture of Landscape (SP 2014)

HA 561, Landscape + Ecology—From Abattoir to High Line: The Ecology of Urban Transformation (SP 2014)

Undergraduate:

HA 115, Survey of Art I (FA 2012; FA 2014)

HA 116, Themes in Art and Culture (Survey of Art II; Learning Communities) (SP 2014)
HA 215, Nineteenth-Century Art (FA 2011; FA 2012; SP 2012; FA 2013; FA 2014)
HA 216, Twentieth-Century Art (S 2014)
HA 405, Senior Thesis (SP 2014)

Spitzer School of Architecture, The City College of New York, New York City

Graduate Seminars:

Arch 640, A Crossroad of Cultures: Spanish Architecture, 1492-1820 (SP 2013)
Arch 622, History of World Architecture 2: History, Theory, and Methods (SP 2013)

Undergraduate:

AES 242, History of World Architecture 2 (1500-1800) (SP 2013)

Parsons, The New School for Design, New York City

Undergraduate:

PWAD I (Perspectives in World Art and Design) (FA 2012)

Hunter College, New York City

Undergraduate:

Art H 249, Twentieth-Century Art I (FA 2005; SP 2006)
Art H 255, Twentieth-Century World Architecture (SP 2006; SP 2008)
Art H 254, Renaissance to Neoclassical Architecture
(FA 2005; FA 2006; SP 2007; FA 2007)

COURSES IN DEVELOPMENT

Hum 100 (Writing Intensive; co-developing for Humanities Department)
Science and Society (co-developing for Humanities Department)
Aesthetics and the Other, or Orientalism Reconsidered: From *Chinoiserie* to the
South Pacific and Beyond, 1714-1906
Landscape of Anthropocene
Dust to...Dust
The Sublime and the End of Beauty—From Voltaire's *Vesuvius* to Duchamp's
Fountain—1757-1917
Technological Sublime: The Landscape of Visual Culture and Industry
from the Railroad to the Information Superhighway, 1830-1994
A Sublime Collusion: Aesthetics and Science from the Enlightenment to the
Theory of Relativity, 1748-1916
The Persistence and Legacy of Classicism: From the Quarrel of Ancients and
Moderns to Post-Modernism, 1690-1980
A Short History of Photography: From Daguerre to a Democracy of Images
Introduction to Critical Theory

FELLOWSHIPS/GRANTS

2016-2017	PSC-City University of New York Research Award
Spring 2016	William Stewart Travel Award, CUNY Academy
Spring 2016	Title V Grant, U.S. Department of Education
2014-2015	PSC-City University of New York Research Award
2011	Doctoral Student Research Grant, The Graduate Center at City University of New York
2008-2010	Writing Fellow, Hunter College, City University of New York
2009	Sue Rosenberg Zalk Travel Award, The Graduate Center at City University of New York
2004-2009	Chancellor's Fellowship, The Graduate Center at City University of New York

PROFESSIONAL SERVICE

Spring 2016	Scholarship Committee Chair, Ernesto Malave Scholarship, Hostos, CUNY
Fall 2015	Scholarship Committee Chair, Barnes and Noble Scholarship, Hostos, CUNY
Spring 2015-	Acting Humanities Unit Coordinator, Humanities Department, Hostos, CUNY
Spring 2015-	Senate Grants Committee Member, Hostos, CUNY
2013-2014	Subcommittee Member, Integrated Foundation Year, Horizontal Integration, Pratt Institute, Brooklyn, New York
2010-2012	Steering Committee Member, Berger Forum, New York Public Library, New York City
2009-2010	Coordinator, 40th Anniversary Graduate Center Art History Department Alumni Symposium, The Graduate Center at City University of New York
2008-2010	Graduate Council Student Representative, Art History Department, The Graduate Center at City University of New York (alt. 2006-2007)

MUSEUM AND GALLERY TALKS

2014

“Beyond Zero: Institutional Critique and the History of Postwar Formalism.” Talk on behalf of the 92nd St. Y on the Zero: Countdown to Tomorrow, 1950s-60s exhibition at the Solomon R. Guggenheim Museum, New York City, 7 November

“From Cellar to Garret, from Bruce Nauman to Louise Bourgeois: Gaston Bachelard’s *Poetics of Space* at Dia: Beacon.” Talk on behalf of the 92nd St. Y at Dia: Beacon, Beacon, New York, 20 June

“Self and the World: The Pavilions of Dan Graham.” Talk on behalf of the 92nd St. Y at the Metropolitan Museum of Art, New York City, 3 May

“Rudolph Stingel: Concept and Sublime Landscape.” Talk on behalf of the 92nd St. Y at Gagolian Gallery, New York City, 11 April

“Technology of Futurism.” Talk on behalf of the 92nd St. Y on the Italian Futurism, 1909–1944: Reconstructing the Universe exhibition at the Solomon R. Guggenheim Museum, New York City, 7 March

2013

Gabriele Orzoco and the Teleology of Circles.” Talk on behalf of the 92nd St. Y at Marian Goodman Gallery, New York City, 13 December

“Yayoi Kusama: Infinite Performance.” Talk (private) at David Zwirner Gallery, New York City, 11 December

“Ad Reinhard’s Black Paintings and the History of Abstraction in America.” Talk (private) at David Zwirner Gallery, New York City, 4 December

“Post-Punk New York City.” Talk on behalf of the 92nd St. Y on the Christopher Wool exhibition at the Solomon R. Guggenheim Museum, New York City, 25 October

“From the Ashes of the Winter of Discontent: Corporate Culture and the Museum.” Talk on behalf of the 92nd St. Y on the PUNK: Chaos to Couture exhibition at the Metropolitan Museum of Art, New York City, 15 June

