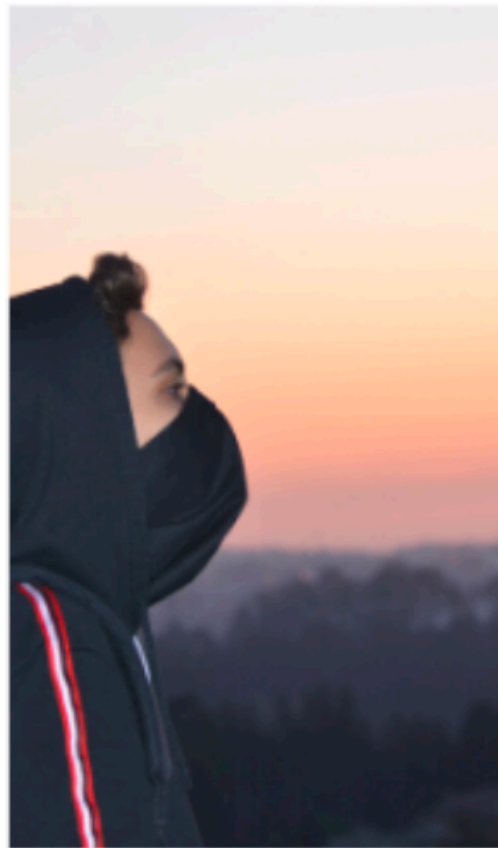
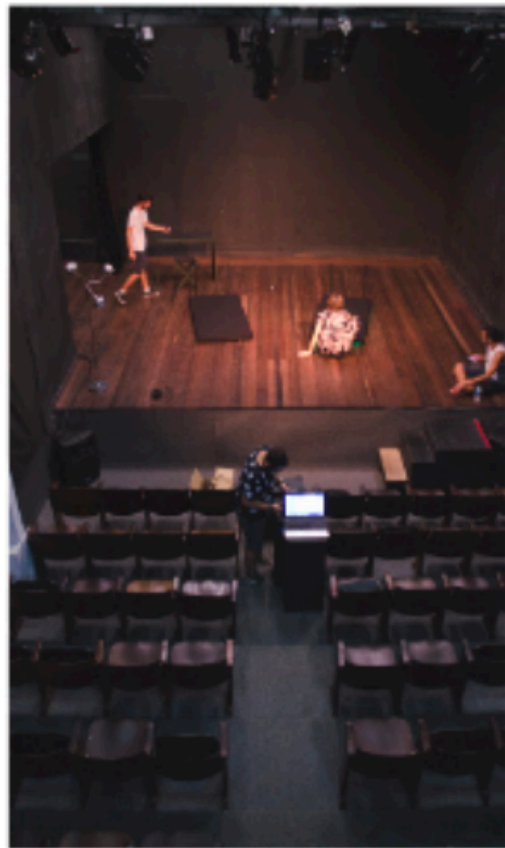


# THE ETHICS OF PROMPTING PASSION



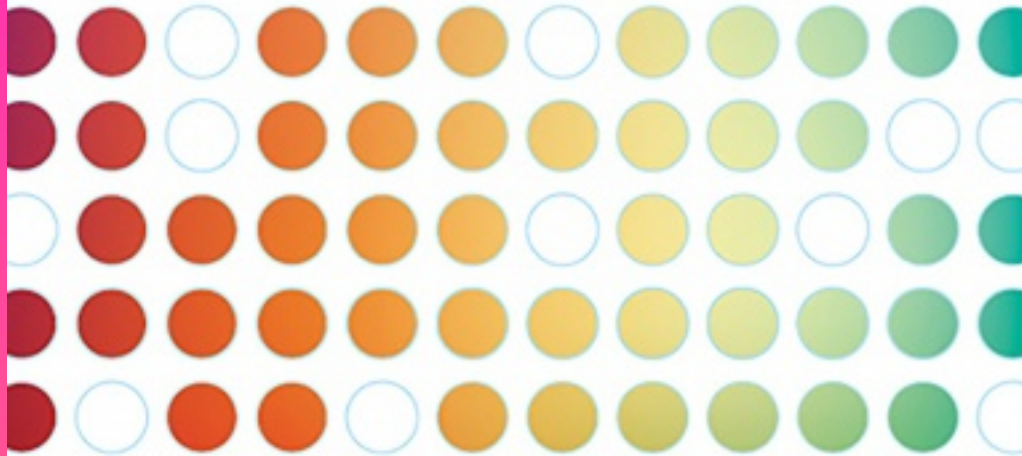
**Dr. Colleen Renihan**  
DAN School of Drama & Music

*for*

CTL Showcase of Teaching & Learning - May 5, 2021

# UNgrading

Why Rating Students  
Undermines Learning  
(and What to Do  
Instead)



