

Application for Professional Development Grant in Internationalization



Internationalization Steering Committee (ISC), part of the Internationalization Initiative at PCC

Name: _____ **Jonathan Walters** _____

Department: _____ **Arts, Humanities, Communication, Design Dept (Theatre Arts)** _____

Course that you propose to internationalize: **TA 101, Theatre Appreciation**

First term you expect to teach with the new curriculum: _____ **Fall 2025**

Email: _____ **jonathan.walters15@pcc.edu** _____ **Phone:** _____ **503-754-5603** _____

Check one: ☐ FT faculty ☒ PT faculty

General Instructions and Guidelines

- Projects can be modification of existing course materials, creation of new course materials, or another project that adds an internationalization component or international focus to a course. We encourage you to be creative!
- Projects must be an addition or modification to an existing course. We cannot fund new course development, projects that do not relate to a particular course, or projects for courses that are not currently being taught.
- These grants are intended to encourage internationalization of courses that are not already international by design ("international" means outside of the boundaries of the United States).
- Applicants will be asked to provide learning objectives/outcomes, a detailed outline of classroom methodologies/activities, and curriculum products (for example, syllabus, handouts, student activity materials, assignment prompts, exams, maps, charts, tables, study guides, articles, review questions, etc.).
- Applicants will be expected to prepare and submit curriculum materials that can also be used by other instructors. These should be submitted along with the grant application.
- Applicants will be expected to teach using the new materials within one year of project completion.
- Priority will be given to funding applicants that have not received funding from ISC before.
- Curriculum, application materials and reports developed under this grant become property of PCC and may be used as examples for future grant applications, on the PCC website, or otherwise shared inside or outside of PCC.
- Applicants will be expected to present their project at a future meeting, to be determined in collaboration with the ISC.
- Applications will be reviewed, and awards determined by members of the ISC.
- Applicants are encouraged to ask for feedback while creating their application

and consider attending one of the Internationalization grant workshops

- The award amount is \$500.
- All work must be submitted by May 1, 2025. Applicants will be notified of the status of their application by May 15, 2025.

Please answer the following questions. Add space or pages as needed.

1. Title of Project

A Wider World of Theatre Making and Witnessing

2. Summary: Please describe the course, activity, or module you are revising

Theatre Appreciation is a frequently offered 4 course class that has no prerequisites, offered at PCC Sylvania. The goal of the class is to introduce students to the art and craft of the theater, and learn to understand the artistry and approaches that underscore theatre making. Students visit and see multiple live performing arts events during the class, while also covering via a brief overview a spectrum of theater topics, all utilizable in assigned critiques, using skills and concepts learned in class. (Traditionally this class has focused exclusively on Western modes, design elements and history of theatre; with a particular focus on British and American theatre history and approaches).

3. Details of the project

a. Learning objectives / outcomes

1. Articulate how attending a theatre production challenges one's own lived experience, in relation to the theatre maker's lens of the world - to address concerns and issues in their contemporary society. Examples from a wide range of cultural and world wide backgrounds will showcase this range; including the UK, Indonesia, Southern Africa, USA, and the Caucasus region.
2. Analyze the experience of attending a live theatre production, and video's of theatre productions from other locations, using criteria from the course.
3. Relate historical themes and cultural ideas presented in production to real life problems and situations.
4. Differentiate the shared experience of being an audience member to a live theatrical production from other narrative art forms; and compare this across national and cultural borders/boundaries.

b. Curriculum products you have developed (for example, syllabus, handouts, student activity materials, assignment prompts, exams, maps, charts, tables, study guides, articles, review questions, etc.). List and attach with your answers.

- 1) THEATRE DESIGN Indonesian 'Total' theatre. We will look closely at the unique cultural practices of Javanese (historic region of modern day Indonesia) performing arts that divide design elements in their own unique cosmology and fusions. Contemporary, and historic, performing arts design elements
- 2) THEATRE WRITING / SCRIPT CREATION. We will look at the rich practice of community-theme and social-issue generated new theatre works in Southern Africa, with a particular focus on social theatre in Zimbabwe. Scripts are created with a writing team in

response and partnership with community groups and professional actors - often these scripts are adaptable and have portions that are improvised or audience-responsive.

- 3) **ACTORS AS TOTAL PERFORMERS AND FULL TIME EMPLOYEES** We will look at the approach to Actor training, and their long-term creative career prospects in full-time repertory theatre companies in Caucasus region, including Armenia and the Republic of Georgia. Performers train in puppetry, song, dance along with text and psychological acting, to become a 'total performer'. We will explore the outcomes and realities of actors working full time over multiple years in repertory systems - and the impact of contemporary realities and finances on theatre-making.

