

Theatre Survey (Honors)

THE 2000H

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Class Time: T/TH: 3:00 – 4:15 PM
Class Location: PAC (M260)
Office Hours: T/TH: 11:30 – 1:30 PM
W: 2:30 – 3:30 PM

This class has a Facebook page – Honors Theatre Survey Fall 16
Please join ASAP.

Required Text:

Theatre, Brief Version, 10th edition by Robert Cohen (textbook)

A Raisin in the Sun by Lorraine Hansberry (play)

Clybourne Park by Bruce Norris (play)

Overview:

The format of this class includes interactive discussion, guest speakers, self-reflection, experiential work, and the creation and performance of original pieces of theatre. This class requires high quality, thoughtful evaluation of your own and other's work, group work, discussions and presentations, and group meetings and planning with peers outside of allotted class time.

Course Objectives

This is a discussion/experiential course designed to give you an overview of the theatre. This overview will include the nature and purpose of theatre, and the practice of theatre. At the end of this course, the successful student will be able to:

- Critique the performance of a play.
- Understand and apply the steps, elements, and decisions that go into the creation of a theatrical production.
- Describe the role and procedures of performance, technical and operations personnel in theatre.
- Display a working knowledge of the art and craft of the theatre.
- Demonstrate team-work.

Participation

I believe students co-create their educational experiences with their professors and fellow classmates. To this end, it is imperative that you read the textbook as assigned before coming to class and that you participate fully in class. In class we can clarify and synthesize the information you have read and add real life examples and situations to help you understand. We will not cover in class everything that is in your text and your text will not focus on everything on which I focus in class; however, all the information is important for a full understanding of the subject. If you are eager to open your mind, share your thoughts and respect the thoughts of others, and participate with enthusiasm – welcome home.

Attendance Policy

I understand you have other classes and obligations pulling you in many directions. If you need to be gone from class for any reason, please let me know ahead of time, but please do not ask for my permission. This class is important too. Because class participation is essential to the educational goals of this course, **a maximum of two (2) unexcused absences will be permitted.** After the second unexcused absence, your final grade will be lowered by five (5) points for each additional absence. Illness or emergencies (including tardies) should be handled in the same manner one handles such concerns with an employer, i.e, communicate your situation to me asap.

Please note that two tardies equal one absence.

ADA: If you have a disability and need classroom accommodations, please notify me as soon as possible. You must also contact Student Disability Services on 407.823.2371.

Plagiarism:

You will fail the course if you plagiarize. Plagiarism is the unacknowledged use of ideas (Whether paraphrased, summarized or quoted) by a writer who seeks to pass off those ideas as his or her original thought. If you fail to document or attribute a source of the idea, even if you restate another writer's ideas, you have plagiarized. A serious university offense, plagiarism may be punished by failure or expulsion. Students who plagiarize on the research paper will receive an F on the paper. To avoid plagiarism, you must document your papers using the MLA citation format.

DISCLAIMER

This class incorporates theatre exercises that will challenge you in physical and emotional ways. Remember you always have the option to pass when we are doing exercises and that it is your responsibility to take care of yourself. This class may include material that expresses adult or controversial themes as well as strong language that some might find offensive. As theatre requires the use of mind, voice, and body, there will also be situations that will require a certain amount of physical contact between you and the instructor and you and other students.

This syllabus is subject to change at the discretion of the facilitator and the participants.

Any student in this course who has a disability that may prevent him or her from fully demonstrating his or her abilities should contact me personally so we can discuss accommodations necessary to ensure full participation and facilitate your educational opportunity.

It is the policy of the University to reasonably accommodate absences due to observed religious holidays. However, the student will be held responsible for any material covered during the absence and must inform the instructor two weeks prior to the holiday.

I am here to help you. See me if you have any problems or questions, or if you just need some advice. This class will undoubtedly deal with highly personal material and you may want to discuss your experiences. Please do not hesitate to seek me out. Though I have offered suggestion the decisions are ultimately yours. You will create your own evaluative standards and adhere to them. Collaboration and integrity are key components of this class.

Assignments

1) Pre-test (Complete/Incomplete)

Via Canvas you will take our Pre-Test (A series of 17 multiple choice and true/ false questions. The results will be compared to your Post-Test at semester's conclusion. This assignment also doubles as your Student Engagement Activity for Financial Aid purposes. The pre-test may be found in our course online under "Quizzes." Please take by August 28th at 11:59 PM.

2) Two Play Critiques (25 points, 12.5 points each)

You will be required to attend two plays being presented by UCF Theatre this semester and write a critique on both of them. Each paper should be typed, stapled, double-spaced, and in a standard 12 point font. @1,500 words. Include word count. See directions in this syllabus on pages 15 - 20. With Student ID tickets are \$10.

EVERYONE WILL BE REQUIRED TO ATTEND CLYBOURNE PARK (September 22 – October 2. *This show is in the black box. **Get your tickets NOW as this show will sell out!** Be prepared to discuss this show in class as well as use it as the subject of one of your papers.*

3) Rehearsal Observation Report (25 points)

This project is designed for you to observe the production process from beginning to end. You will be observing *Clybourne Park*, directed by David Reed. You will be expected to attend one hour of rehearsal per week as well as one technical rehearsal and one show and keep a rehearsal reflection journal. See directions on pages 9 – 11.

