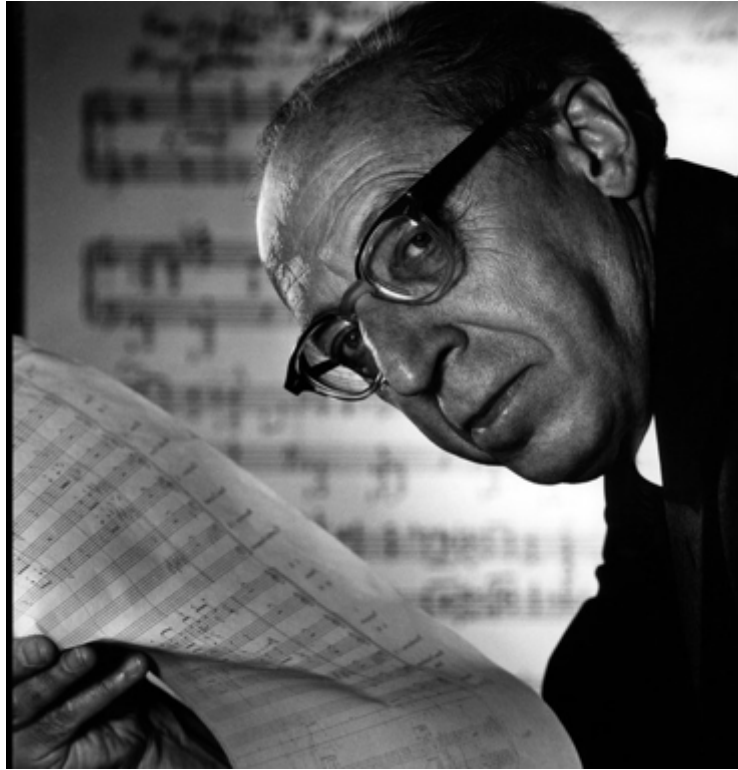




The Performing Arts at The New School



First Faculty Members

*It never entered my mind
to teach in any other
place in NY than the
New School. Nor it is
likely that any other
school would have
accepted me, since my
work + ideas are
controversial.
John Cage, 1962*



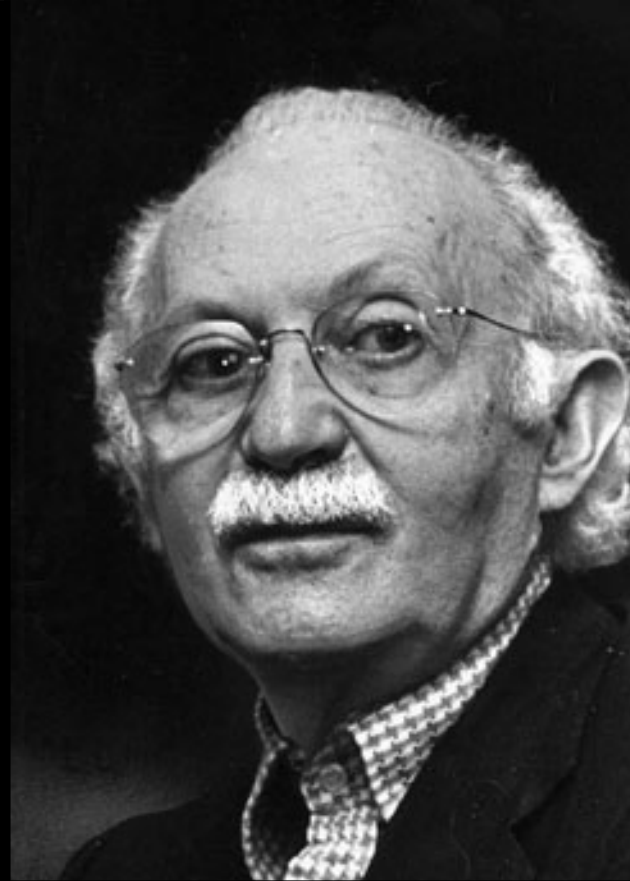


A Radical History in Performing Arts Education

- First Faculty: Aaron Copland, Henry Cowell, Martha Graham, Doris Humphrey, and Harold Clurman/The Group Theater
- The performing arts on an equal footing with social sciences.
- A center for presentations of experimental and contemporary music performances, organized by Aaron Copland and Henry Cowell.
- A Copland decade, while publishing two seminal works drawn from his lectures.