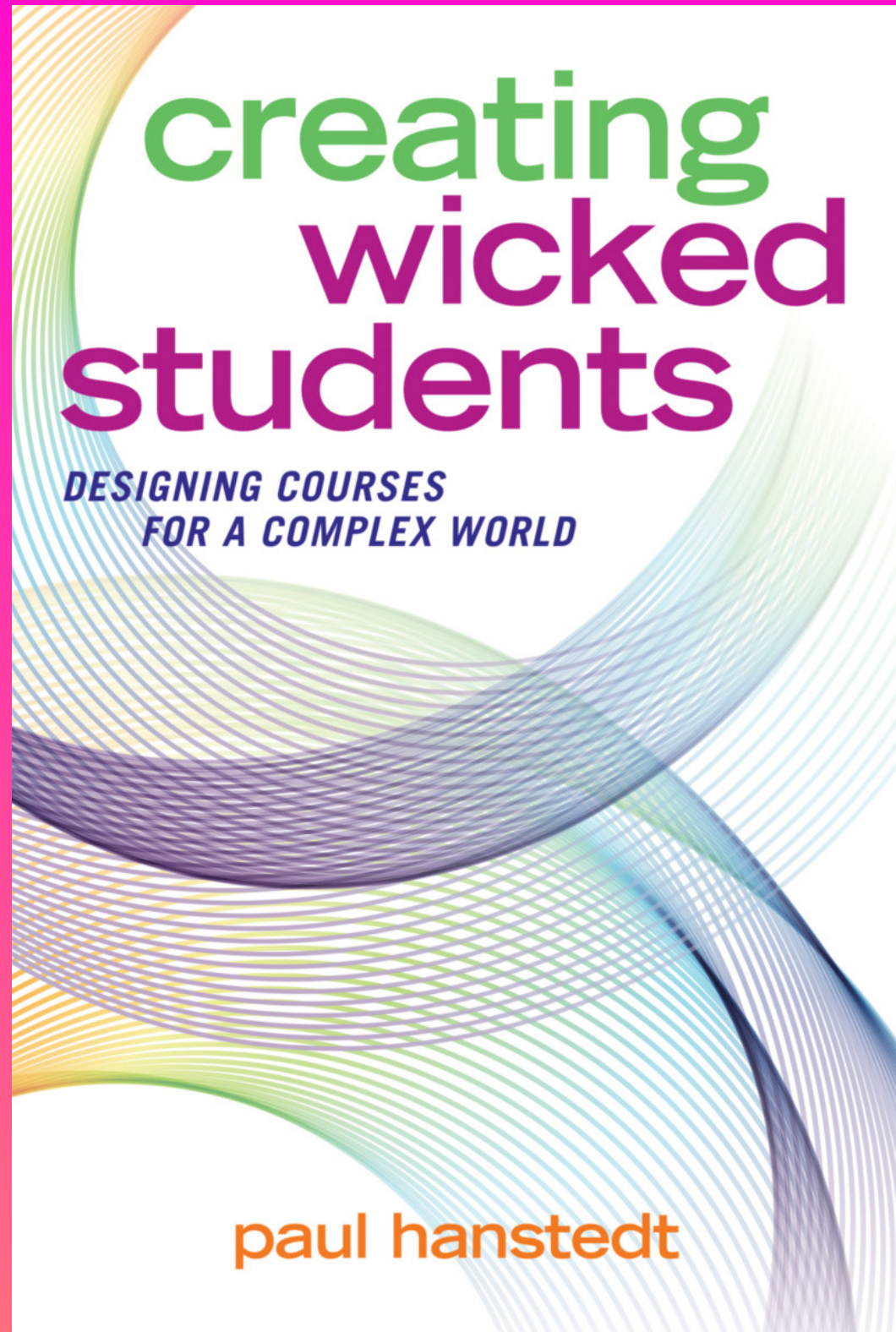
EDITED BY

**Susan D. Blum**

With a foreword by Alfie Kohn

# creating wicked students

*DESIGNING COURSES  
FOR A COMPLEX WORLD*



**paul hanstedt**



# KRATHWOHL & BLOOM'S AFFECTIVE TAXONOMY

"WICKED" SKILLS  
(Hanstedt)

Act,  
Perform, Internalize

Commitment

## DOES THE STUDENT ACT CONSISTENTLY WITH THE NEW VALUE?

Concerned with  
**PATTERNS OF ADJUSTMENT**  
Act, Discriminate, Display, Influence, Internalize, Listen, Modify, Perform, Practice, Propose, Qualify, Question, Revise, Serve, Solve, Use, Verify

## DOES THE STUDENT SHOW INVOLVEMENT & COMMITMENT?

Concerned with  
**ATTITUDES & APPRECIATION**  
Accept, Complete, Defend, Describe, Devote, Differentiate, Explain, Follow, Form, Initiate, Invite, Join, Justify, Propose, Pursue, Read, Report, Seek, Select, Share, Study, Work

## IS THE STUDENT AWARE OF OR RESPONDING TO THE ENVIRONMENT?

Concerned with  
**SIMPLE AWARENESS & SELECTIVE ATTENTION**  
Accept, Ask, Attend, Choose, Describe, Develop, Follow, Give, Hold, Identify, Locate, Name, Point to, Recognize, Select, Sit Erect, Reply, Use

CHARACTERIZATION  
BY VALUE

ORGANIZATION

VALUING

RESPONDING

RECEIVING

## WHAT IS THE AFFECTIVE DOMAIN?

Includes behaviors indicating attitudes, awareness, attention, concern, interest, and responsibility. Often assessed by ability to listen and respond in the environment and by attitudes and values appropriate for the field of study.