4) Art in Odd Places (25 points)

AiOP's mission is to stretch the boundaries of communication in the public realm by presenting artworks in all disciplines outside the confines of traditional public space regulations. AiOP reminds us that public spaces function as the epicenter for diverse social interactions and the unfettered exchange of ideas."

As part of Art in Odd Places we will collaboratively create **meaningful shared experiences** in the public space" and cultivate a "thriving arts community" by supporting emerging and independent artists; "nurturing a deeper sense of ownership and care of Orlando amongst its residents"; and "shaping the global perception of our city and university as one known for innovation and creativity. See directions on page 19 - 22.

Check out their website:

Website: <http://www.artinoddplaces.org/orlando/>

Examples of art/artists: <http://www.artinoddplaces.org/orlando/artists/>

5) (The Open) Scene Study (25 points)

Students will create a scene study based on the open scene. The open scene performance itself should be roughly five minutes and should include props, costumes, and other supporting choices such as music. Afterwards, be prepared to discuss the content of your **scene study** and receive verbal feedback from the class and the instructor. You will perform your open scene once. Performance – 10 points, Dramaturgy 5 points (character analysis), Design (set, costumes) – 10 points. See directions on pages 23 - 33 of this syllabus for further directions.

Completed scene studies should be submitted online on the day you present by midnight.

6) Post Test (C/I)

Via Canvas you will take our Post-Test (A series of 17 multiple choice and true/ false questions). The results will be compared to your Pre-Test at semester's conclusion. Please take by Thursday, November 17th at 11:59 PM. Opens 6:00 AM November 14th.

GRADING

Play Critiques	25
Scene Study	25
Rehearsal Observation Report	25
Art In Odd Places	<u>25</u>
Total Possible Points	100

GRADING SCALE:

100 - 90	A
89 - 80	B
79 - 70	C
69 - 60	D
59 - 50	F

Late work will not be accepted.

Course Schedule

(Subject to change at the Instructor's Discretion)

Week 1: August 23 & 25

T: Introduction

TH: Introduction

HOMEWORK:

- 1) Read through this entire syllabus and peruse our webcourse. Bring questions to our next class.
- 2) Bring: a sentimental objects to our next class. Be prepared to share the story behind it.
- 3) Take Pre-Test online by Sunday, August 28 at 11:59 PM. No need to study. Doubles as your student Engagement activity for Financial Aid.

Week 2: August 30 & September 1

T: Share objects

TH: Devising

HOMEWORK:

- 1) Read: *A Raisin in the Sun* and *Clybourne Park*
- 2) Begin attending *Clybourne Park* rehearsals

Week 3: September 6 & 8

T: Writing a play critique

Discuss *Clybourne Park*

TH: Art in Odd Places Meeting #1

Assign Open Scene Partners

HOMEWORK:

Read: What is the Theatre? What is a Play?

Week 4: September 13 & 15

T: Discuss Chapters 1 & 2 What is the Theatre? & What is a Play?

TH: Art in Odd Places Meeting #2

HOMEWORK:

- 1) Read: *The Playwright*
- 2) Prepare Art in Odd Places Group Proposal. Hand in Tuesday, September 22.

Week 5: September 20 & 22

T: Discuss The Playwright

DUE: Art in Odd Places Group Proposal

TH: Guest Susan Kim

HOMEWORK:

1) Read: The Actor

2) Finish *Clybourne Park* rehearsal observation report journal

Week 6: September 27 & 29

T: The Actor

TH: Quinten Earl Darrington

DUE: *Clybourne Park* Rehearsal Observation Report

Week 7: October 4 & 6

T: Art in Odd Places Meeting #3

TH: Art in Odd Places Meeting #4

HOMEWORK:

Read: The Director & Designers & Technicians

Prepare to hand in Art in Odd Places Entire Group Proposal #2

Week 8: October 11 & 13

T: Discuss The Director & Designers & Technicians

TH: Introduce The Open Scene Project

DUE: *Clybourne Park* Critique

HOMEWORK:

Begin rehearsing for The Open Scene. At least five rehearsals should be held.

Week 9: October, 18 & 20

T: Guest Producer, John Plnckard

TH: TBA

Week 10: October 22 & 24

T: Theatre of the Oppressed

TH: Theatre of the Oppressed

Week 11: October 25 & 27

T: Open Scene In Class Rehearsal

TH: Art in Odd Places Meeting/Rehearsal #5

Week 12: November 2 & 4

T: Open Scene Performance (2 pairs per day)

TH: Open Scene Performance (2)

DUE: *Young Frankenstein* critique

HOMEWORK:

1) Final Prep for Art in Odd Places

2) Rehearse the Open Scene

Week 13: November 8 & 10

T: Art in Odd Places – PLAY! (Final Planning)

TH: Art in Odd Places – PLAY! (The Event)

HOMEWORK:

1) Take Post-Test online via Canvas by Thursday, November 17 at 11:59 PM.