First Comprehensive Theater Arts Curriculum in a US College

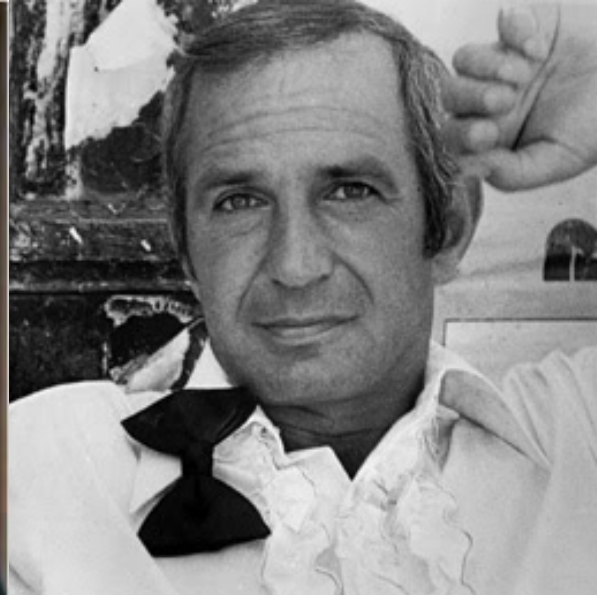
- Erwin Piscator, Director
- Lee Strasberg, Stella Adler, and Herbert Berghof are lead teachers
- Paves way for the establishment of Off-Broadway theater
- Most successful program of its kind in the US during its 10-year run at TNS.
- Belafonte wins first Emmy by an African American
- Vinette Carrol becomes first African American woman to direct on Broadway.
- Soon after studying at The New School, Marlon Brando stars in his classmate Tennessee Williams's new play: *A Streetcar Named Desire*.



The Group Theater at The New School leads to The Dramatic Workshop, led by Erwin Piscator, Stella Adler, Herbert Berghof, and Lee Strasberg.

Alumni of Dramatic Workshop/The New School







Important Moments and Innovations

As early as 1920, **Aaron Copland** begins producing landmark contemporary music concerts at TNS, establishing TNS as an important presenter of new and experimental music and arts

John Cage and others come to study with Cowell in the 30s. Joanna Beyer, a Mannes *and* TNS student, writes first work by an American woman ever to score a work for electronic instruments.

Cowell creates a body of practice centered in world music that presages modern ethnomusicology.

At same time, **Hans Weisse** invents modern music theory at Mannes, through the creation of a range of new courses in music theory and analysis.

The first college course in **jazz history**.



Important Moments and Innovations

Mannes **synthesizes its curriculum** into a single coordinated unit of humanities, theory, ear training, and analysis, the first of its kind in an American conservatory.

Cage joins TNS in 1950 becoming faculty member in 1956 and is given free reign to create his own courses and present concerts. Students come from all over the world to study with him.

Cage premieres his most important work, 4'33'', while at The New School

Cage's students at The New School, including Yoko Ono, **create the Fluxus Movement**.

Burt Bacharach and Bill Evans come to study at Mannes. Bacharach also studies with Cowell and Cage at TNS.

Mannes theorists publish series of seminal texts including Schenker's *Five Graphs*, Salzer's *Structural Hearing and Analysis*, Salzer and Schacter's *Counterpoint in Composition*, and Aldwell and Schachter's *Harmony and Voice Leading*.



Important Moments and Innovations

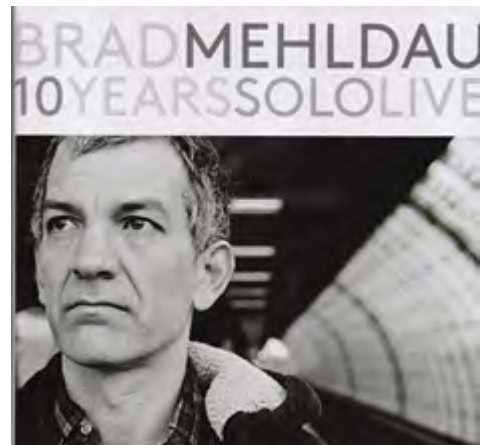
Mannes produces **feature length documentary** on the life of the great cellist, Pablo Casals.

Richard Maxfield teaches the **first purely electronic music course** in the United States.

TNS presents **television performances** of live jazz, hosted by jazz great Art Farmer.

