

HONORS THEATRE SURVEY SYLLABUS AND COURSE PACKET
(THE 2000H/Section 0201)
Professor Sybil St. Claire
Fall, 2018

Theatre UCF
<http://theatre.cah.ucf.edu/>

Table of Contents

Contact Information, Facebook Group, Text, Overview, Course Objectives	3
Participation, Attendance, Academic Integrity	4
Academic Dishonesty, Course Accessibility Statement (ADA)	5
Campus Safety, UCF Authorized Events, Religious Observance, Active Duty Military, Disclaimer	6 - 7
Assignments, Grading, Grading Scale, Late Policy, Submission Policy	8 - 11
Course Schedule	12 - 14
<i>Play Critique:</i>	
Advice	15 - 16
Directions	17 - 19
Rubric	20
<i>Rehearsal Observation:</i>	
Directions	21 - 22
Rubric	23
Choose Your Own Adventure:	
Directions	24
Rubric	25
Happening:	
Directions	26 - 27
Lesson Plan Template	28
Peer Evaluation	29
Rubric	30
The Open Scene:	
Script	31
Directions	32 - 34
Character Analysis Directions	35
Character Analysis Rubric	36
Costume Design & Set Design Rubric	37
Performance Rubric	38
Peer Evaluation	39
Self-Reflection Paper Directions & Rubric	40
Poem Template	41
Tips on How to Earn an "A" in this Class	42
Due Dates	43

Honors Theatre Survey

THE 2000H

Instructor: Sybil St. Claire
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Class Time: T/TH: 3:00 – 4:15 PM
Class Location: PAC M260
Office Hours: T/TH: 1:00 – 2:45 PM
W: 2:30 – 3:00 PM
& by appointment

This class has a Facebook page – *Theatre Survey Fall 18*
Please join ASAP.

Required Text:

Theatre, Brief Version, 11th edition by Robert Cohen (textbook)

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 planning with peers outside of allotted class time. Prerequisite: None.

Course Objectives

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

- Critique the performance of a play. (*Play critique*)
- Understand and apply the steps, elements, and decisions that go into the creation of a theatrical production. (*Rehearsal Observation/Open Scene*)
- Demonstrate a foundational knowledge of western theatre history. (*Happening*)
- Investigate the role and procedures of performance, technical and operations personnel in theatre. (*Rehearsal Observations, Choose Your Own Adventure, Play Critique*).
- Display a working knowledge of the art and craft of the theatre. (*Open Scene*)
- Demonstrate team-work. (*Happening and Open Scene*)

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 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, 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 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.** Afterwards, your final grade will be lowered by five (5) points for each additional absence. Illness or emergencies should be handled in the same manner one handles such concerns with an employer, i.e, communicate your situation to me asap. If you miss more than six classes for any reason you will fail this course.

NOTE: Two lates equal one absence.

Perfect attendance earns five extra credit points.

Academic Integrity

Students should familiarize themselves with UCF's Rules of Conduct at <http://osc.sdes.ucf.edu/process/roc>.

According to Section 1, "Academic Misconduct," students are prohibited from engaging in:

1. Unauthorized assistance: Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.
2. Communication to another through written, visual, electronic, or oral means: The presentation of material which has not been studied or learned, but rather was obtained through someone else's efforts and used as part of an examination, course assignment, or project.
3. Commercial Use of Academic Material: Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor's PowerPoints, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.
4. Falsifying or misrepresenting the student's own academic work.

5. Plagiarism: Using or appropriating another's work without any indication of the source, thereby attempting to convey the impression that such work is the student's own.
6. Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.
7. Helping another violate academic behavior standards.

For more information about Academic Integrity, consult the International Center for Academic Integrity <<http://academicintegrity.org>>.

For more information about plagiarism and misuse of sources, see "Defining and Avoiding Plagiarism: The WPA Statement on Best Practices" <<http://wpacouncil.org/node/9>>.