See attached document for links and more details

c. Detailed outline of classroom methodologies/activities, including description of any products that will be produced by the students

TA 101 is a unique class in that several class 'lessons' take place by attending live performing arts events in Portland during the class period.

First, this proposal will shift focus of the curation of these events, to include looking for opportunities to see live theatre events that have some international component; play themes, the writer, performers, etc. This is somewhat difficult to replicate due to the changing calendars each year and season.

Second, the main methodology (all new to TA 101 with this proposal) will be reading articles, watching short videos of live events, and reading or watching interviews with artists, all geared towards the specific international focus (Southern Africa, Indonesia, Caucasus region) covered in the class. Each of these international components corresponds to one pre-existing lesson; **PLAYWRITING, DESIGN ELEMENTS, ACTING** (respectively) that were in place in the prior TA 101 curriculum, but used examples only from the UK / US model and approach.

Last, when possible, live video calls with international artists (through my own contacts) will take place; ie bringing in a mask making master in Indonesia to talk about their approach with a live call with the students.

d. Explain how you will assess whether the learning objectives were met.

I will be using these approaches to ensure that learning objectives are met:

- 1) Reading assignments and video components that include global/world perspectives and approaches.
- 2) Class discussions that role-play addressing contemporary global issues, from a variety of artistic perspectives (from the global/regional areas we have studied)
- 3) Listening directly to contemporary practitioners via videos interviews or live video call from different nations.
- 4) Writing assignments (critiques) that ask students to look at performing arts events through international perspectives (that we have studied).

I will combine these approaches to best assess how both the collective, and individual students have met the learning objectives; specifically the new international focused objectives for TA 101.

4. Please provide a brief answer to each of the following:

a. Is this project replicable? (preference will be given to projects that can be used in more than one course or by more than one instructor in the same course). Please explain.

Yes. This is a unique course, with a focus on attending live performing arts events, so the easiest way to replicate this Internationalization is for the modules and lessons brought into TA 101 to be made available to other instructors in ensuing years and classes.

I would also like to see if other contemporary survey appreciation programs (Music, Art) would like to use similar approaches to give examples of their art forms from a wider (non western) range of nations and cultures.

b. How would you be able to share what you have done with other faculty at PCC?

I will propose giving a workshop and talk at PCC Staff training and career advancement events; when calls are put out for proposals. I am excited and open to any and all opportunities to share this Internationalization approach to the wider PCC community.

I also am short-listed to lead an Ed Abroad version of TA 101 to Indonesia in Summer 2026. If I am selected - Ed Abroad will connect me with fellow faculty to give talks / pitches to students about the program. I will use those opportunities to talk to fellow faculty about Internationalizing courses – withOUT having to travel abroad!

c. Is there anything in your professional background or experience that will help you to accomplish this project?

My 'day job' when I am not part-time faculty at PCC is running an International Cultural Exchange program, in coordination with the Department of State, funded by the U.S. Embassies in 13 countries on 5 continents. Over the last five years I transitioned from my role as Founding Artistic Director in Portland creating new works; launching the new program I now run, shifting my own focus to international Cultural Diplomacy trainer, organizer and project leader. This shift grew from 20+ years of building authentic connections and trust with community members, artists, change agents and educators on shared mission-driven efforts. I believe it is that approach to mutual respect and admiration for others in the community with different focuses and approaches that gave me the unique lens to best transition into an International focused artistic path. This now rolls over into my approach to teaching theatre here in Oregon, after 20+ years doing so.

An example: most recently I was honored to bring a US team of artists to Indonesia in Summer 2024 to collaborate with artists there on performing arts projects. During that experience I used my history of living, working and collaborating with friends and colleagues abroad to better see the unique role Indonesian performing arts plays in combining heritage, history and contemporary creation in a wonderfully arts-forward, inviting, friendly, safe, vibrant, multicultural society.

The focus regions I have chosen to zero in on Theatre Arts elements, worldwide, are all regions that I have personally traveled and collaborated with theatre artists from that area, while learning history and drinking up cultural practices, within the last 5 years.

**Please email your completed application along with all curriculum products to:
Robert Asaadi, ISC Chair, robert.asaadi@pcc.edu**

Your completed application must include answers to the above questions and the curriculum products mentioned in question 3, section b.