\*concern, interest, responsibility.

## HAS THE STUDENT COMBINED AND CONCEPTUALIZED A NEW VALUE GIVING IT PRIORITY?

Concerned with the development of a  
**PHILOSOPHY OF LIFE**  
Adhere, Alter, Arrange, Codify, Combine, Compare, Defend, Discriminate, Display, Explain, Generalize, Identify, Integrate, Modify, Order, Organize, Prepare, Relate, Systemize, Weigh

## CAN THE STUDENT SHOW A NEW BEHAVIOR DUE TO AN EXPERIENCE?

Concerned with  
**INTEREST, SEEKING, & ENJOYMENT**  
Answer, Assist, Complete, Comply, Conform, Cooperate, Discuss, Examine, Greet, Help, Label, Obey, Perform, Practice, Present, Read, Recite, Report, Respond, Select, Tell, Write

[HTTPS://LYNNLEASEPHD.COM](https://lynnleasphd.com)



# ILOST MYGIG

COVID-19  
IMPACT  
SURVEY

May 27, 2020

PREVIEW

## GIGS LOST OR AT-RISK \*



## INCOME LOST OR AT-RISK \*



\* Estimated impacts from lost or at-risk gigs, bookings, and jobs in arts, culture, heritage, tourism, or creative industries in 2020 due to COVID-19, including postponements (likely to occur in 2020), cancellations (beyond the end of 2020), and unknown (unclear if it will go ahead in 2020).

### Timing of lost or at-risk gigs/income in 2020

|        | Jan to Jun | Jul to Dec | Mixed |
|--------|------------|------------|-------|
| Gigs   | 30%        | 22%        | 47%   |
| Income | 41%        | 20%        | 39%   |

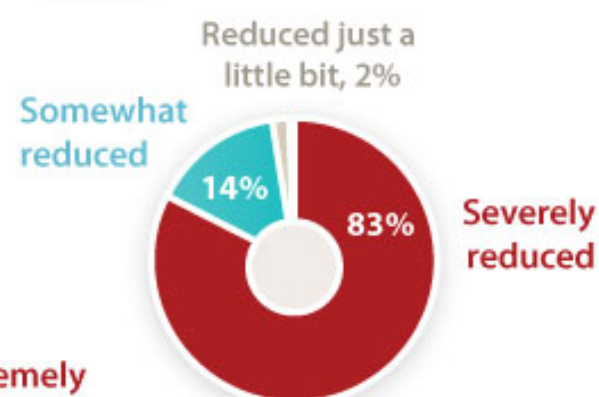
96%

are stressed about impacts on their arts/culture-related income



100%

expect arts/culture-related income will be reduced



PROFILE

69% Self-employed

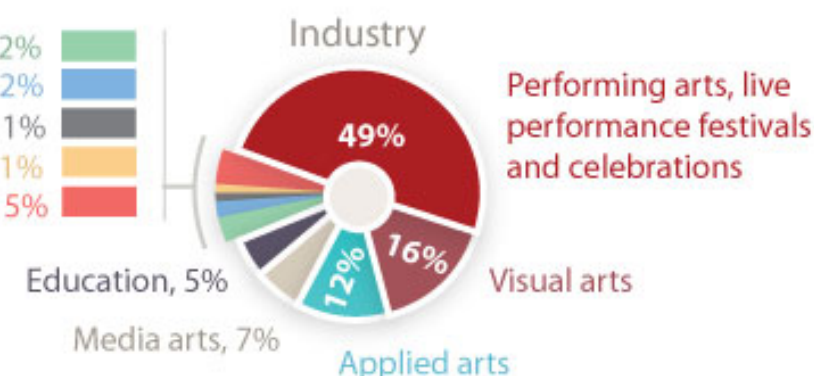
42% Earned less than \$20,000 from the arts, culture, or related activities in 2019

13 Provinces and territories represented

68% Women

\$30,497 Average income in 2019

25% Racialized groups, new Canadians, persons who are Deaf or with a disability



SOURCE: Early results from I Lost My Gig Canada COVID-19 Impact Survey with 995 completed responses from Mar 30 to May 27, 2020. I Lost My Gig Canada is an initiative of ArtsPond and partners, with analysis from Hill Strategies Research







Photo by [Cristofer Jeschke](#) on [Unsplash](#)



### Meaningful Adjacencies": Disunity and the Commemoration of 9/11 in John Adams's *On the Transmigration of Souls*

AN BLIM

through responses to 9/11 have often called for unity, the process of memorializing it has been extremely contentious. This article examines the role of disunity in modern memorialization, focusing specifically on John Adams's *On the Transmigration of Souls*, a work commissioned and premiered by the New York Philharmonic in 2002 to commemorate the victims of the September 11 Center terrorist attack. Drawing on critical theories of memorialization and on analyses of the work, I conducted at several performances of *On the Transmigration of Souls*, I suggest that disunity serves the process of memorializing by mirroring the experience of traumatic memory, acknowledging loss and absence, and by negotiating regional, racial, gendered, religious, and political differences. Disunity thus encourages reflection on how multiple perspectives reveal the complexity of memorialization. Such reflection, I argue, can inform both performance and scholarship on musical memorials toward what Judith Butler calls the "ethical responsibility" of mourning.