Responses to Academic Dishonesty, Plagiarism, or Cheating

Students should also familiarize themselves with the procedures for academic misconduct in UCF's student handbook, *The Golden Rule* <<http://goldenrule.sdes.ucf.edu/docs/goldenrule.pdf>>.

UCF faculty members have a responsibility for students' education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to academic misconduct. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see <<http://goldenrule.sdes.ucf.edu/zgrade>>.

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 research paper swill receive an F on the paper. To avoid plagiarism, you must document your papers using the MLA citation format. For more information about UCF's Rules of Conduct, see <http://www.osc.sdes.ucf.edu/>.

Course Accessibility Statement

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need disability-related access in this course should contact the professor as soon as possible. Students should also connect with Student Accessibility Services (SAS) <<http://sas.sdes.ucf.edu/>> (Ferrell Commons 185, sas@ucf.edu, phone 407-823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student.

Campus Safety Statement

Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide's physical location and consider reviewing the online version at http://emergency.ucf.edu/emergency_guide.html.
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency. (Insert class-specific details if appropriate)
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see <http://www.ehs.ucf.edu/workplacesafety.html> (click on link from menu on left). (insert class specific information if appropriate)
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to my.ucf.edu and logging in. Click on "Student Self Service" located on the left side of the screen in the tool bar, scroll down to the blue "Personal Information" heading on your Student Center screen, click on "UCF Alert", fill out the information, including your e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK."
- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video (<https://youtu.be/NIKYajEx4pk>) about how to manage an active shooter situation on campus or elsewhere.

University Events or Co-curricular Activities

Students who represent the university in an authorized event or activity (for example, student-athletes) and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance. For more information, see the UCF policy at

<<http://policies.ucf.edu/documents/4401.1MakeupAssignmentsForAuthorizedUniversityEventsOrCocurricularActivities.pdf>>

Religious Observances

Students must notify their instructor in advance if they intend to miss class for a religious observance. For more information, see the UCF policy at

<<http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALOct17.pdf>>.

Deployed Active Duty Military Students

If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.

Disclaimer

This class incorporates theatre exercises that may 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 practice self-care. 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.

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 may deal with 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. Collaboration and integrity are key components of this class.

Please, no photography, video, or audiotaping without consent.

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 complete by Friday, August 24 at 11:59 PM.

2. Play Critique (15 points)

You will be required to attend *Hot Mikado*, a musical being presented by Theatre UCF this semester, and write a critique paper about it. Papers should be typed, double-spaced, and in a standard 12 point font. 1,700 words. Include word count. With Student ID tickets are \$10. For more information see *Play Critique Directions* in this syllabus.

Main Stage

Cost: \$20 standard, \$10 UCF ID

Book and lyrics adapted by David H. Bell

Music adapted and arranged by Rob Bowman Based on "The Mikado" by W.S. Gilbert and Arthur Sullivan

Directed by Earl D. Weaver

A hilarious update of Gilbert and Sullivan's perennial classic, *Hot Mikado* combines Japanese design with popular American song and dance. In a land where laws sentence people to death for almost any indiscretion, jazz, blues and gospel are spoken fluently.

PERFORMANCES

- [Thursday, October 11 at 7:30pm](#)
- [Friday, October 12 at 7:30pm](#)
- [Saturday, October 13 at 7:30pm](#)
- [Sunday, October 14 at 2pm](#)
- [Thursday, October 18 at 7:30pm](#)
- [Friday, October 19 at 7:30pm](#)
- [Saturday, October 20 at 7:30pm](#)
- [Sunday, October 21 at 2pm](#)
-

BOX OFFICE 407/823-1500

Box Office Hours: Monday – Friday: 12:00 PM – 5 PM in PAC, Building 119

You can also buy tickets online: <http://theatre.cah.ucf.edu/tickets.php>

GET YOUR TICKETS NOW! SHOWS DO SELL OUT!