Opens November 14th at 6:00 AM.

2) Submit reflection on your Art in Odd Places experience by November 20 at 11:59 PM. Open November 17 at 6:00 AM.

3) Submit Peer Evaluations for every member of your AiOP team online by Nov. 20.

Week 14: November 15 & 17

T: Open Scene Performance (2)

TH: Open Scene Performance (2)

DUE: Take Post-test Online via Canvas

Week 15: November 22 & 24

T: Open Scene Performance (2)

DUE: *Cloud 9* critique

TH: THANKSGIVING NO CLASS

Week 16: November 29 & December 5

FINAL: Thursday, December 8th – 1 PM – 3:50 PM

Open Scene presentations (ALL)

CLYBOURNE PARK REHEARSAL OBSERVATION REPORT DIRECTIONS

(25 points)

Rehearsals begin August 22. The show runs September 22 - October 2nd.

Rehearsals will be in Studio 3 in the Theatre portion of the PAC.

Begin attending rehearsals the second week of classes (the weeks of August 29). You must attend at least one rehearsal per week, one technical rehearsal and one performance of *Clybourne Park*.

DO NOT enter the rehearsal studio while rehearsals are in session. Wait until they take a break. Every 80 minutes or every 50 minutes – depending on the pace of the rehearsal there will be a 5 – 10 minute break per equity rules).

Sign in and sit in the back of the rehearsal space and BE SILENT while you observe. Do not interact with the actors or bring a friend. If it is reported to me that you are disruptive you will not be allowed to attend rehearsals, which will result in a zero for this project. If you submit fraudulent rehearsal observation entries you will FAIL this assignment and quite possibly this class.

After each rehearsal write a 1-2 page journal entry. All assignments must be typed, double-spaced, with 1" margins. Please use Times or Times New Roman for your font and a point size of 12. Standard Written English is required.

Please proofread and spell check. Contact the University Writing Center if you need help. (407) 823-2197.

Performances are Fridays and Saturdays at 8 PM and Sundays at 2 PM.
Student tickets are \$10. GET THEM NOW AS THE SHOW WILL SELL OUT!

CLYBOURNE PARK REHEARSAL OBSERVATION REPORT DIRECTIONS (CONT'D)

Your Rehearsal Observation Report will include:

- 1) A brief statement (one-two paragraphs) explaining your knowledge of the production and rehearsal process prior to this experience as the first entry in your journal.
- 2) Answer the following questions for each rehearsal and include the rehearsal date. Please include the questions in your paper as an emboldened label and use a new page for each rehearsal.

For every rehearsal label and reflect as follows.

- A) What was the main goal of this rehearsal?
- B) How did the director approach that goal?
- C) What significant obstacles or challenges did the cast, director, or stage manager face?
- D) How were these obstacles addressed?
- E) What part of the rehearsal did you find particularly interesting? Why?
- F) Did anything happen that surprised you?
- G) What progress had been made since the last rehearsal you attended?
- H) Ask and answer a question of your own.

- 3) At the end of the process write an entry about the actual performance you attended and answer the following questions:

- A) How did you see this production change over time?
- B) Did seeing this play through all of the stages of development change your perception of the production?
- C) What did you learn through this process? Please explain.

You will do yourself a huge favor by taking good notes and writing your journal entries immediately following the rehearsal you attend.

SUBMIT YOUR REHEARSAL OBSERVATION REPORTS VIA OUR ONLINE COURSE AS A WORD DOC. Label: First Name,Last Name

Clybourne Park Rehearsal Observation Report Rubric

25 points

Met Expectations: Attended a rehearsal per week, reflected on each, included opening and closing reflections	Met or Exceeded Expectations (5)	Often Met Expectations (4)	Strengthen (3.5)
Followed Directions	Met or Exceeded Expectations (5)	Often Met Expectations (4)	Strengthen (3.5)
Use of Language	No Errors (5)	1 -3 Errors (4)	4 or More Errors (3.5)
Substantive Discussion/Reflection	Met or Exceeded Expectations (5)	Often Met Expectations (4)	Strengthen (3.5)
Use of Discipline Specific Language	Met or Exceeded Expectations (5)	Often Met Expectations (4)	Strengthen (3.5)

PLAY CRITIQUE DIRECTIONS

(12.5 points each)

You will be required to attend two plays being presented by Theatre UCF this semester and write a critique on both of them. Each paper should be typed, stapled, double-spaced, and in a standard 12 point font. @1,500 words. Include word count.

EVERYONE WILL BE REQUIRED TO ATTEND CLYBOURNE PARK (September 22 – October 2). This show is in the small black box theatre. **Get your tickets NOW as this show will sell out!** Be prepared to discuss this show in class as well as use it as the subject of your first play critique paper. Keep your ticket stubs with your name on them.

UCF Fall 2016 Season

BOX OFFICE: 407/823-1500

<http://theatre.cah.ucf.edu/tickets.php>

Thursday/Friday/Saturday shows begin at 7:30 PM.