One of the more iconic moments following the terrorist attacks on the United States on September 11, 2001 occurred through music, as members of Congress gathered on the steps of the Capitol and broke out into a seemingly spontaneous rendition of “God Bless America.”<sup>1</sup> The sight and sound of the leaders of the United States singing in unison demonstrated to the world a resolve in the face of tragedy and offered the nation a comforting assurance of unity. The narrative of unity was made even more powerful, many journalists noted with wonderment, by the overcoming of bitter political and partisan tensions that had marked Congress after a close election. The effect seemed to ripple across the globe as the media repeated the phrase “we are all Americans” in communities throughout the United States and around the world.<sup>2</sup> And yet, this sudden unity proved rather ephemeral, as political concerns over security, civil liberties, and military action quickly frayed the nation.

For their generous assistance with my research, I wish to thank Molly Riddle Wink at the Colorado Symphony Orchestra; Scott Harrison and Alice Suro at the Detroit Symphony Orchestra; Ann Miller at the Madison Symphony Orchestra; Chris Johnson at Elgin, Chgo. & Union; and Carson Coleman at the Harvard-Radcliffe Orchestra. My data was analyzed with the generous assistance of Amelia Powell Green and Megan Hagenauer. I would also like to thank the anonymous reviewers for this journal for their insightful comments. Charles Hiroshi Garrett and Mark Clague for their advice and guidance from the beginning of this project, and my many mentors and colleagues at the University of Michigan—Paul Allen Anderson, Kathryn Cox, Rebecca Fülöp, Sarah Gerk, Jessica Getman, Sarah Hadadonik, Leah Weinberg, and Steven Whitting—who offered suggestions on earlier iterations of this project.

<sup>1</sup> "The singing of 'God Bless America' on September 11, 2001," [http://history.house.gov/historical-Highlights/2000-/The-singing-of-\"God-Bless-America\"-on-September-11,-2001/](http://history.house.gov/historical-Highlights/2000-/The-singing-of-\). A video of the performance can be found at <http://www.c-spanvideo.org/clip/3899717>.

<sup>2</sup> The phrase "Nous sommes tous américains" appeared on the front page of *Le Monde* on



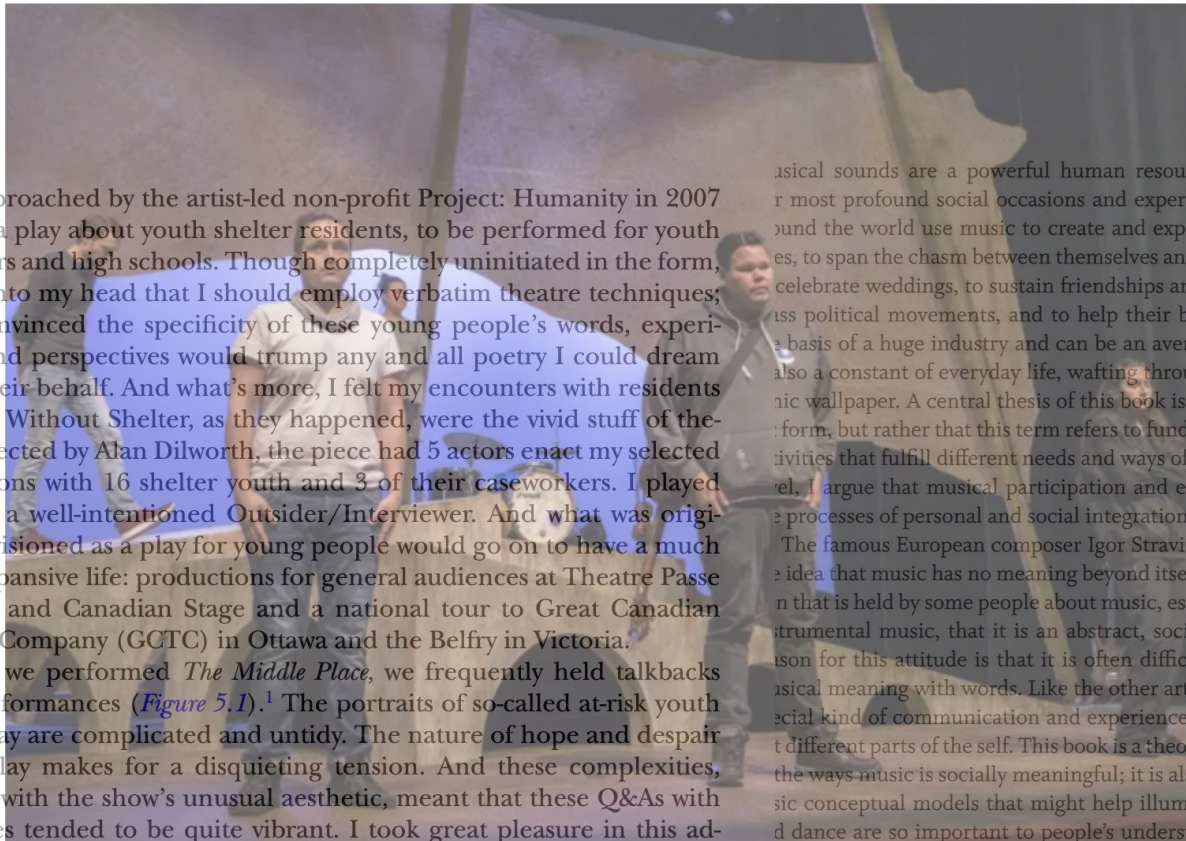
*Risking friendship in a play about landmine*  
Julie Salverson<sup>1</sup>