“The Landscape is Roni Horn.” Talk on behalf of the 92nd St. Y at Hauser and Wirth, New York City, 3 May

“Richard Serra: Beyond Renaissance and Baroque Space.” Talk on behalf of the 92nd St. Y at Gagolian Gallery, New York City, 31 January

- 2011 “Symbolism, Primitivism, and the Abject: Alexander McQueen.” Talk on behalf of the 92nd St. Y on the Alexander McQueen: Savage Beauty exhibition at the Metropolitan Museum of Art, New York City, 25 June
- 2009 “Architecture and the Space of Self Awareness.” Talk on behalf of the 92nd St. Y on the Dan Graham: Beyond exhibition at the Whitney Museum of American Art, New York City, 24 September

PROFESSIONAL EXPERIENCE

- 2008– Lecturer, 92nd Street Y, New York City
- 2013 Lecturer, Sotheby’s Institute of Art, New York City
- 2012 Technology Fellow/Non-Teaching Adjunct, Library and Department of Modern Languages, Baruch College, New York City
- 2011 Consultant/Non-Teaching Adjunct, Writing Program/Political Science Department, Hunter College, New York City
- 2010-2011 Consultant/Non-Teaching Adjunct, Writing Program/English Department, Hunter College, New York City
- 2004-2007 Lecturer, Dahesh Museum of Art, New York City
- 2004 Writer, Acconci Studio, Brooklyn, New York
- 2000-2004 Editor, *aRUDE*, New York International Magazine, New York City

PROFESSIONAL AFFILIATIONS

College Art Association
 Society of Architectural Historians
 Association of Historians of Nineteenth-Century Art
 American Association of Eighteenth-Century Studies
 Renaissance Society of America
 Consortium on the Revolutionary Era, 1750-1850

LANGUAGES English (native), French, Spanish, Italian (reading), German (reading)

CURRICULUM VITAE

HOSTOS COMMUNITY COLLEGE COVER SHEET

PART I

NAME OF CANDIDATE THELMA ITHIER-STERLING Current Rank LECTURER

Being Recommended for 4th RE-APPOINTMENT

DATE OF: Receipt of Doctorate 1st Appt. Promotion to Current Rank to Tenure

The materials in this document have been assembled under my direction and are complete to my knowledge as of the date: June 29th, 2016.

Department Chairperson: Name typed) (signature)

PART II

I have reviewed the contents of this curriculum vitae, including all appended materials but not including the Chairperson's report and letters of reference and (check one)

(X) I find the materials in it to be complete and true.

() I find the materials in it to be complete and true, with the exception of the following:

Candidate's
Signature

Date

PART III (CONFIDENTIAL For Administrative Use Only)

A. Previous Personnel Actions

B. Current Personnel Actions

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>	<u>For</u>
—	— —	—	—	—
—	— —	—	—	—
—	— —	—	—	—
—	— —	—	—	—

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>
—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—

CURRICULUM VITAE

NAME THELMA ITHIER-STERLING COLLEGE HOSTOS COMMUNITY

RECOMMENDATION FOR

APPOINTMENT _____ PROMOTION _____ REAPPOINTMENT FOURTH (4th)

REAPPOINTMENT WITH TENURE _____ OTHER _____
(Designation as Vice President, Dean, etc.)

TITLE LECTURER DEPARTMENT HUMANITIES/VPA UNIT

EFFECTIVE DATE September 21, 2012 SALARY RATE _____
(To be filled in by OAA. Subject to financial ability)

HIGHER EDUCATION

A. DEGREES

<u>INSTITUTION</u>	<u>DATES</u> <u>ATTENDED</u>	<u>DEGREE & MAJOR</u>	<u>DATE</u> <u>CONFERRED</u>
Manhattan School of Music	1993	M.M.	1993
Manhattan School of Music	1976-1980	B.M.	1981

B. ADDITIONAL HIGHER EDUCATION AND/OR EDUCATION IN PROGRESS

<u>INSTITUTION</u>	<u>DATES ATTENDED</u>	<u>DEGREE & MAJOR</u>	<u>DATE CONFERRED</u>
Westminster Choir College of Rider University 2012 Summer Session "Beginning Conducting" Seminar & Workshop	June 2012		
Westminster Choir College Continuing Education Saturday Seminars "It's All About the Mind, Body, and Voice" Workshop	April 14, 2012		
Westminster Choir College Continuing Education Saturday Seminars "Alexander Technique Workshop"	March 31, 2012		
6 th Barcelona Festival of Song Workshops & Master Classes "Latin American" "Catalan" Brazilian" repertoire	July 2010		
5 th Barcelona Festival of Song Workshops & Master Classes "Latin American" "Catalan" "Brazilian" repertoire	July 2009		
Westminster Choir College of Rider University "Masters Teachers & Singers" "Historical Perspectives in Vocal Pedagogy" Art Song: Wolf, Strauss, Mahler Westminster Choir College	2005 & 2007	Summer Session	
New York State Teachers of Singing at Teachers College "Singers Repertoire from a Developmental Perspective"	June 22, 2007		
National Association of Teachers of Singing Seminar on Vocology at Westminster Choir College	June 2005		