Sunday matinees begins at 2 PM unless otherwise noted.

Clybourne Park (September 22 - October 2)

Cost: \$20 standard, \$10 UCF ID, Black Box (128)

By Bruce Norris

Directed by David Reed

Winner of the 2011 Pulitzer Prize and the 2012 Tony Award for Best Play.

In 1959, white community leaders anxiously try to stop the sale of a home to a black family. Fifty years later, the now predominantly African-American neighborhood battles to hold its ground in the face of gentrification.

"Vital, sharp-witted and ferociously smart." —NY Times.

"A savagely funny and insightful time bomb." —Hollywood Reporter.

Please join us following the performance on opening night for a post-show reception.

Performances for Clybourne Park

- Thursday, September 22 at 7:30pm
- Friday, September 23 at 7:30pm
- Saturday, September 24 at 7:30pm
- Sunday, September 25 at 2pm
- Wednesday, September 28 at 7:30pm
- Thursday, September 29 at 7:30pm
- Friday, September 30 at 7:30pm
- Saturday, October 1 at 7:30pm
- Sunday, October 2 at 2pm

The New Mel Brooks Musical Young Frankenstein (October 20 - 30)

Cost: \$20 standard, \$10 UCF ID, Main Stage (107)

**Book by Mel Brooks and Thomas Meehan • Music and lyrics by Mel Brooks
Original direction and choreography by Susan Stroman**

It's alive! Comedy genius Mel Brooks has adapted his monstrously funny film into a brilliant stage musical. Grandson of the infamous Victor Frankenstein, Frederick Frankenstein inherits his family's estate in Transylvania. With the help of a hunchbacked side-kick and a leggy lab assistant, Frederick finds himself in the mad scientist shoes of his ancestors.

Please join us following the performance on opening night for a post-show reception.

Performances for *Young Frankenstein*

- Thursday, October 20 at 7:30pm
- Friday, October 21 at 7:30pm
- Saturday, October 22 at 7:30pm
- Sunday, October 23 at 2pm
- Thursday, October 27 at 7:30pm
- Friday, October 28 at 7:30pm
- Saturday, October 29 at 7:30pm
- Sunday, October 30 at 2pm

Cloud 9 November 10 - November 20

Cost: \$20 standard, \$10 UCF ID [Black Box\(128\)](#)

By Caryl Churchill

Directed by Julia Listengarten

If this production were a movie, it would be rated R. For more details about the content of this show, please visit our [Content Advisory page](#)

Set in British Colonial Africa and 1970s London, this modern classic comedy addresses race, gender, power, politics, family, and sex.

"Intelligent, inventive and funny." - *The New York Times*

"I really don't know when I've had more fun. It blends farce, pathos into a work of total theatre." - *New York Daily News*

Please join us following the performance on opening night for a post-show reception.

Performances for *Cloud 9*

- Thursday, November 10 at 7:30pm
- Friday, November 11 at 7:30pm
- Saturday, November 12 at 7:30pm
- Sunday, November 13 at 2pm
- Wednesday, November 16 at 7:30pm
- Thursday, November 17 at 7:30pm
- Friday, November 18 at 7:30pm
- Saturday, November 19 at 7:30pm
- Sunday, November 20 at 2pm

PLAY CRITIQUE PAPER INSTRUCTIONS

How to Write from an Informed Audience Perspective

Below are some questions to consider as you write or talk about a theatre production you have attended. All of these may not apply to every show and you may not have strong observations for each one of these things. Always back what you say or write with specific choices, particular moments, details of timing, colors, textures, movement, etc.

Introduction, Thesis and Conclusion:

- Your paper should express your opinions and point of view backed up by evidence of examples from the production that caused you to think those things. Your introductory paragraph should contain your thesis statement.
- Your thesis statement should express your point of view—what you think in general about the production and how it was successful or not successful. The body of your paper will then provide details in support of this opinion.
- “A thesis statement focuses your ideas into one or two sentences. It should present the topic of your paper and also make a comment about your position in relation to the topic. Your thesis statement should tell your reader what the paper is about and also help guide your writing and keep your argument focused.” (from <http://www.cws.illinois.edu/workshop/writers/tips/thesis/>)
- Your goal, through the paper, is to support your thesis statement / point of view and convince the reader that your opinion is accurate based on the evidence provided from your observations.
- You may find it easier to write your introduction and your conclusion after writing the first draft of your paper.
- Your conclusion should not introduce any new ideas but should restate the main idea of your paper and summarize any sub points. Don't repeat things from your paper but help show how they fit together and support your thesis statement.

Acting:

- Use key terms and vocabulary that apply to this production and your observations. Some examples that may be applicable include: intention, objective, tactics, action, antagonist, protagonist, ensemble, gesture, pacing, projection, subtext, beat, cheating, cue, fourth wall, motivation, obstacles, business, upstaging, etc.
- Was there clarity of relationships?
- Were the actors understandable? How were voice and diction used?
- Were dialects used and if so did they contribute to the story?
- Did you find they were performing with truth and honesty?
- Were you moved by the performance?
- Did the physicality of the actor's performance match the production and the character?
- Did you believe their story?