3. Rehearsal Observation Report (20 points)

This project is designed for you to observe the production process. You will be observing *Hot Mikado* (**rehearsing August 27 – October 9**). You will be expected to attend three rehearsals, one technical rehearsal, and the performance. For an hour each time. That's a total of five hours.

See *Hot Mikado* Rehearsal Schedule online in Canvas under “Files.”

For more information on assignment see *Rehearsal Observation Report Directions* in syllabus.

4. Choose Your Own Adventure (15 points)

You will attend three theatrical events during the semester and write a one – two paragraph reflection paper on each. All three papers will be submitted online. Free options are encouraged. Examples: UCF Playback productions, Theatre for Social Change workshops, Project Spotlight, etc. Within the document include a page dedicated to proof of attendance (a pic of you at the event is preferable).

5. Happening (20 points)

You will be placed in small groups to create a hands-on, in-class event/Happening that “teaches” your topic in fun, creative, and immersive ways. This might involve challenges to overcome, puzzles to solve, technology, scavenger hunts, questions to ask and answers, role-playing, clickers, physical tasks to complete, dancing, eating, music, crafts, game playing, etc. Your Happening should last 50 minutes and include a 10-minute chat back period. Turn in lesson plan on the day you present (upload a copy to Canvas, hand deliver a hard copy to the Instructor). See instructions in syllabus for more information.

TOPICS:

- ~Greeks/Roman/Medieval (playwriting festivals, plays and playwrights, cultural influences)

- ~Elizabethan/Italian/French Renaissance (Shakespeare, Moliere, commedia, cultural influences)

- ~The “isms” (realism, naturalism, existentialism, futurism, symbolism, dada, expressionism, theatre of cruelty, cultural influences)

- ~Musicals (chronological evolution, types of musicals, cultural influences)

- Global Theatre (African, Indian, Chinese, Japanese, Islamic, cultural influences)

6. The Open Scene (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, projections, and lighting. 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 - once for feedback and once for our Final and will be graded in part on growth.

Dramaturgy:

- Character Analysis (5 points)
- Set Design (5 points)
- Costume Design (5 points)
- Open Scene script with blocking, motivation, objectives, etc.
- Peer Evaluation

Performance:

- The Open Scene (10 points)
- Revised Open Scene script – upload to Canvas by 11:59 PM the day of your your second performance.

NOTE: Completed dramaturgy must be submitted online on the day you present by 11:59 PM. This includes: Character Analysis, Completed Open Scene Script, Costume Design, Set Design, Peer Evaluation the first time you go. The second time you go your revised open scene script is due by 11:59 PM the day of our final.

7. Self-Reflection Paper (5 points)

Discuss and assess your journey in this class. Include and embolden writing prompts in your paper. @1,000 words).

- 1) Discuss and assess your journey in this class. Reference assignments - observations, critique, happening, open scene, etc. Reflect on the process, the product,
- 2) I'm beginning to understand that_____.
- 3) My perspective on theatre has changed in the following ways_____.
- 4) I used to think _____ but now I think_____.
- 5) Final thoughts...

8. 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 Tuesday, November 20 by 11:59 PM.

GRADING

Play Critique	15
Rehearsal Observation Report	20
Choose Your Own Adventure	15
Happening	20
Scene Study	25
Self-Reflection Paper	<u>5</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.

No Make-up assignments

Assignments turned in as anything other than a word.doc. or PDF will count as a zero.
Minus .25 per low word count and for language use issues.

COURSE SCHEDULE

(Subject to change at the Instructor's Discretion)

Week 1: August 21 & 23

T: Introduction

TH: Introduction

HOMEWORK:

1. Read through this entire syllabus and peruse our webcourse on Canvas. Bring questions to our next class.
2. Bring: a sentimental object to class 8/28. Be prepared to share the story behind it.
3. Take Pre-Tests online by Friday, August 24 by 11:59 PM. No need to study. Doubles as your student Engagement activity for Financial Aid.