EXPERIENCE:**A. TEACHING**

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
Hostos Community College	Fall 2009 – Present	Lecturer	Humanities / V.P.A. Unit
College of New Rochelle	Summer 2008 & 2009 Spring 2011	Adjunct Faculty	
Kean University	Fall 2004 – Spring 2009	Adjunct faculty	Music Department
Passaic County Community College	Summer 2004		Hums. / Music
N.Y.C. Technical College	Spring 2002	Adjunct Lecturer	Humanities - Latin American Puerto Rican Studies
William Paterson University	Fall 2002	Adjunct Faculty	
Rutgers University, Newark	Summer 2001	Adjunct Faculty	Department of Culture
Hostos Community College	1998 – 2001	Adjunct Lecturer	Humanities / V.P.A. Unit
Mercy College, Dobbs Ferry	Fall 1998		Department of Culture & Civic Studies
Hostos Community College	Spring 1996	Adjunct Lecturer	Humanities / L.A.C.S. Unit
Essex County College	1995 – 2007	Adjunct Professor	Humanities Dept. – Music & Performing Arts Unit
Boricua College, Manhattan	Spring 1995	Faculty	

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B. OTHER

<u>INSTITUTION</u>	<u>DATES</u>	<u>TITLE</u>

ACADEMIC AND PROFESSIONAL HONORS:

- 2005 – Professional Achievements in Arts & Culture Award, Boricua College
- 1989 – Quintero Prize for the Arts, Asociación de Cronistas del Espectáculo de N.Y.
- 1986 – Operatic Singer of the Year Award, Puerto Rican Institute
- 1983 – Palmas de Oro Award, Noticias de Arte Magazine

PUBLICATIONS (Performances & Lecture Performances)

-Work in progress - Participant Oral History Project Centro de Estudios Puertorriqueños - Hunter College/ CUNY

- Work in progress: Recording of art songs of late Puerto Rican pianist/composer Narciso Figueroa

- Singing Puerto Rican National Anthem At Boricua College Commencement Exercises - May 20, 2016

- Singing world premiere of William Ortíz' *La Décima musa* at Centro de Estudios Puertorriqueños' Symposium "Música in the United States: Puerto Rican Roots - Jazz - Classical Music" with SUNY Albany Professor Max Lifchitz - Hunter College/CUNY - NYC - May 14, 2016

- Performing at *Barber Reconsidered: Celebrating Samuel Barber's 105th Anniversary*, a lecture recital with pianist Maxim Anikushin, at Lincoln Center's Bruno Walter Auditorium - September 26, 2015

- Singing Puerto Rican National Anthem – Boricua College Commencement Exercises –

New, York, NY – June 12, 2015

- Boricua College Chorus Spring Concert – Church of the Incarnation – NYC – May 31st, 2015.
- Boricua College Chorus Christmas Concert – Fort George Presbyterian Church, NYC – December 14, 2014.
- Boricua College Chorus Concert - Boricua College – Bronx, NY – December 5th, 2014
- Recital - Church of Sacred Heart of Mary – West New York, NJ - November 16, 2014
- Shared recital at Palisades Presbyterian Church – Union City, NJ – October 25, 2014.
- Singing at “Festival of Rafael Hernández” concert – New York Public Library at Kingsbridge – Bronx, NY – October 19, 2014.
- Mistress of Ceremony for” Bomplenario 2014” (festival of Afro Puerto Rican Music) – Hostos Community College – October 11, 2014.
- Singing in the opening ceremony of the Feria del Libro Hispano/Latina de New York 2014 - October 10, 2014 – Queens, New York
- Education Gala Puerto Rican National Parade singing Puerto Rican National Anthem – May 21, 2014.
- Spring Concert Boricua College Chorus, guest soloist – Holy Rood Episcopal Church – May 18, 2014.
- Panelist in *The Legacy of Rafael Hernández in New York* – Hunter College Center for Puerto Rican Studies – Hunter College, NY – November 12, 2013
- Singing at Cultural Awards Ceremony of the Instituto de Puerto Rico, NY, NY – September 29, 2013
- Performing Cuban songs at *Toma del Moncada 50th Anniversary* event – NY, NY – July 27, 2013
- Singing Puerto Rican songs at *Homenaje a Juan Mari Bras* sponsored by Friends for Puerto Rico Initiative – NYC, NY – June 15, 2013
- Singing Puerto Rican National Anthem at Boricua College’s 37th Commencement Exercises – June 7, 2013
- Solo and ensemble singing – Boricua College Chorus’ Spring Concert – Ft. George Presbyterian Church - Saturday, May 18, 2013 – NYC.
- Singing Puerto Rican National Anthem at Puerto Rican National Parade’s Education Gala - May 16, 2013
- Administración de Mujeres Latinas – concert honoring distinguished Latino women – singing Latin American songs – Elmhurst, Queens, NY – Saturday, March 16, 2013.
- Falú Foundation 25th Anniversary Gala – performing Afro Antillean music – City College/CUNY – NYC – Wednesday, February 27, 2013.
- Christmas Concert Casa de la Herencia Cultural Puertorriqueña – Singing Christmas repertoire with piano and guitar – Saturday, December 15, 2012.
- Singing at installation service of Bishop Martin D. Mc Lee for the New York Area United Methodist Church - Salem UMC, NYC – Sunday, October 28, 2012
- Presented a lecture performance “Nationalism in Puerto Rican Art Song” at Boricua Rhythms Conference - SUNY / Albany, NY – October 26, 2012 *
- Guest speaker in HITN’S *De Costa a Costa* talk show (Life and Achievements of Late Puerto Rican Cuatro Player Yomo Toro) aired on Saturday, July 21, 2012.*
- Singing Puerto Rican National Anthem at Boricua College Thirty-Sixth Commencement NYC – June 15, 2012
- Featured in “Teatro Niuyorican” an article published in *En Rojo*, the magazine of Puerto Rican newspaper Claridad, as one of the active performers of the New York diaspora July 21 - 27, 2011.
**
- Boricua College Chorus’ guest soloist in concert at JASA Van Cortland Senior Center, NYC
June 5, 2011