Recently I was invited to see a short play presented by a community college. Students and their director had drawn on stories from Bosnian children to create a twenty-minute performance about land mines. The piece opened with the actors lying on the floor, breathing exercises and inviting the audience to call out thoughts evoked by the mines. Phrases such as 'incomprehensible', 'stop it', and 'dead, dead' were grimly and rigorously taken up by groups of young performers and turned into tableaux of disfigurement, which segued into first person narratives declaring stories of loss and dismemberment, interspersed with heroics. My disenchantment with this play is not at the expense of the actors, who no doubt approached the project with sensitivity and the preliminary level of training would allow. What disturbed me was a sense that the students were present in the performance, were not seeing themselves in the picture; and, consequently, that we as audience members were not asked to implicate ourselves. Audience and actors together were looking 'out' at some eroticized 'other'. Even more disturbingly, as a voyeurism I felt a participant in, was the almost erotic quality of the actors' portrayed pain. There was pleasure in it. Perhaps this is not a good sign. Depths of feeling participated in without cost provide such pleasure that members expressed being extremely moved by the whole thing. But what is our obligation as witnesses to this story, to this unacknowledged pleasure that was moved, but by and towards what?

The problem or how to tell the story of land mines in the theatre i  
me. In the spring of 1997 I received a telephone call from the Cana  
I be willing, someone asked, to write a play about young people a  
would be presented at an international conference in Ottawa in Dec  
significantly, would be made available to schools and youth groups  
beyond to be performed as part of a land mines awareness campa  
of the phone wanted to know what I thought. The man on the end c  
was calling a playwright. He didn't know how much I work with co  
theatre that performs testimony and risky stories. He didn't know I ar  
ethics and what it means to witness such stories, asking questions ab  
danger of presenting survivors of violence in the role of 'victim'. Fair  
things. I would not want to present stories that said 'feel sorry for the  
and give money'. I would not write a play where youth in Moose Jo

## 5 If You Mingle: Thoughts on How Theatre Humanizes the Audience

ANDREW KUSHNIR



When we performed *The Middle Place*, we frequently held talkbacks after performances (Figure 5.1).<sup>1</sup> The portraits of so-called at-risk youth in the play are complicated and untidy. The nature of hope and despair in the play makes for a disquieting tension. And these complexities, coupled with the show's unusual aesthetic, meant that these Q&As with audiences tended to be quite vibrant. I took great pleasure in this addendum to the piece and, along with the cast, was more than happy to shed whatever light I could on the play's creative process, our company's particular (and newly developed) verbatim theatre techniques, and the youth who had generously permitted me to share their words. In February 2011, following one of the evening shows at Canadian Stage, a man put up his hand and said, "Up until tonight, I would have crossed the

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© International Federation for Theatre Research 2006 · Printed in the United Kingdom doi:10.1017/S0307883306002100

## Utopia in Performance\*

JILL DOLAN

*The essay describes 'utopian performatives', which are moments of performance in which utopia is 'done' in the intensity of exchange between performers and spectators and among the audience. As an example, the essay discusses the performance Russell Simmons Presents Def Poetry Jam on Broadway, an evening of slam poetry presented by a multiracial cast for a young, unusually multiethnic audience. It describes a process of feeling together over obvious differences, inspired by an intensely present moment of theatre.*

I'm very pleased to be here this morning, under the auspices of a conference dedicated to questions of theatre and social change. I can't imagine a more apt theme, given the meeting's location in Washington, which has become over these last many years the proverbial belly of the beast. With Bush approaching his lame-duck moments as our president, I feel more and more the ways in which the United States is in grave ideological and political danger; this is a president, after all, who doesn't distinguish between theory and practice. This is a president for whom questions of faith outweigh