Week 2: August 28 & 30

T: Share sentimental objects

TH: Devising

HOMEWORK:

1. Read Chapters 1 & 2 What is the Theatre? & What is a Play?
2. Begin attending *Hot Mikado* rehearsals. Rehearsals begin Monday August 27 and conclude Tuesday, October 9. Rehearsal schedule posted under files in Canvas. Most rehearsals are 6:30 – 10:30 in PAC/Theatre Studio I. See Rehearsal Observation Instructions in this syllabus. to complete assignment.

HOMEWORK:

1. Begin attending *Hot Mikado* Rehearsals

Week 3: September 4 & 6

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

TH: Introduction to Happenings/Create Groups

Review Pre-Tests

HOMEWORK:

1. Read: The Actor
3. Begin Happening Planning

Week 4: September 11 & 13

T: Discuss The Actor

TH: Introduction to The Open Scene/Create Scene Partner Groups

HOMEWORK:

1. Begin Open Scene Planning. There should be at least five rehearsals.
2. Read The Playwright, The Director, Designers & Technicians
3. Continue Happening Planning. Develop proposal. Due 9/20.

Week 5: September 18 & 20

T: Discuss The Playwright

DUE: Happening Proposal. Upload by 11:59 PM to Canvas

TH: Discuss The Director & Designers & Technicians

HOMEWORK:

1. Open Scene Rehearsals

Week 6: September 25 & 27

T: Broadway Producer – John Pinckard

TH: In-class Open Scene planning

Week 7: October 2 & 4

T: Bystander Activation

TH: In-class Happening planning. Final prep.

HOMEWORK:

1. Happening final prep

Week 8: October 9 & 11

T: HAPPENING

TH: HAPPENING

HOMEWORK:

1. Happening Prep
2. Open Scene Prep
3. *Hot Mikado* Opens
4. Complete Rehearsal Observation Report. Due 10/16.

Week 9: October 16 & 18

T: HAPPENING

DUE: Rehearsal Observation Report

TH: HAPPENING

Week 10: October 23 & 25

T: HAPPENING

TH: Unpack Happening/Open Scene Prep

DUE: *Hot Mikado* Critique Paper

Week 11: October 30 & November 1

T: Open Scene Final Prep

TH: Class Cancelled due to on campus football game

Week 12: November 6 & 8

T: Open Scene Performance (2 groups per day)

TH: Open Scene Performance (2)

HOMEWORK:

Rehearse the Open Scene

Week 13: November 13 & 15

T: Open Scene Performance (2)

TH: Open Scene Performance (2)

Week 14: November 20 & 22

T: Open Scene Performance (2)

DUE: Take Post-test Online via Canvas

TH: Class Open Scene Rehearsal

DUE: Take Post-test Online via Canvas

Week 15: November 27 & 29

T: TBA

DUE: Choose Your Own Adventure

TH: TBA (LAST CLASS)

DUE: Self-Reflection Paper

Week 16: December 4 & 6

T: NO CLASS – FINALS

TH: NO CLASS – FINALS

OUR FINAL: THURSDAY, DECEMBER 6 1:00 – 3:50 PM

Open Scene presentations (ALL)

PLAY CRITIQUE PAPER ADVICE

Thesis Statement

- 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.

PLAY CRITIQUE PAPER ADVICE (CONT'D)

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! Minus .25 per incident.

*Check your citations. Use standard MLA formatting.

*Avoid slang or informal language.

*Title your paper. Relate title to thesis statement.

*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. Just in case...

Citations must have their own dedicated page at the end of the paper.

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 Directions

Your paper should include the following in roughly the following order:

1. Title

Ideally your title will address/sum up your thesis in some way.

2. Introductory Paragraph

Statement of thesis and introduction to discussion items. Also introduce where, when, who, what, why.

3. The Play

One paragraph synopsis of the play. Discussion of meaning, impact, or lesson. No spoilers.

4. History

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

5. 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.

5 a) 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. Name a few actors/characters and explore their work specifically.

Sample writing prompts:

- 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?