- Guest soloist Boricua College Chorus' Spring Concert – Holy Trinity Catholic Church, NYC; May 22, 2011
- Performed at College of New Rochelle / School of New Resources' Hooding Ceremony DC-37 Campus, New York City - May 16, 2011
- Guest Artist at U.S. Debut Piano Recital of Berkeley graduate Dayramir González – Hostos' Repertory Theater - May 13, 2011
- Performances of "El Caminante de Nazareth", sacred cantata:
 - 4th Avenue United Methodist Church, Brooklyn, NY – April 23, 2011
 - Santa Rosa de Lima Catholic Church, New York City – April 17, 2011
 - Paterson Museum, Paterson, NJ - April 15, 2011
- Hostess for *Bomplénazo* (Afro Puerto Rican Music Festival) – Hostos Theater – October 6 – 7, 2010
- Closing performances of 6th *Barcelona Festival of Song* – July 10, 2010 Palau Moia; Auditorio Centro de Estudios Norteamericanos, Barcelona, Spain
- *Puerto Rico y Venezuela, Encuentro de Artistas* Singing Venezuelan & Puerto Rican repertoire with guitar at the UN Venezuelan Permanent Mission – June 21, 2010 NYC, NY
- Sang Spanish repertoire with guitar at the Sigma Delta Pi Induction / Awards Ceremony – June 17, 2010 – Lehman College/CUNY- Bronx, NY

PUBLICATIONS: (Last five years only if over more than 5 prior to start date)

- Guest speaker in HITN'N *De Costa a Costa* talk show (Life and Achievements of Late Puerto Rican Cuatro Player Yomo Toro) aired on Saturday, July 21, 2012.
- Lecture on *Latin American Art Music in the Creation of the New People* at Left Forum 2012, PACE University, NYC on Sunday, March 18, 2012.
- Featured in "Teatro Niuyorican" an article published in *En Rojo*, the magazine of Puerto Rican newspaper Claridad, as one of the active performers of the New York diaspora July 21 - 27, 2011.
- Presented an instructional lecture on Cuban, Dominican, and Puerto Rican music at St. Peter's College in Jersey City, NJ – Friday, April 8, 2011.
- Lecture performance on Puerto Rican art song at the Left Forum 2010 "The Insertion of Puerto Rican Folklore and Music in the Classical Arts". – March 20, 2010 at PACE University, NYC

(Performances):

- Work in progress: Recording of art songs of late Puerto Rican pianist/composer Narciso Figueroa

- Singing Puerto Rican National Anthem at Boricua College Thirty-Sixth Commencement NYC – June 15, 2012
- Boricua College Chorus' guest soloist in concert at JASA Van Cortland Senior Center, NYC June 5, 2011
- Guest soloist Boricua College Chorus' Spring Concert – Holy Trinity Catholic Church, NYC May 22, 2011
- Performed at College of New Rochelle / School of New Resources' Hooding Ceremony DC-37 Campus, New York City - May 16, 2011
- Guest Artist at U.S. Debut Piano Recital of Dayramir González – Hostos' Repertory Theater - May 13, 2011
- Performed Puerto Rican National Anthem & songs at "Puerto Rican National Day Parade Scholarship Award Ceremony" Hostos Community College Art Gallery – May 10, 2011
- Performances of "El Caminante de Nazareth", sacred cantata:
 - 4th Avenue United Methodist Church, Brooklyn, NY – April 23, 2011
 - Santa Rosa de Lima Catholic Church, New York City – April 17, 2011
 - Paterson Museum, Paterson, NJ - April 15, 2011
- Singing Spanish songs with Prof. A. Bird at *Tributo a la mujer* – Hostos Art Gallery Spanish Club, Modern Languages Unit, Humanities Department - March 24, 2011
- Boricua College Chorus Christmas Concert – guest soloist - St. Elizabeth's Catholic Church, NYC- Sunday, December 19, 2010
- North South Consonance – "Spanish Fiesta" (singing Latin American & Spanish songs) Sunday, November 14, 2010 – Christ & St Stephen's Church, NYC
- Hostess for "Bomplenario" (Afro Puerto Rican Music Festival) – Hostos Theater – October 6 – 7, 2010
- Closing performances of 6th Barcelona Festival of Song – July 10, 2010 Palau Moia; July 12, 2010 Auditorio Centro de Estudios Norteamericanos, Barcelona, Spain
- **"Puerto Rico y Venezuela, Encuentro de Artistas"** Singing Venezuelan & Puerto Rican repertoire with guitar at the UN Venezuelan Permanent Mission - June 21, 2010 NYC, NY
- Invited to sing Spanish repertoire at the Sigma Delta Pi Induction / Awards Ceremony with guitar – June 17, 2010 at Lehman College of CUNY, Bronx, New York
- Singing Latin American & Spanish repertoire at the Modern Languages' Sigma Delta Mu Awards Ceremony – May 2010 at Hostos Community College of CUNY, Bronx, NY
- "Con la Tea en la Mano" staged poetry reading & singing of Hispanic and Latin American female authors. Sponsored by the Spanish Club & the Modern Languages, Visual & Performing Arts Units – March 25, 2010 – Art Gallery Hostos Community College of CUNY, Bronx, NY
- Singing Puerto Rican music at Euterpe Magazine 40th Anniversary Concert – March 20, 2010 in NYC, NY
- Lecture performance on Puerto Rican art song at the Left Forum 2010 "The Insertion of Puerto Rican Folklore & Music in the Classical Arts – March 20, 2010 at PACE University - NYC, NY
- Singing solo and ensemble work for the Hellenic American Conservatory of Music Christmas Concert honoring Archbishop Dimitrios of America – Saint Nectarios Greek Orthodox Church – Brooklyn, New York – Saturday, December 26, 2009
- "The Silver Spirit" a holiday celebration with music & poetry at Teatro IATI (Instituto de Arte y Teatro Internacional) – Singing Latin American and Spanish repertoire with guitar accompaniment - Manhattan, New York - December 18 to 20, 2009.
- Narrator Nativity scenes Prof. Concepción's movement class for "tree lighting ceremony" Hostos Community College – December 16, 2009