# 1 Introduction

## Why Music Matters

musical sounds are a powerful human resource, often for the most profound social occasions and experiences. People around the world use music to create and express their identities, to span the chasm between themselves and the divine, to celebrate weddings, to sustain friendships and communities, to sustain political movements, and to help their babies fall asleep. Music is the basis of a huge industry and can be an avenue to mobility. It is also a constant of everyday life, wafting through the domestic and public wallpaper. A central thesis of this book is that music is not a form, but rather that this term refers to fundamentally different activities that fulfill different needs and ways of being human. I argue that musical participation and experience are social processes of personal and social integration that make sense only in relation to other social processes. The famous European composer Igor Stravinsky is often quoted as saying the idea that music has no meaning beyond itself. He was wrong, but an idea that is held by some people about music, especially European instrumental music, that it is an abstract, socially autonomous activity. A reason for this attitude is that it is often difficult to capture musical meaning with words. Like the other arts, musical meaning is a social kind of communication and experience that draws on different parts of the self. This book is a theoretical exploration of the ways music is socially meaningful; it is also an introduction to some conceptual models that might help illuminate why music and dance are so important to people's understanding of the world.

## Performance Space

 $\mathbf{r}$ 

you define theater?

; start by saying that I think all definitions are bullshit because of the essential nature of a thing, especially theater. As soon as you define it, you are framing it. You are putting a finiteness on it, boxing it in. I think theater is a set of perceptual transformations and elaborations that occur where we become aware of our behavior. Theater is also inte-

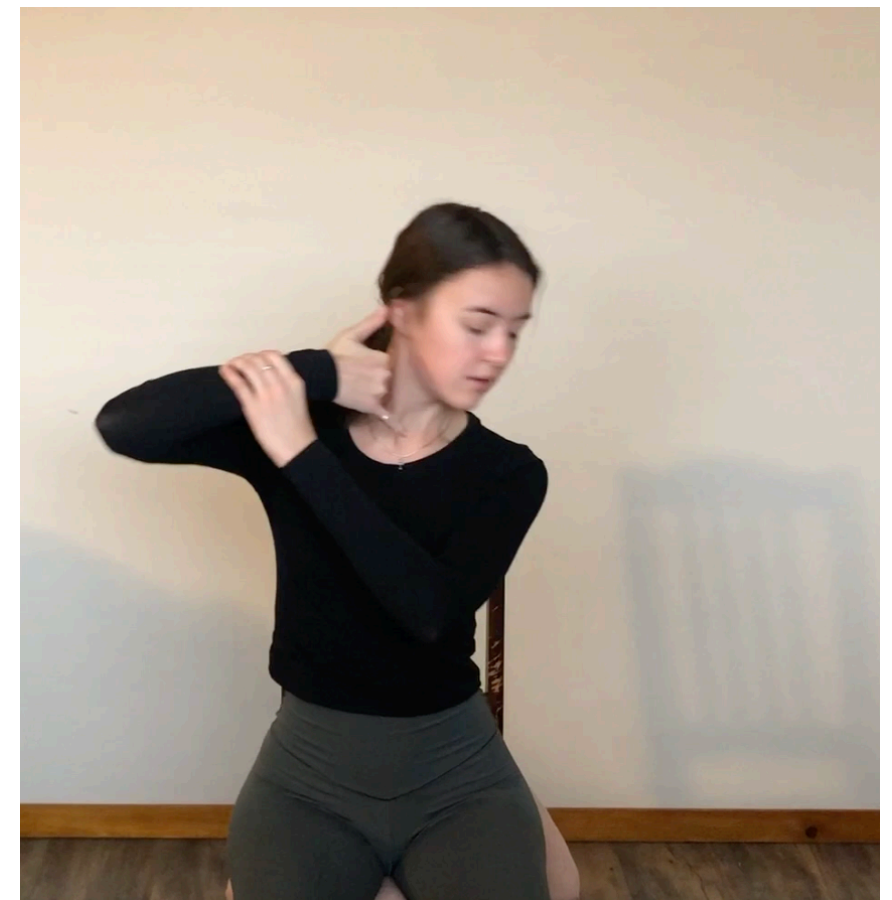
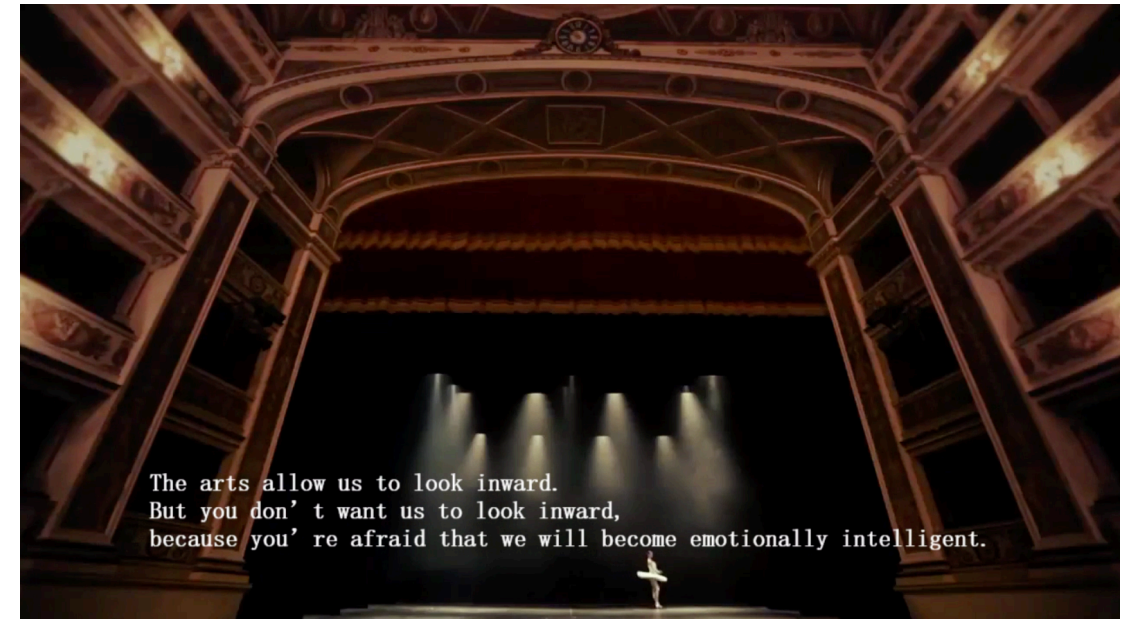
arate theater from other performance behaviors, and I define  
film. Film to me is in the domain of literature. Literature is  
ion to a floating text; the floating text is the audience. The f  
. Film is also a fixed text. It happens to be on a spool of cellul  
ing to happen to it.