5b) Design and Technology:

- **Include costumes, lights, set, sound, SFX, pyrotechnics**
- 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?

5c) 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?

5d) 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?

6. 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?

ALWAYS BACK UP WHAT YOU SAY OR WRITE WITH SPECIFIC CHOICES,
PARTICULAR MOMENTS, DETAILS OF TIMING, COLORS, TEXTURES,
MOVEMENT - AND NAME NAMES.

Hot Mikado Play Critique Rubric (15 points)

Effective title, thesis, and conclusion	Met or Exceeded Expectations (3)	Often Met Expectations (2.55)	Strengthen (2.25)
Adequately explored play via synopsis. Adequately explored historical overview (play and playwright)	Met or Exceeded Expectations (3)	Often Met Expectations (1.7)	Strengthen (1.5)
Presentation of content includes clarity of expression/writing style. Utilized discipline specific vocabulary effectively throughout writing	Met or Exceeded Expectations (3)	Often Met Expectations (1.7)	Strengthen (1.5)
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 (6)	Often Met Expectations (5.1)	Strengthen (4.5)

NOTE: Grammar, punctuation, spelling, and sentence structure. Minus .25 per incident.

HOT MIKADO

REHEARSAL OBSERVATION REPORT ATTENDANCE DIRECTIONS

REHEARSAL ATTENDANCE/OBSERVATION:

You will attend – three normal rehearsals, one technical rehearsal (for an hour each time) and one performance of *Hot Mikado* and reflect on the experience via your Rehearsal Observation Journal.

See rehearsal schedule online in our webcourse under “Files.”

Rehearsals will be in the PAC/T:

***Hot Mikado* will rehearse in PAC/T Studio I August 27 – October 9 @ 6:30 – 10:30 PM**

- 1) Begin attending rehearsals the week of August 27.
- 2) Write about it all in your Rehearsal Observation Journal.
- 3) Attend three normal rehearsals, one technical rehearsal, and a public performance for at least an hour each.
- 4) See writing prompts next page.

Usually between five to ten students are allowed in at a time. Do not enter rehearsals while they are in session. They will cycle students into the rehearsal in accordance with their break schedule (55, 80, or 120 minutes). Please turn cell phones off and put them away prior to entering the rehearsal room. You are welcome to take notes with pen and paper or on a silenced laptop or tablet. No food or drink in the studio. If there are too many people wanting to observe it becomes first come, first serve. Plan accordingly. Do not interact with the actors or bring a friend. If it is reported that you are disruptive in any way 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 using the writing prompts provided on the next page. 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 very carefully. Grammar counts. We are in college.
Contact the University Writing Center if you need help. (407) 823-2197.

HOT MIKADO
REHEARSAL OBSERVATION REPORT WRITING DIRECTIONS
(25 points)

Rehearsal Observation Reports 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 and embolden each question and start a new page for each rehearsal. Failure to do so will negatively impact your grade.

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 observation 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 the stages of development change your perception of the production?
- C) What did you learn through this process? Please explain.
- D) I used to think _____ but now I think _____.

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 DOCX ONLY**.

Hot Mikado Rehearsal Observation Report Rubric

(20 points)

Attended rehearsals/performance as instructed, reflected on each, included opening and closing reflections	Met or Exceeded Expectations (4)	Often Met Expectations (3.4)	Strengthen (3)
Followed Directions	Met or Exceeded Expectations (4)	Often Met Expectations (3.4)	Strengthen (3)
Use of Language	No Errors (5)	1 -3 Errors (3.4)	4 or More Errors (3)
Substantive Discussion/Reflection	Met or Exceeded Expectations (4)	Often Met Expectations (3.4)	Strengthen (3)
Use of Discipline Specific Language	Met or Exceeded Expectations (4)	Often Met Expectations (3.4)	Strengthen (3)

CHOOSE YOUR OWN ADVENTURE DIRECTIONS

(15 points – 5 points each)

Throughout the semester attend three local theatrical events and write a reflection paper for each event attended. Provide proof of attendance. Events can be free.