The jazz loft movement is created and supported by two TNS faculty members: W. Eugene Smith, the legendary photographer and Hall Overton.

Experimental composers and artists continue to come to TNS to study and teach: **Steve Reich teaches electronic music** and improvisation from 1969-1972, the only institution he has ever taught at.

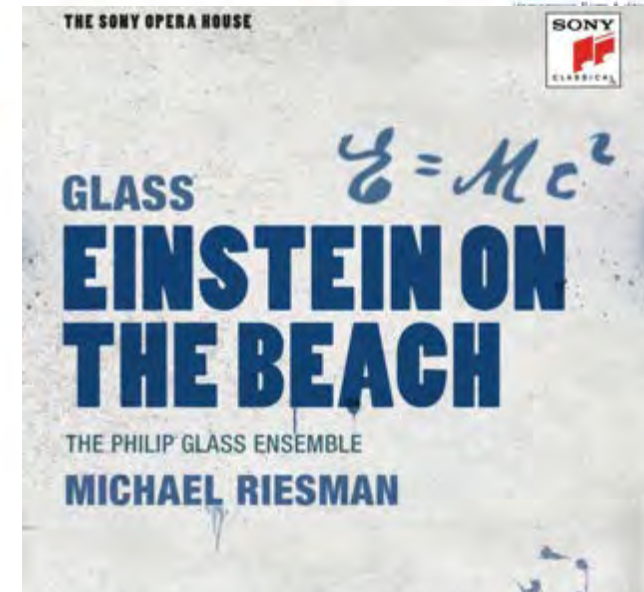
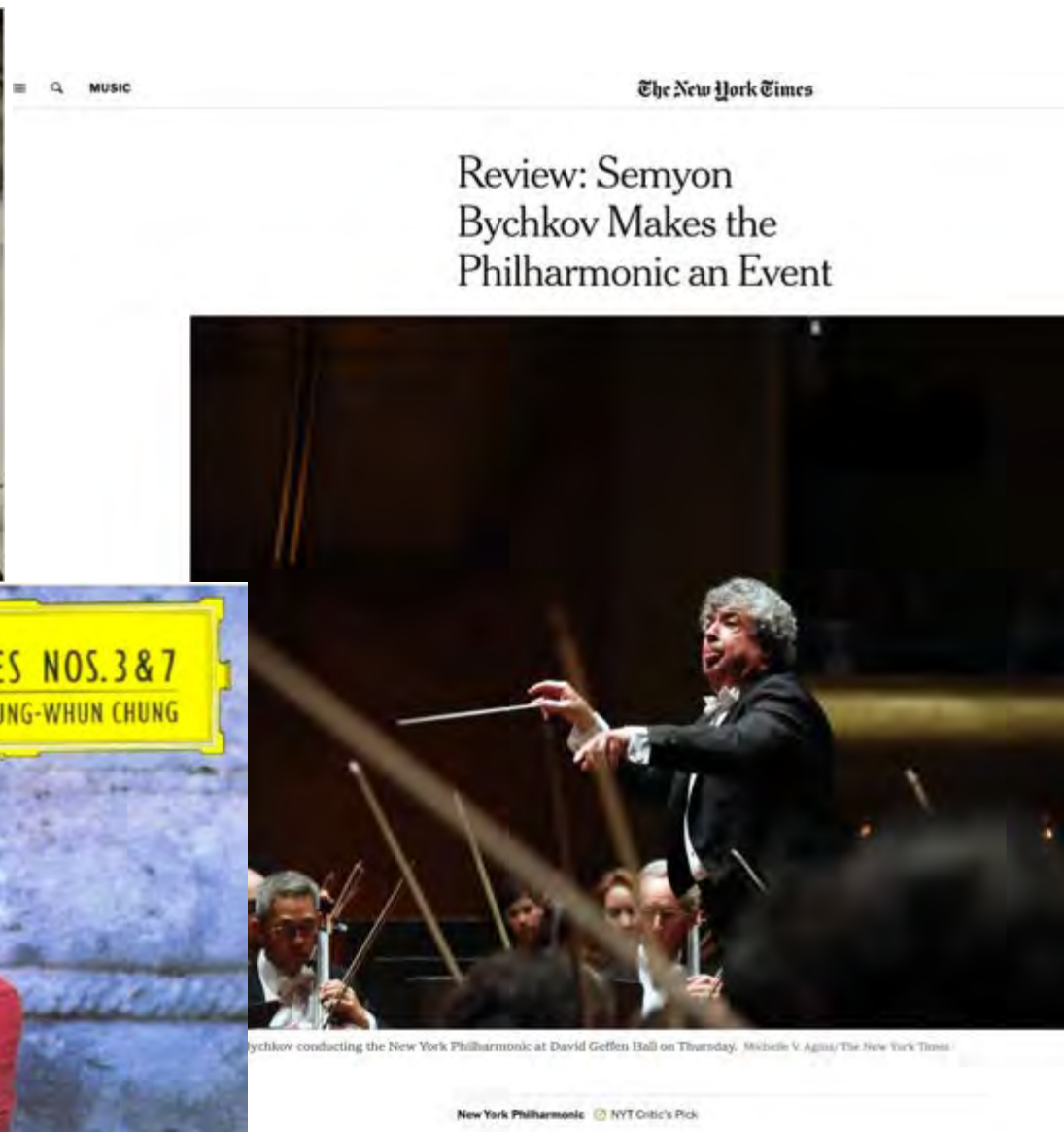
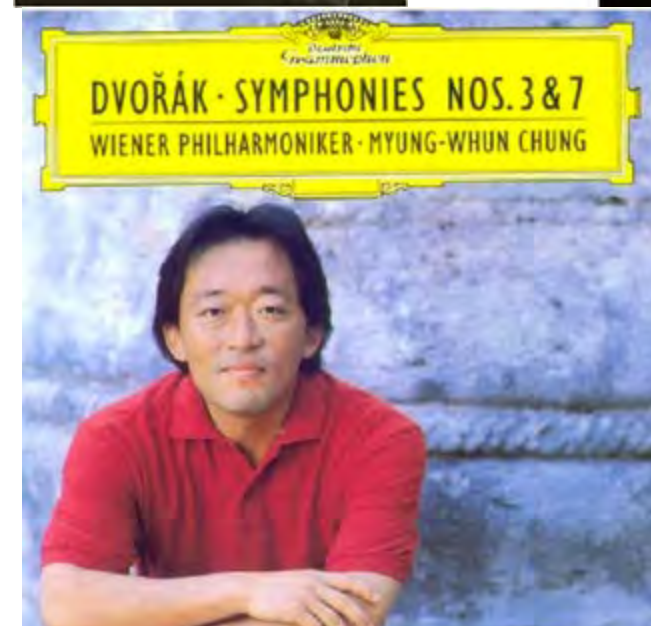
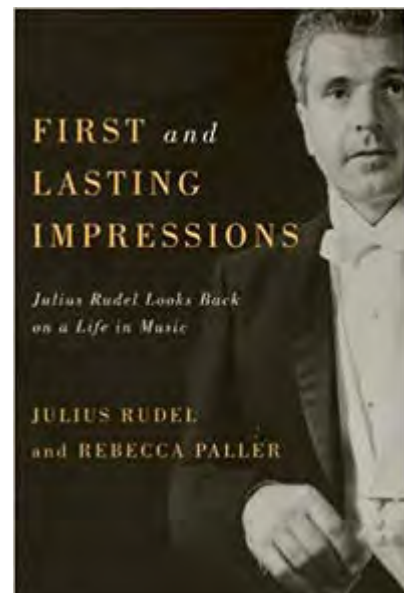