Design and Technology:

- Use key terms and vocabulary that apply to this production and your observations. Some examples that may be applicable include: apron, flat, box set, unit set, wagon, cross-fade, cue, cyc, designer, effect, fly/flies, focus, gel, gobo, grid, ground plan, house, level, prop, practical, sightlines, acting area, etc.

- Were the design elements on the same page as the directorial concept and acting choices?
- Did the design elements look cohesive?
- Did the design elements support the storytelling? the style? the flow?
- Were the requirements of the play met?
- Could the actors move as needed and did they fit within the world of the play?
- Could you hear the actors? Were microphones used and if so were they used well?
- Did the lighting help set the mood?
- Did the transitions between scenes fit the flow and the style of the production?
- Did the scenic painting support the style of the show?
- Did the design elements establish the time and place?
- Was the space used well?
- How were the design elements executed?

Directing and Choreography:

- Use key terms and vocabulary that apply to this production and your observations. Some examples that may be applicable include: fourth wall, genre, style, blocking, improvisation, intention, levels, transitions, etc.
- Define or make an argument about the director's concept and explain whether this was viable for the play.
- Did the concept fit the play?
- Was it successfully and consistently realized?
- What were the stage pictures / arrangement of the actors like?
- How were levels used?
- Do the director's notes support the production?
- Did the choreography / actor's movement support the character and/or story?
- Were the transitions between scenes handled well?
- How was the pace, timing, tempo, and rhythm?
- Does the way the music is presented make sense?
- Was the show well cast?
- Did the vocal styles (spoken or singing) match the style and period of show?
- Did the actors use the space well and were all parts of the space used?

Stage Management and Technical Crew:

- Use key terms and vocabulary that apply to this production and your observations. Some examples that may be applicable include: spike, cue, upstage/downstage (etc.), wardrobe, wings, fly, backstage, blacks, quick change, etc.
- Were the cues on time?
- Were there any noticeable errors?
- Did they create a seamless world on stage?
- Did they convey complete control of the environment?
- Was the production presented in a professional way?

Please include the following...

1. Introductory Paragraph:

Statement of thesis and introduction to discussion items.

2. History

What is the historical context of the play/playwright? Provide brief research on the original production and revivals (if appropriate).

3. The Play:

Discussion of meaning, impact or lesson.

4. Production Aesthetics:

Evaluate the acting; directing; choreography/musical direction (if appropriate); costume, lighting, set, sound designs; stage management/calling of the show/scene changes and crew work. (Give examples specific to the particular production.) Did the design elements help to make the play more believable or exciting? What "style" was this production? Does the style support the meaning?

5. Conclusion:

Summarize your own response to this performance in a clear and mature manner. Circle back around to your opening thesis statement. Please consider the elements above while doing so. Be selective and analytical. How does it measure against your standard of good theatre? Did they achieve their goal even if you didn't like it? Was it worth doing?

Remember...

*Read through the Play Critique Grading Rubric for clear information on how you will be evaluated.

*You must have a minimum of THREE research resources, in addition to the script and the production program. **You must use one book for every internet site you use for research.** Be extremely selective with the internet sites you use (i.e., Wikipedia is not a reliable source for information). If you are using the show program, cite it as such – (Show Program).

*Include word count

*Italicize play titles

*Mechanics count. Proof read!

*Check your citations. Use standard MLA formatting.

*Avoid slang or informal language.

*Title your paper. Relate to thesis statement if possible.

*Refer to thesis in conclusion. Tie it up/make your point.

*Double Space

*Upload your papers to Canvas on or before the day they are due.

*Keep your ticket stub with your name on it.

Sample MLA:

Author. Title of Book. City of Publication: Publisher, Year.

Author of Article (if given). "Article Title." Title of Book. City of Publication: Publisher, Year.

Title of the Site. Editor. Date and/or Version Number. Name of Sponsoring Institution.
Date of Access <URL>.

Play Critique Rubric (ours)

Utilized discipline specific vocabulary effectively throughout writing	Met or Exceeded Expectations 2.5 pts	Often Met Expectations 2.0 pts	Strengthen 1.75 pts
Adequately explored historical overview (play and playwright)	Met or Exceeded Expectations 2.5 pts	Often Met Expectations 2.0 pts	Strengthen 1.75 pts
Presentation of content includes clarity of expression/writing style	Met or Exceeded Expectations 2.5 pts	Often Met Expectations 2.0 pts	Strengthen 1.75 pts
Grammar, punctuation, spelling, and sentence structure	No Errors 2.5 pts	1 – 3 Errors 2.0	4 or More Errors 1.75
Substantive analysis/discussion of aesthetics with supporting details. Acting, directing; choreography/musical direction (if appropriate); costume, lighting, set, sound designs; stage management/calling of the show/scene changes and crew work	Met or Exceeded Expectations 2.5 pts	Often Met Expectations 2.0 pts	Strengthen 1.75 pts