# IMPASSIONED MONOLOGUE

*OR*

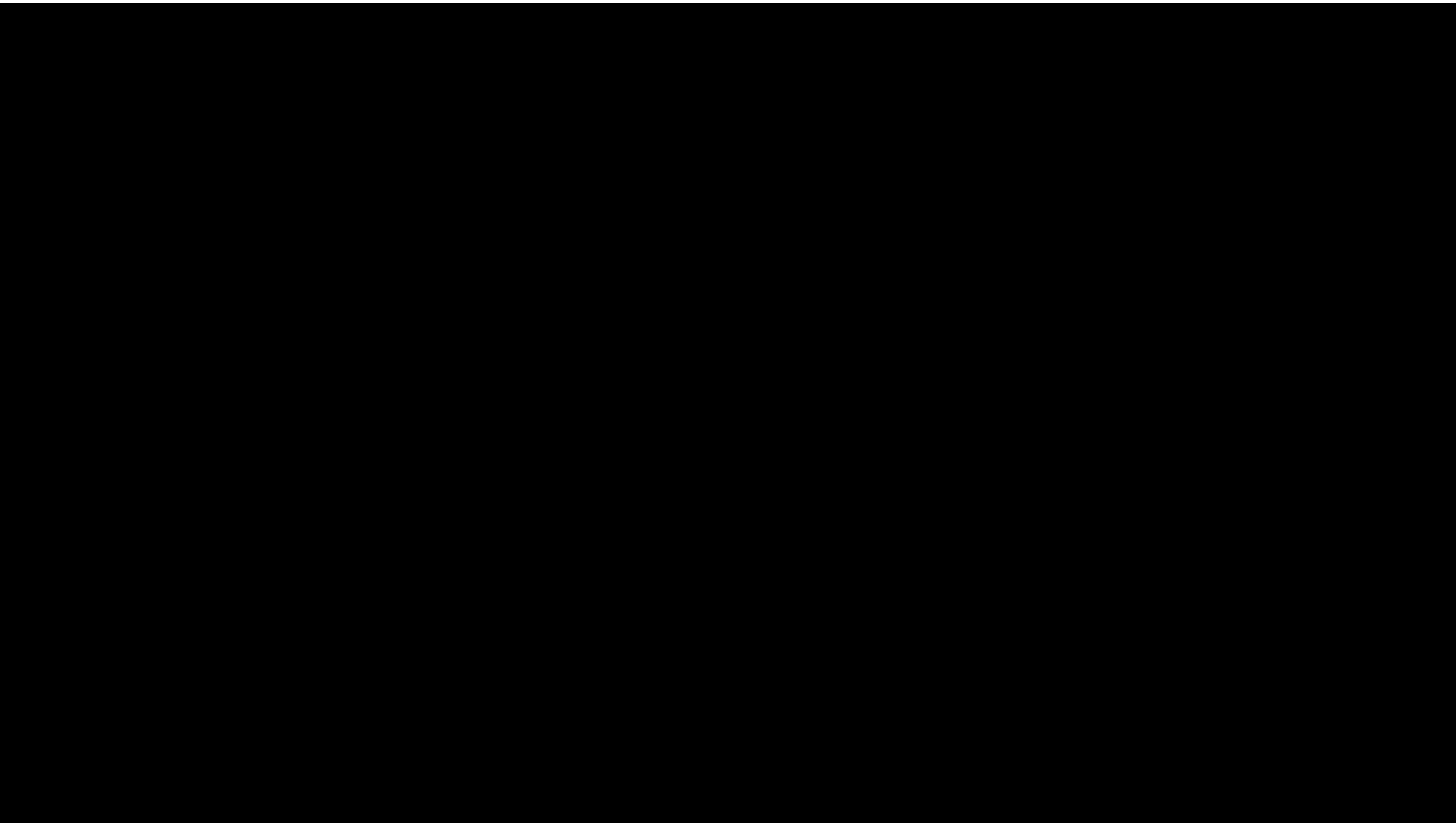
# COVID-19 INSPIRED PERFORMANCE



**“VIDEO-RECORD YOURSELF  
SPEAKING AND/OR PERFORMING IT  
AS THOUGH YOU WERE MAKING AN  
IMPASSIONED PLEA TO SOMEONE  
IN POWER.”**