- Singing Puerto Rican music at the 29th Anniversary Gala Event and Awards Ceremony of “La Casa de la Herencia Cultural Puertorriqueña” – October 24, 2009
- Performing in “A gozar en español” a Celebration of Spanish & Hispanic Culture – Modern Languages Unit, Humanities Department – Hostos Community College, Bronx, New York, Thursday, October 15, 2009
- Latin American and Spanish music recital with pianist Max Lifchitz (SUNY) at Fiesta Iberoamericana de las Artes IV– sponsored by Fundación Latinoamericana para la Música Contemporánea - San Juan, Puerto Rico – Saturday, October 10 2009
- Performing Spanish & Latin American repertoire from the turn of the 20th Century with Prof. Alberto Bird at Prof. Juan Mari Bras’ ”Hostos Patria y Sociología” book presentation – Hostos Art Gallery – Thursday, October 1st, 2009
- Joint recital of Puerto Rican songs with pianist Alberto Bird (Hostos Community College) at “Festival de la Danza Puertorriqueña”- Museum of the City of New York, New York City, NY - June 28, 2009
- Hunter College Faculty Recital - Singing Latin American repertoire with Dr. Alberto Hernández (Center for Puerto Rican Studies) – New York, NY - June 2, 2009
- Boricua College Chorus' Spring Concert on May 16, 2009. Performance with piano of duets, songs and arias of the Americas - NYC, NY
- Invited to sing Spanish & Latin American songs at the Modern Languages Sigma Delta Mu Awards Ceremony with Prof. A. Bird - May 7, 2009 - Hostos Community College Bronx, NY
- North South Consonance "Cinco de Mayo" celebration concert - Singing songs from Spain & Latin America, with pianist Max Lifchitz (SUNY) - May 5, 2009 NYC, NY
- Poetry reading and songs by Dominican Diógenes Rodríguez - honoring Salomé Ureña de Henríquez & Julia de Burgos on April 27, 2009 - Casa de la Cultura Dominicana - NYC, New York
- Guest soloist with Gospel Choir at Walker Memorial Baptist Church, Bronx, NY April 10 and 12, 2009
- Guest artist at the Pregones Theater Gala performance with Danny Rivera featuring afro antillean music of Puerto Rican composer Rafael Hernández - Teatro Pregones - Bronx, NY - March 8, 2009
- Chamber music concert - Música de Cámara & Pregones Theater presents "José Ramos Santana & Friends" on March 15, 2009 at Teatro Pregones - Singing songs from Spain with pianist José Ramos Santana (Catholic University of the Americas).
- Singing title role in opera "La Boheme" at the Amato Opera Theater on March 7, 2009; NYC, NY
- Boricua College Chorus Xmas Concert singing Christmas & religious music from the world December 5, 2008 - Hostos Community College, Bronx, NY
- Narrator for Prof. Miguel Concepción's movement class Nativity pantomime performance - VPA/ Humanities at the "tree lighting ceremony" - Atrium, Hostos Community College in December 2008
- "Recuerdos de Borinquen" lecture performance of Puerto Rican "danzas" with pianists Alberto Bird and Alberto Hernández - Humanities/Modern Languages Unit - Hostos Community College, Bronx, NY - November 20, 2008
- "Pennies From Heaven" Tenafly Presbyterian Church benefit concert - singing solos & ensembles in English and in Spanish with piano - Tenafly, NJ - November 13, 2008
- Singing Puerto Rican National Anthem with bomba drums in closing of "Bomplenazo 2008" at "el Rincón Criollo," Bronx, NY - October 14, 2008
- Hostess "Bomplenazo 2008" on October 9 & 10 - Hostos Community College, Bronx, NY
- "Danza en Dos Tiempos" concert of traditional & contemporary Puerto Rican danzas with Bronx

- Arts Ensemble - Museo del Barrio Heckscher Theater - Aug. 9, 2008
- Grace United Methodist church - West 104th Street New York - fund raising event - Singing zarzuelas and Latin American solo songs & duets July 2008
- Boricua College Chorus Spring concert "Latinoamérica te canta" - Singing Latin American repertoire with piano - May 15, 2008, NYC, NY
- "Homenaje a la danza puertorriqueña" with pianist Alberto Bird - Museum of the City of New York - May 10, 2008
- Amato Opera Theater fund raising gala performance of operatic repertoire - NYC, NY May 4, 2008
- Performance with Bronx Arts Ensemble Wind Quintet & piano (tribute to female composers) on March 8, 2008, Pregones Theater, Bronx, NY
- Performing "From Bach to Cuba" with pianist Marianela Santurio - East Meadow Public library, NY - February 15, 2008
- Sang Title role of "La Boheme" at the Amato Opera Theater in NYC, NY - January 4, 2008
- Concert of Puerto Rican classical Christmas music (tenor soprano duets) at "Casa de la Herencia Cultural Puertorriqueña" - NYC, NY - December 1, 2007
- Concert featuring Dominican composer Rafael Landestoy's music for piano (Alex Wu), guitar (Francisco Roldán) and voice accompanied by composer - Fordham University, Bronx, NY November 2007
- Performing at "grand opening" of Antonio Martorell's exhibit at the Hostos Community College C Building Atrium – November 1, 2007
- Participated in "Poetry Weds Music" the world premiere of Dominican composer Diógenes Rodríguez' compositions on texts by women authors of the Americas - Harlem School of the Arts, NYC - October 14, 2007
- Concert of a variety of Colombian music in celebration of its independence with pianist/composer Juan Valencia - Queens Cultural Center, NY – July 25, 2007
- Singing at Hostos Community College's Honors Convocation event accompanied by Prof. Alberto Bird - gymnasium - May 31, 2007
- Boricua College Chorus Spring Concert- singing solos and ensembles in a variety of musical styles - Blessed Sacrament Church, NYC - May 18, 2007
- Three Divas in Concert with piano - Singing selections from the standard operatic Italian, French and American repertoire - St Mel's Church - Flushing, NY April 22, 2007
- Invited to White Buffalo Series hosted by Deborah Bradley-Kramer (Columbia University) - Readings by Oscar Hijuelos & Lori M. Carson from "Bitter Sugar and Mirta Ojitos from "Finding Mañana" - Performances of 19th & 20th Century Cuban composers accompanied by piano- November 30, 2006 (evening)