Play Critique Rubric (Theatre UCF Assessment Rubric)

	Poor	Satisfactory	Outstanding
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Analysis of Aesthetics:

Production Aesthetics: Acting)	Provides no analysis or weak supporting details	Provides analysis where details in support of opinion are sparse but strong	Provides effective analysis w/details supporting opinions
Production Aesthetics: Directing/Staging, Choreography and Music Direction (as appropriate to the production)	Provides no analysis or weak supporting details	Provides analysis where details in support of opinion are sparse but strong	Provides effective analysis w/details supporting opinions
Production Aesthetics: Costumes	Provides no analysis or weak supporting details	Provides analysis where details in support of opinion are sparse but strong	Provides effective analysis w/details supporting opinions
Production Aesthetics: Lighting	Provides no analysis or weak supporting details	Provides analysis where details in support of opinion are sparse but strong	Provides effective analysis w/details supporting opinions
Production Aesthetics: Scenery	Provides no analysis or weak supporting details	Provides analysis where details in support of opinion are sparse but strong	Provides effective analysis w/details supporting opinions
Production Aesthetics: Sound	Provides no analysis or weak supporting details	Provides analysis where details in support of opinion are sparse but strong	Provides effective analysis w/details supporting opinions

Meaning, Impact or Lesson of Production:

Discussion of Meaning, Impact, or Lesson of the Production	Provides no discussion or weak supporting details	Provides discussion where details in support of opinion are sparse but strong	Provides effective discussion w/details supporting opinions
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Overall Quality of Paper	Poor	Satisfactory	Outstanding
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***NOTE:** Additional points will be deducted for language errors (.5 each) and not following directions. Word count @1000.

ART IN ODD PLACES DIRECTIONS

25 points

AiOP's mission is to stretch the boundaries of communication in the public realm by presenting artworks in all disciplines outside the confines of traditional public space regulations. AiOP reminds us that public spaces function as the epicenter for diverse social interactions and the unfettered exchange of ideas."

As part of Art in Odd Places we will collaboratively create **meaningful shared experiences** in the public space" and cultivate a "thriving arts community" by supporting emerging and independent artists; "nurturing a deeper sense of ownership and care of Orlando amongst its residents"; and "shaping the global perception of our city and university as one known for innovation and creativity.

Website: <http://www.artinoddplaces.org/orlando/>
<http://www.artinoddplaces.org/indicott-college/>
<http://www.artinoddplaces.org/greensboro/>

As a class, we will break into small groups to plan an immersive performance art experience for UCF that might include music, sound, dance, performance, site-specific installations, video projections, book art, painting, sculpture, and cross-disciplinary work. We will then come together collaboratively to create a cohesive artistic event as part of Art in Odd Places. At the conclusion of the project, submit via Canvas:

- A) A Reflection Paper (See writing prompts below).
- B) A peer evaluation (for every member of your team). See page 31 for Peer Eval Form.

Reflection Paper (2 – 3 pages. Include writing prompts).

1. Challenges
2. Surprises
3. I learned...
4. I developed creatively in the following ways...
5. I used to think _____ but now I think _____.
6. Final Thoughts

Art in Odd Places Participation Rubric

20 points

Created an event in keeping with the theme PLAY	Met or Exceeded Expectations (6)	Met Some Expectations (4.8)	Strengthen (4.2)
Demonstrated creativity, collaboration, risk-taking, and resourcefulness in process and product	Met or Exceeded Expectations (6)	Met Some Expectations (4.8)	Strengthen (4.2)
Helpful, active, focused creation of an immersive artistic experience	Met or Exceeded Expectations (8)	Met Some Expectations (6.4)	Strengthen (5.6)

Art in Odd Places Reflection Paper Rubric

(5 points)

Utilized discipline specific vocabulary effectively throughout writing	Met or Exceeded Expectations (1)	Met Most Expectations (.8)	Met Some Expectations (.7)
Answered all writing prompts, labeled prompts as directed	Met or Exceeded Expectations (1)	Met Most Expectations (.8)	Met Some Expectations (.7)
Presentation of content includes clarity of expression/writing style	Met or Exceeded Expectations (1)	Met Most Expectations (.8)	Met Some Expectations (.7)
Grammar, punctuation, spelling, and sentence structure	Met or Exceeded Expectations (1)	Met Most Expectations (.8)	Met Some Expectations (.7)
Substantive discussion	Met or Exceeded Expectations (1)	Met Most Expectations (.8)	Met Some Expectations (.7)

The Open Scene Script

Title of Scene: _____

Major Objective Phrase: I MUST _____ in order to _____.

Motivation:

Obstacle:

Setting:

Relationship to Partner:

The Script

1. Oh.

2. Yes.

1. Why are you doing this?

2. It's the best thing...

1. Please.

2. What...

1. What does this mean?

2. Nothing

1. Listen -

2. No.

1. So different...

2. Not really.

1. Oh.

2. You're good.

1. Forget it.

2. What?

1. Go on.

2. I will.

THE OPEN SCENE STUDY DIRECTIONS

(25 points)

To be turned in the first time you perform.