**-FROM SYLLABUS, MUTH429 F20**

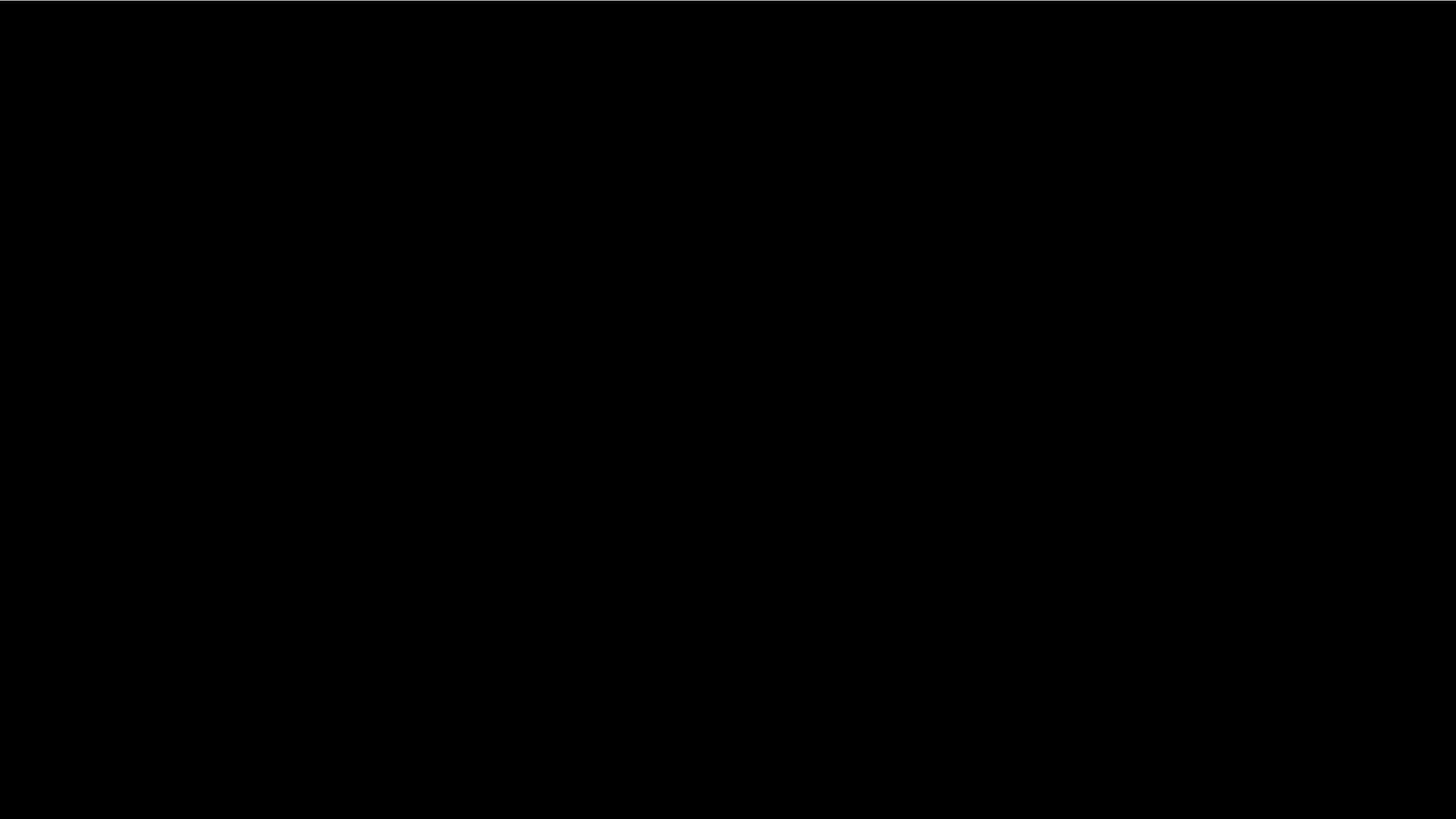






**"COVID-19 INSPIRED PERFORMANCE CREATION" BY MEGAN MCINTYRE, STUDENT IN MUTH429, USED WITH PERMISSION.**







When we are given a safe space to heal,  
we can have radical conversations.  
You're afraid of a radical public.



Photo by [Kalea Morgan](#) on [Unsplash](#)



# THANK YOU!

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