CONFERENCE PAPERS, PRESENTATIONS OR EXHIBITS:

- Lecture Recital "Music from Hostos' Americas" (as part of Hostos' 145th events) – Hostos' Repertory Theater – November 13, 2014
- Presented "Nationalism in Puerto Rican Art Song" as part of the "Boricua Rhythms": Puerto Rico & Its Music; a two day symposium on Puerto Rican music on October 26 & 27, 2012 – SUNY at Albany's

Performing Arts Center

- Lecture on *Latin American Art Music in the Creation of the New People* at Left Forum 2012, PACE University, NYC on Sunday, March 18, 2012.
- Attended Instructional Conference at the Latin American Music Center for Graduate Studies in Music (LAMC) at the Benjamin T. Rome School of Music at Catholic University of the Americas – Washington, DC – April 12, 2011.
- Presented an instructional lecture on Cuban, Dominican, and Puerto Rican music at St. Peter's College in Jersey City, NJ – Friday, April 8, 2011.
- North South Consonance – *Spanish Fiesta* recital (singing Latin American & Spanish Songs) Sunday, November 14, 2010 – Christ & St Stephen's Church, NYC
- Lecture performance on Puerto Rican art song at the Left Forum 2010 "The Insertion of Puerto Rican Folklore and Music in the Classical Arts". – March 20, 2010 - PACE University, NYC
- Panelist in the Meet the Author Series discussion "Jesús María Sanromá: An American Twentieth Century Pianist": by Dr. Alberto Hernández Banuchi; Center for Puerto Rican Studies; Hunter College, CUNY, NYC; April 30, 2009

CONFERENCE PAPERS, PRESENTATIONS OR EXHIBITS:

- Attended CUNY League of Active Speech Professors (CLASP); Hostos Community College; May 4, 2012.
- Attended Afro Latino Forum-Series of presentations and workshops related to issues of Afro Latinos in the diaspora – Schoenberg Library, City College, CUNY Graduate Center – November 3-5, 2011.
- Attended Instructional Conference at the Latin American Music Center for Graduate Studies in Music (LAMC) at the Benjamin T. Rome School of Music at Catholic University of the Americas – Washington, DC – April 12, 2011.
- Panelist in the Meet the Author Series discussion "Jesús María Sanromá: An American Twentieth Century Pianist": by Dr. Alberto Hernández Banuchi; Center for Puerto Rican Studies; Hunter College, CUNY, NYC; April 30, 2009

GRANTS:

- N/A

SERVICE TO THE INSTITUTION:

- Music Club advisor fall 2013 until present
- Performing at Hostos' 44th Commencement exercises (National Anthem & inspirational Song duet) – June 4, 2015.
- Serving as member of Magda Vasillov's Center for Teaching and Learning – fall 2011 through fall 2014
- Singing National Anthem at Hostos' Commencement Exercises – June 2, 2014
- Gave invocation in the morning section of Hostos Community College Graduation – June 2, 2014.
- "Spanish Club" co-advisor (with Prof. Rosa Velazquez) - fall 2012 to fall 2013
- Organization and cataloging of Carmen Marin's Study Center; Humanities Department was completed in the summer of 2013.
- Vocal coaching for students acting in Hostos Repertory Theater productions of "Song of Extinction, fall 2012 & "Rough Magic", spring 2013/ summer 2013 tour to Edinburgh Festival.
- Served as mistress of ceremony for the *Conversatorio* with Puerto Rican author *Luis R. Sánchez* at the Hostos' Repertory Theater on May 1st, 2012.
- *Hostos Safe Zone: Training and Civility Workshop* on Tuesday, November 1st, 2011 at FDR – (how to support LGBT Hostos' community inside and outside the classroom)
- Actress in premier production of *Chain Reaction* November 2011.
- Singing Spanish songs with Prof. A. Bird at *Tributo a la Mujer* – Hostos Art Gallery Spanish Club, Modern Languages Unit, Humanities Department - March 24, 2011
- Singing Latin American & Spanish repertoire at the Modern Languages' Sigma Delta Mu Awards Ceremony – May 2010 – Gallery at Hostos College/ CUNY, Bronx, NY
- *Con la Tea en la Mano* staged poetry reading and singing of Hispanic and Latin American female authors. Sponsored by the Spanish Club and Modern Languages, Visual & Performing Arts Units – March 25, 2010 – Art Gallery Hostos Community College of CUNY, Bronx, NY
- Singing Puerto Rican music at Euterpe Magazine 40th Anniversary Concert – March 20, 2010 in NYC, NY

SERVICE TO THE INSTITUTION:

- “Spanish Club” co-advisor (with Prof. Rosa Velazquez) starting fall 2012
- Attended “Hostos Safe Zone: Training and Civility Workshop” on Tuesday, November 1st, 2011 at 3:30 pm in the Faculty Dining Room.
- Serving as member of Magda Vasillov’s Center for Teaching and Learning – fall 2011 until present.
- Work in progress: Organization of Carmen Marin’s Study Center; Humanities Department.
- Served as mistress of ceremony for the *Conversatorio* with Puerto Rican author *Luis R. Sánchez* at the Hostos’ Repertory Theater on May 1st, 2012.
- Narrator for Prof. Miguel Concepción’s movement class Nativity pantomime performance - VPA/ Humanities at the "tree lightning ceremony" - Atrium, Hostos Community College in December 2008.
- Vocal Coach for "Nature's House" a play for young audiences concerning the environment funded by a CUNY grant - director Prof. Angel Morales, Humanities/ VPA Hostos Community College - April 2008.
- Hostos Community College Honors Convocation event accompanied by Prof. Alberto Bird - gymnasium - May 31, 2007.
- Coaching Hostos Community College Alumni Chorus - Fall semester.
- Congressman José Serrano Awards - Hostos Community College Repertory Theater, Bronx, NY - Singing Puerto Rican and Dominican national anthems October 27, 2006.
- Attended "Dealing With the Disruptive & Reticence Student in the Speech Class" CLASP seminar - Faculty Dining Room, Hostos Comm. College, Bronx, NY - October 16, 2006.
- "Ira Conferencia Interdisciplinaria e Internacional de Estudios Dominicanos" - performed Dominican songs with pianist Raymond Torres-Santos - May 12, 2006

PROFESSIONAL DEVELOPMENT AND REPUTATION:

- Received a plaque from “La Sociedad Honoraria Hispánica Sigma Delta Pi” of Lehman College in recognition to Prof. Ithier-Sterling’s cultural contributions to the institution – Bronx, NY – October 12, 2011
- "Kean at Merkin" chamber music concert featuring 19th Century French composers - Merkin Concert Hall, NYC with Kean University Music 1000/Music Survey and Hostos Community College VPA 141/ Music Appreciation students - March 11, 2009
- Invited to sing national anthems of Puerto Rico and Dominican Republic at the Black & Puerto Rican Caucus Gala - Albany, NY, February 15, 2009
- "Pennies From Heaven" Tenafly Presbyterian Church benefit concert - singing solos & ensembles in English and in Spanish with piano - Tenafly, NJ - November 13, 2008
- Attended Pearson Education/Prentice Hall Humanities Forum; Phoenix, AZ; October 3-5, 2008
- Grace United Methodist church - West 104th Street New York - fund raising event - Singing Zarzuelas and Latin American solo songs & duets July 2008
- Boricua College Commencement - sang Puerto Rican national anthem; conducted chorus - June

13, 2008

- Grand Concourse Elementary Charter School 167th Street - performed Latin American songs for children and staff - May 22, 2008
- Performance In Memoriam Puerto Rican actress Iraida Polanco - Puerto Rican songs with piano - Manhattan Plaza, NY - May 10, 2008
- Amato Opera Theater fund raising gala performance of operatic repertoire - NYC, NY - May 4, 2008
- Invited to perform in "In memoriam - Rose Bampton" - Dr. Mercedes Alicea, coordinator - Columbia University, NY - November 15, 2007
- Boricua College Graduation at St. Bartholomew's Church in New York City - directed the Boricua College Chorus - June 6, 2007
- Concert Artists performance with music 1000/ Music Survey & Music 1050/ Music Fundamentals students - Kean University Wilkins Theater - Union, NJ - April 23, 2007
- Attended "Dealing With the Disrupted and Reticence Student in the Speech Class" CLASP seminar - Faculty Dining Room, Hostos Community College - Bronx, NY - October 16, 2006
- Boricua College Graduation - St Bartholomew's Church, NYC, NY - June 9, 2006 - assisting the Boricua College Choir
- Invited guest to Continuing Education Dept. Lectures on Cuban music by Cuban pianist Mirta Gómez at CUNY Graduate Center in New York City - March 7 & 14. A second invitation to perform in the final lecture recital to sing Cuban music from the late 19th and 20th century composers accompanied by Ms. Gómez. March 20, 2006
- Recording for Cable TV, HITN in Barkly, NY of Villancico Yaucano, a Puerto Rican Christmas carol with pianist José Ramos Santana. Dec. 23, 2005
- St. Raphael's Church - Queens, NY - Christmas concert guest singer - Xmas song from around the world - December 11, 2005
- Boricua College Graduation assisting the Boricua College Chorus - NYC, NY - June 3, 2005
- Invited to perform in Latin Fiesta - La Guardia Community College, Long Island City, NY - Latin American repertoire with Argentinian guitarist F. Navarro - April 13, 2005
- Invited to perform at Falú Foundation Gala in Carolina, Puerto Rico - March 18, 2005

MEMBERSHIP IN PROFESSIONAL SOCIETIES: (Last five years only.)

CHAIRPERSON'S REPORT: (For reappointment, promotion, or reappointment with tenure.)

STUDENT EVALUATION: (For reappointment, promotion, or reappointment with tenure.)