Students will create a scene study based on the Open Scene. The Open Scene performance itself should be roughly five minutes and should include props, costumes, and other supporting choices such as music. Afterwards, be prepared to discuss the content of your **scene study** and receive verbal feedback from the class and the instructor. You will perform your open scene twice - the first time for feedback, the second time for a grade.

1) Character Analysis (Page 25)

2) Costume Design

Renderings of your costume design. See the link below for inspiration. You can draw, paint, use photoshop, use pics from magazines, include swatches, etc. Google "costume design sketches" or costume design renderings" for inspiration.





3) A Full Page Set Design – can use color or pencil.
Google "set design sketches" or "set design renderings" for inspiration.





4) Peer Evaluation
Fill out and upload a Peer Evaluation for each member of your group.

OPEN SCENE CHARACTER ANALYSIS TEMPLATE

1) AUTOBIOGRAPHY - Give a two-page summation of your character's life, the events leading up to the scene and the result(s) of the event.

2) CONFLICT - What is the major obstacle facing this character? Define as one or more of the following. **Explain.**

Human vs. God{s}

Human vs. Human

Human vs. Nature

Human vs. Society

Human vs. Self

3) ABSTRACTION – CHOOSE FIVE. Describe you character in different abstract ways. What would the character be if s/he were a{n}: **Explain why.**

Animal

Drink

Piece of Jewelry

Plant

Cartoon Character

Piece of clothing

Food

Book

City

Color

Song

Musical Instrument

Kind of Day

Piece of Furniture

Car

4) OBJECTIVE: What do you want more than anything in this story?

5) MOTIVATION: Why do you want it?

6) OBSTACLE: What is keeping you from getting what you want?

7) CHARACTER CHANGE/DRAMATIC ACTION - Describe at least one way in which you changed from the beginning to the end of this story. Explain how and the impact.

OPEN SCENE GRADING

(25 points)

Dramaturgical Component (5)

Character Analysis (5)

Design Elements (10)

Costume Rendering (5)

Set Rendering (5)

(Professionally and creatively executed to the best of your ability).

Reflective of actual show elements.

Performance (10)

Preparation/Memorization (1)

Given Circumstances (1)

Connection to self/other/audience (1)

Actively pursuing objectives/playing dramatic action (1)

Set/Costumes/Music (1)

Articulation/Projection (1)

Growth (3)

Creative Choices/Risk Taking (1)

Open Scene Character Analysis Rubric
(5 points – 1.25 points each)

Included and answered writing prompts, followed directions	Met or Exceeded Expectation (1)	Often Met Expectation (.8)	Strengthen (.7)
Presentation of content included clarity of expression/writing style	Met or Exceeded Expectation (1)	Often Met Expectation (.8)	Strengthen (.7)
Grammar, punctuation, spelling, and sentence structure	No Errors (1)	1 – 3 Errors (.8)	4 or More Errors (.7)
Substantive discussion/exploration of subject	Met or Exceeded Expectation (2)	Often Met Expectation (1.6)	Strengthen (1.4)

Open Scene Costume Design Rubric
(5 points – 1.25 each)

Followed directions	Met or Exceeded Expectation (1.25)	Often Met Expectation (1)	Strengthen (.88)
Design displayed creativity/ingenuity	Met or Exceeded Expectation (1.25)	Often Met Expectation (1)	Strengthen (.88)
Design compliments/augments the scene	Met or Exceeded Expectation (1.25)	Often Met Expectation (1)	Strengthen (.88)
Design boosts comprehension of the scene/characters	Met or Exceeded Expectation (1.25)	Often Met Expectation (1)	Strengthen (.88)

Open Scene Set Design Rubric
(5 points – 1.25 each)

Followed directions	Met or Exceeded Expectation (1.25)	Often Met Expectation (1)	Strengthen (.88)
Displayed creativity/ingenuity	Met or Exceeded Expectation (1.25)	Often Met Expectation (1)	Strengthen (.88)
Compliments/augments the scene	Met or Exceeded Expectation (1.25)	Often Met Expectation (1)	Strengthen (.88)
Boosts comprehension of the scene/characters	Met or Exceeded Expectation (1.25)	Often Met Expectation (1)	Strengthen (.88)

Open Scene Performance Rubric
(10 points)

Prepared and memorized	Met or Exceeded Expectations (1)	Often Met Expectations (.8)	Strengthen (.7)
Given Circumstances Evident	Met or Exceeded Expectations (1)	Often Met Expectations (.8)	Strengthen (.7)
Strong connection (to self, to other, to audience)	Met or Exceeded Expectations (1)	Often Met Expectations (.8)	Strengthen (.7)
Actively pursuing objectives/playing dramatic action	Met or Exceeded Expectations (1)	Often Met Expectations (.8)	Strengthen (.7)
Articulation/Projection	Met or Exceeded Expectations (1)	Often Met Expectations (.8)	Strengthen (.7)
Set/Costumes/Music	Met or Exceeded Expectations (1)	Often Met Expectations (.8)	Strengthen (.7)
Growth	Met or Exceeded Expectations (3)	Often Met Expectations (2.4)	Strengthen (2.1)
Creative Choices/Risk Taking	Met or Exceeded Expectations (1)	Often Met Expectations (.8)	Strengthen (.7)

Dramatic Structure

Point of Attack – the point at which the story is taken up.