Legends of Piano

Voice



Conductors



Rising Superstar:
Four-time
Grammy award
winning pianist
and producer
fuses jazz, Hip
Hop, R&B, and
soul

The New York Times

CRITIC'S NOTEBOOK

A Month of Robert Glasper's Experiments at the Blue Note



Robert Glasper is just the fourth musician to do a full month at the Blue Note.
Vincent Tullo for The New York Times

SAVIORS

Bradley Cooper Will Save Us

Just like he saved Katy Perry, and also Oprah.

BY KENZIE BRYANT

AUGUST 5, 2019



How These Black Playwrights Are Challenging American Theater

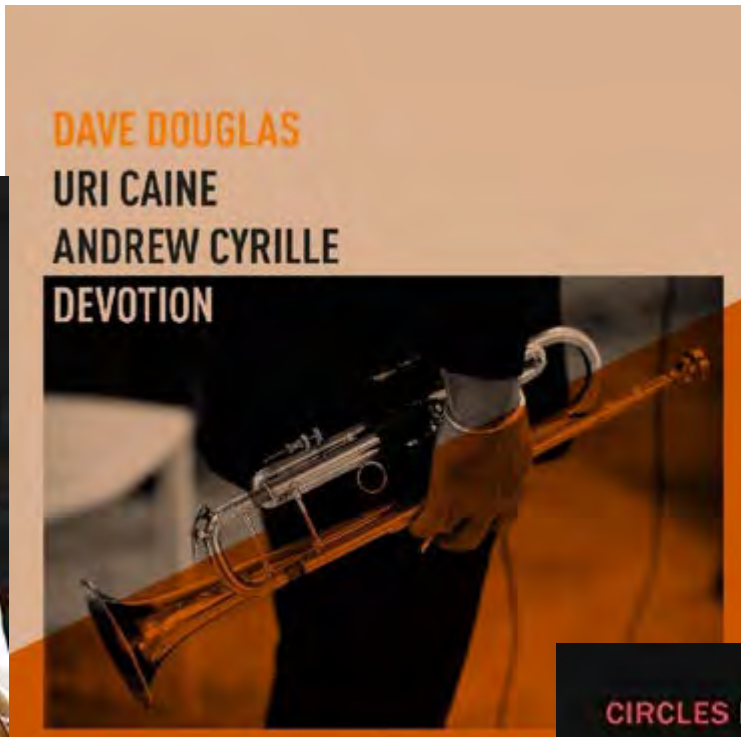
Jackie Sibblies Drury, Jeremy O. Harris, Antoinette Nwandu and Jordan E. Cooper, on influences, gatekeepers and helping “the young black theater nerd find work that looks like them.”

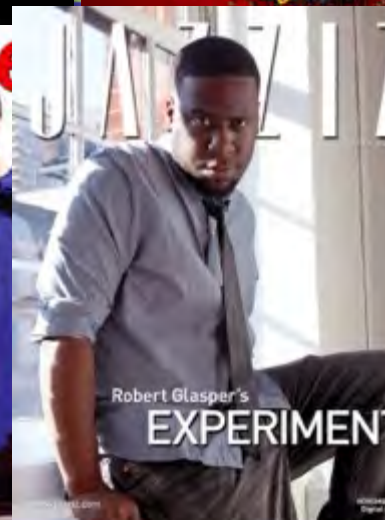
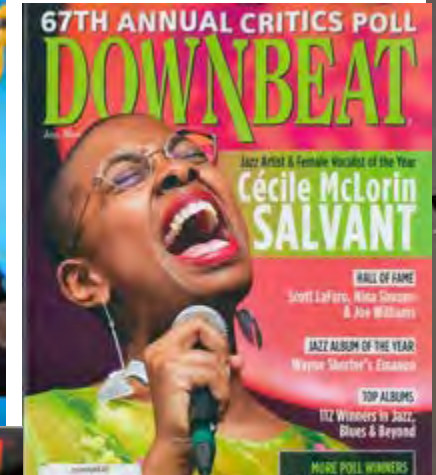


Linda Briceno
(BFA Jazz '17, MA
in Arts
Management
'19), first woman
to win Latin
Grammy Award
as producer of
the year in 2019



Unparalleled Faculty







College of Performing Arts

1000 Students – 40% international

Graduate and Undergraduate

Three Schools: Mannes School of Music, School of Jazz and Contemporary Music, School of Drama

12 full-time faculty members; 400 plus Part-Time

400 Graduate and 600 Undergraduate

Mannes Prep: 400 students

Vision

Progressive and Radical Vision for the New Performing Arts Conservatory

- Centrality of Inter- and Trans-Disciplinarity
- High priority on experimental work
- Belief that all students will develop **broad and deep skills**, including overcoming the unnatural divide between the creator and interpreter; the “suits” and the “artist”; the main stage and the community-based; art for art’s sake and art as democracy.
- Strategy of **foundational partnerships** that are expanding the definition of faculty and programs in ways not possible through a more traditional approach to staffing instruction.

Covid-19

- Enrollment
- Modality
- High numbers of electives/choice/courses, level-dependent courses/sections
- Performing Ensembles, including large, with high level of dependency upon individual student majors
- Did not want to be opening and closing courses in chaos as we began school year, and after appointment letters have been sent

Covid-19

Deleted all courses from fall catalog

De-registered all students

Added Part-Time Study options

The Gizmo

Bespoke registration process – Qualtrics Survey

Dropped less successfully “in person oriented” courses

Weekly meeting with students, parents, and faculty through entire summer

Training...Training...Training

Ensemble Modules: three, five-week modules, different technology-based approaches; reduce overall Zoom fatigue. Largely project-based.