Spring 2012

VPA 141 – 41511 – 3.62 (6 out of 31 – Online)
VPA 141 – 51511 – 2.29 (1 out of 24 – Online)
VPA 192 – 31611 – 3.86 (2 out of 30 – Online)

Fall 2011

VPA 141 – 41511 – 4.21 (2 of 26 – Online)
VPA 161 – 70911 – 4.00 (1 of 7 – Online)
VPA 192 – 31611 – 3.17 (5 of 29 – Online)
VPA 192 – 41611 – 2.64 (6 of 29 – Online)
VPA 193 – 31511 – 3.46 (4 of 23 – Online)

Fall 2010

VPA 141 – 41511 – 3.66
VPA 192 – 215FB – 3.47
VPA 192 – 31611 – 4.00
VPA 192 – 41611 – 4.12
VPA 193 – 31511 – 3.19

Spring 2010

VPA 141 – 41511 – 4.57 (7 out of 29 – Online)
VPA 161 – 71011 – 4.71 (1 out of 10 – Online)
VPA 192 – 216FB – 3.56 (9 out of 31 – Online)
VPA 192 – 31611 – 3.35 (7 out of 31 – Online)

Fall 2009

VPA 141 – 41511 – 3.53
VPA 192 – 21611 – 2.51
VPA 192 – 31611 – 3.67
VPA 192 – 51611 – 3.44
VPA 193 – 31511 – 3.33

Spring 2009

VPA 141 – 41511 – 3.64 (4 out of 19 – Online)
VPA 192 – 31511 – 3.88 (6 out of 30 – Online)

Fall 2008

VPA 141 – 41511 – 3.80

Spring 2008

VPA 141 – 41511 – 2.46 (4 out of 30 – Online)

VPA 192 – 21511 – 3.36

HUM 3001 – 21211 – 3.67 (7 out of 36 – Online)

VPA 3614 – 31511 – 3.96

VPA 3614 – 31511 – N/A

Fall 2007

VPA 191 – 51611 – 3.15 (2 Out of 8 – Online)

Spring 2007

VPA 192 – 214HS – N/A

VPA 192 – 71211 – 2.67 (7 out of 28 – Online)

VPA 3614 – 31511 – 3.57 (6 out of 17 – Online)

Fall 2006

VPA 192 – 41611 – 4.06

VPA 3614 – 31611 – 3.00

REFERENCES: (List name, title, and affiliation only. Excerpts from letters may be attached as a separate document.)

Name, Title

Address/Phone Number

Company Affiliation

Nibaldo Aguilera, Ph.D. Chair of Social Sciences School of New Resources	125 Barclay Street New York City, NY 10007 (212) 815-1715	The College of New Rochelle
Grisel Maduro, Ph.D. Associate Professor - Language & Cultural Department Spanish Program - Coordinator	300 Pompton Road, Wayne, NJ 07470 (973) 720-2254	William Paterson University
Ladylease Goodrich-White Dean of Faculty / Vice Pres. of Academic Affairs	303 University Avenue Newark, NJ 07102	Essex County College

	(973) 877-3496	
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RECORD AT COLLEGE

<u>DATES</u>	<u>RANK</u>	<u>SALARY RATE</u>
<u>Fall 2009 to present</u>	<u>Lecturer</u>	
<u>Fall 2005 to Spring 2009</u>	<u>Adjunct Lecturer</u>	<u>Adjunct Hourly Rate</u>
<u>Fall 2001 to Spring 2004</u>	<u>Adjunct Lecturer</u>	<u>Adjunct Hourly Rate</u>
<u>Fall 1998 to Fall 2000</u>	<u>Adjunct Lecturer</u>	<u>Adjunct Hourly Rate</u>

PERSONAL DATA

ADDRESS 854 West 180th Street Apt. 6-C New York, NY 10033

TELEPHONE NO. (212) 568-9584 (h)

MILITARY STATUS

DATE OF BIRTH

Alisa Roost:

July 2016

HIGHER EDUCATION

Graduate Center (CUNY)	1995-2001	M.Ph. & Ph.D. Theatre	2001
University of Illinois (Urbana)	1994-1994	MA: Theatre	1995
University of California, (Santa Cruz)	1989-1992	BA: Theatre	1992

TEACHING

Hostos Community College	2015-	Associate Prof	Humanities
Hostos	2008-2015	Assistant Prof	Humanities
John Jay College of Criminal Justice	2006-2008	Assistant Professor	SEEK Department and Speech and Theatre Department

John Jay College of Criminal Justice	2005-2006	Adjunct	SEEK Department and Speech and Theatre Dept.
LaGuardia Community College	2006	Adjunct	Humanities
Monmouth College	2002-2005	Assistant Professor	Communication and Theatre Arts
LaGuardia Community College	1999-2001	Writing Fellow	English/Writing Across the Curriculum
LaGuardia Community College	1996-1998	Graduate Teaching Fellow	Humanities

PUBLICATIONS

Peer Reviewed

“Losing It: The Construction and Stigmatization of Obesity on Reality Television in the United States.” *The Journal of Popular Culture* 49.1 (2016): 174-195

“Connecting to Veterans in Public Speaking Courses.” *Basic Communication Course Annual* 27 (2015): 141-177.

“Remove Your Mask”: Character Psychology in Introspective Musical Theatre—Sondheim’s *Follies*, LaChiusa’s *The Wild Party*, and Stew’s *Passing Strange*.” *Modern Drama*: 1-23.

“Sex and the Singing Gal (of a Certain Age).” *Journal of American Drama and Theatre*. 24.1 (2012): 59-81.

Forthcoming

“Sam Harris, George M. Cohan and Riving Berlin.” Chapter to be included in *The Palgrave Handbook to Musical Theater Producers*.

Non-Peer-Reviewed

“Supporting Veterans in the Classroom.” *Academe*. 100.3 (2014). Collaboration with Noah Roost. I was the primary author.

“The Lasting Legacy of Muriel Siebert.” *The Next Woman Business Magazine*. 12 September, 2013.

ACADEMIC AND PROFESSIONAL HONORS

Who’s Who in American Education, 2006-2007.

Global Partners Faculty Development Grant: Turkey—Economics, Polity and Religion, 2003

Who's Who in American Women, 2003, 2006-2007.

Arthur Schlesinger Jr. Fellowship for dissertation in history (2000).

Vera Roberts Fellowship for dissertation in theatre (