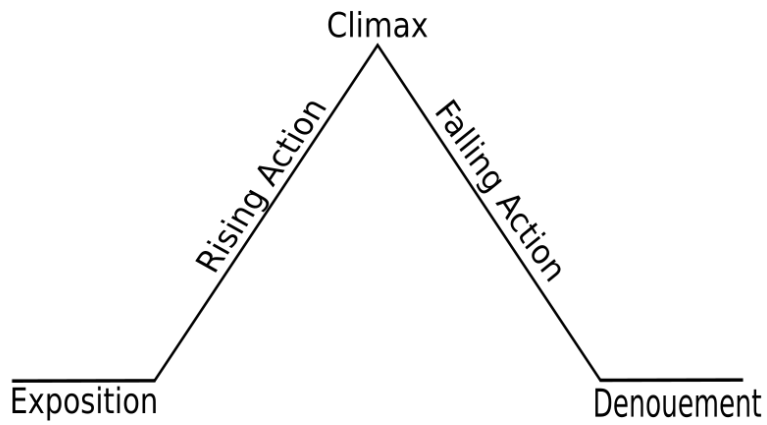
Exposition: Introduces characters and setting; provides basic information about relationships between characters and an initial conflict between them. The setting forth of information that went before.

Rising action - Basic internal conflict is complicated by the introduction of related secondary conflicts, including various obstacles that frustrate the protagonist's attempt to reach his goal.

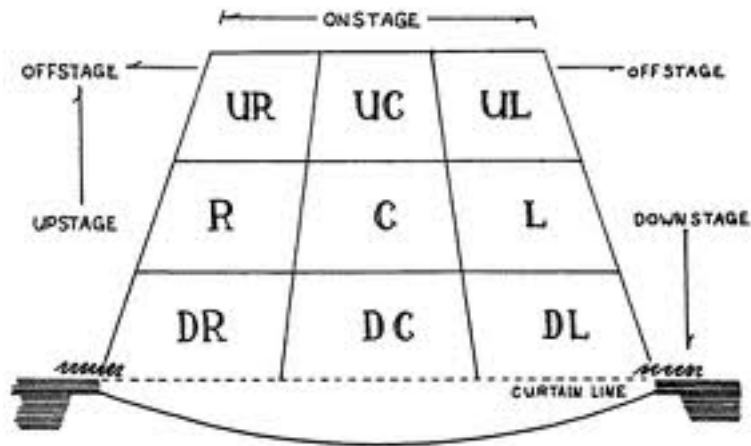
Climax - turning point, which marks a change, for the better or the worse, in the protagonist's affairs. If the story is a comedy, things will have gone badly for the protagonist up to this point; now, the tide, so to speak, will turn, and things will begin to go well for him or her. If the story is a tragedy, the opposite state of affairs will ensue, with things going from good to bad for the protagonist.

Falling Action - the conflict between the protagonist and the antagonist unravels, with the protagonist winning or losing against the antagonist.

Denouement or Resolution – ties of the loose ends, answers the questions raised early, leaves the audience in a state of balance and satisfaction. Usually, not always.



Dramatic Structure



Areas of the Stage

Peer Evaluation

Art in Odd Places and The Open Scene

Your Name: _____

Group Member: _____

Group Member Role: _____

Rating Scale:

1 = Unsatisfactory

3 = Average

5 = Outstanding

2 = Weak

4 = Above Average

Topic	Rating	Comments
Actively participated in group meetings		
Followed through on commitments (contributed to project)		
Knowledgeable and prepared for presentation		
Collegiality (professional, positive, reliable, helpful)		

Total (out of 20) _____

Name:

Sinquain Poem Template

Noun

Adjective

Adjective

A phrase describing how it feels or what it does

Verb

Adverb

Adverb

Adjective

Adjective

Synonym for Noun

DUE DATES

Sunday, August 28 th	Pre Test
Tuesday, August 30	Bring sentimental object to class
Tuesday, September 6	Read <i>A Raisin in the Sun</i> and <i>Clybourne Park</i>
Thursday, September 29	Rehearsal Observation Report
Thursday, October 13	<i>Clybourne Park</i> Critique
Thursday, November 4	<i>Young Frankenstein</i> Critique
Thursday, November 10	Art in Odd Places Event
Tuesday, November 15	Open Scenes Performance #1 Begins Scene Study Due on the Day of your first performance.
Thursday, November 17	Post Test
Thursday, November 20	Art in Odd Places Reflection Paper & Peer Evaluation
Tuesday, November 22	<i>Cloud Nine</i> Play Critique
Thursday, December 8 (1:00 – 3:50 PM)	Final (Open Scene Performance #2)