Covid-19

- Experiments with telematic performing ensembles: real time synchronous performing ensembles with students in different geographic locations. Tech requirement.
- University provided \$500 technology grants to each student.
- Broke the track of historic curricular structure. Facilitated faculty to become highly nimble.

The Gizmo

A	B	C	D	E	F	G
Curricular Theme/ Area	Description/Types of Courses	New or Existing	GR Max Cred	GR/PT	UG Max Cred	UG/PT
1: Private Lessons/Small Group Study			3		3	
UG and GR	Music: Regular Private Instruction	E				
UG and GR	Drama: Small Group Coaching	N				
2: Major Related Core Skills**			3		6	
UG and GR	Intermediate/Advanced Integrated Skills (Techniques of Music/Core, Composition, Acting, Directing, Writing, Creative Technology)	N				
UG and GR	Intermediate/Advanced Electives (Techniques of Music/Core, Composition, Acting, Directing, Writing, Creative Technology)	N				
3: Project-based Making:(Performance and making-based projects designed for digital collaboration)			3 (1+1+1, 1+2)		3	
UG and GR	Small Ensembles: Soundtrap Layering Project, Telematic Ensemble, BEEP Digital Performance Ensemble	N				
UG and GR	Devising Projects: Radio Drama, Zoom Opera/Play, Creative Technology Project	N				
UG and GR	Solo Performance: Role study/research, Recording Project	N				
UG and GR	Student Proposed Project	E/N		(5 week, 1 credit module; stackable or standalone)		
4: Other Degree Requirements (Major, Elective, Academic needed for degree progress)			3 or 6		6	
UG	LAS Distribution or ULEC	E				
UG and GR	Additional Major Requirements: Entrepreneurship, Digital Making/Creative Technology, History and Context/Seminar, CoPA Core	E				
UG and GR	Pitched Course	E				
UG and GR	Other CoPA or TNS Elective	E				
UG and GR	Captstone: Preparation or Execution (Adapt to Digital Project)	E/N				
TOTAL			12 or 15 (MFA 15+)	6	18	6 or 9

** if students do not have core requirements to take, substitute courses from category 3 or 4

The Gizmo

-Students choose one course option from each module (model was based on a 12-credit maximum, but could be expanded to 15 or 18 for undergrad student depending on tuition decision for fall 2020)

-These requirements broadly map to existing degree requirements so that all students can make normal progress toward degree (if enrolled full time)

-The number of courses offered in each area will be expanded or contracted based on enrollment; courses in some areas will be designed for multiple majors to participate

-Courses designated N (New) are adapted and developed from existing coursework to encompass learning outcomes from several courses in an online, integrated format

-Students can substitute coursework from the MA Arts Management and Entrepreneurship for items 3. and 4. (curricular rationale: expanded related skillsets needed to respond to CoVID-19 in the artistic sector)

Post Covid-19

Acceleration of what were incremental changes over time to traditional curriculum and culture

- Open-Minded, Curious, Pluralistic
- Broad and Deep Agency
- Hyphenate Artists
- Citizen Artists
- Full skills and knowledge: communications, scholarship, media, entrepreneurship, technology, community-based work, socially conscious art making.

The Past is Prologue

- All artists are creators
- Curriculum and repertoire expansion, including decolonization – make common practice inclusive and expansive
- Technology and media become central
- Citizen Artists
- Bach, Bernstein, Ellington, Meredith Monk, Beyonce, Dolly Parton – Martha Graham, Aaron Copland, Piscator, and Harry Belafonte. We will demand and ask for more from our faculty and students.
- Synthetic thinking and practice will be critical. Actors-Playwrights-Directors-Media Artists-{Producers-Scholars
- Open mindedness, interest – skills and knowledge around a wide range of styles and genres. The narrowness of fields like classical music and jazz will need to become open.
- Openness includes EISJ. The meritocracy in the arts has been used to exclude and has placed it at risk.

Resources

- CopareMOTE.com
- <https://www.weseeyouwat.com/>
- <https://mdessen.com/portfolio/networked-music-performance-resources/>
- <https://www.amazon.com/Silence-Lectures-Writings-50th-Anniversary/dp/0819571768>