- 1) Upload all three reflections as one-word docx. Use a new page for each event/reflection.
- 2) Upload proof of attendance. A photo of you in attendance works great! Proof of attendance may also be a ticket stub with your name on it and in some cases a sign in sheet.

Choose Your Own Adventure Reflection Paper Directions

Reflection Paper writing prompts. Include and embolden writing prompts:

Your Name/Event Title/Date/Location/Hosting Organization

2. Why this event?
3. Synopsis of event.
4. Likes and Dislikes. Why?
5. Take-Aways.
6. Connect/Extend/Challenge. What did you connect with? What extended your thinking? What challenged you? Explain.

Choose Your Own Adventure Reflection Paper Rubric

(15 points)

Utilized discipline specific vocabulary effectively throughout writing	Met or Exceeded Expectations (2.5)	Often Met Expectations (2.1)	Strengthen (1.9)
Answered all writing prompts, labeled prompts as directed, followed directions	Met or Exceeded Expectations (2.5)	Often Met Expectations (2.1)	Strengthen (1.9)
Presentation of content includes clarity of expression/writing style	Met or Exceeded Expectations (2.5)	Often Met Expectations (2.1)	Strengthen (1.9)
Grammar, punctuation, spelling, and sentence structure	Met or Exceeded Expectations (2.5)	Often Met Expectations (2.1)	Strengthen (1.9)
Substantive discussion	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)

HAPPENING CREATION

(20 points)

You will be placed in groups to create a hands-on, in-class event/Happening that “teaches” your topic in fun, creative, and immersive ways. I realize you cannot cover everything and I will attempt to fill in voids as we go. I would like for you to pursue that which you find both most important and most compelling about your topic. You may, for instance, focus on one or two plays that typify a time period as opposed to trying to cover every play from that period. You might create a game that teaches the major movements in modernism or have the class attend in costume as pre-assigned commedia characters. Conversely, you could come in character and allow the class to ask you questions. There are so many ways in. You are limited only by your imagination. Do set your Happening clearly against the historical backdrop of the time period, for art is a product of the culture in which it is created. You will create and hand-in a hard copy of your lesson plan on the day your present. You will also upload it to Canvas. Lesson Plan template included in this syllabus.

Happenings should...

1. Involve the class in immersive ways.

For example: Challenges to overcome, puzzles to solve, games to play, questions to ask/answer, role-playing, dress-up, physical tasks, eating, dancing, singing, painting, arts and crafts, historical reenactments, field trips, guests, hand-outs, interviews, a reward system, parting gifts (buttons, prizes, something they made during class, etc.) You might also include technical components - podcasts, docudramas, video creation, Skype, using your phones to take polls, quizzes, etc.

Additional Ideas: Shark tank (sell us on some aspect of your topic), speed round of networking in character, board games, time travel, a dream, puppets, theatre games, memoir and/or biographies shares, hot-seat (you in role as a character or a play, etc. The class asks you questions and perhaps solves puzzles based on your answers).

2. Documentably “teach” us at least 25 things.

How will you assess our learning? Assessment needs to be part of your lesson plan.

3. Include a lesson plan. (See template in this syllabus).

Hard copy of completed lesson plan to be handed to the Professor on the day of your Happening AND uploaded to Canvas by 11:59 PM that evening. Make sure you have a beginning, a middle, and an end. Think about how you will conduct your chat back afterwards. Ex. Think/Pair/Share, I used to think_____ but now I think_____, sticky note check out, etc.

TOPICS:

~Greeks/Roman/Medieval (playwriting festivals, plays and playwrights, cultural influences)

~Elizabethan/Italian/French Renaissance (Shakespeare, Moliere, commedia, cultural influences)

~The "isms" (realism, naturalism, existentialism, futurism, symbolism, dada, expressionism, theatre of cruelty, cultural influences)

~Musicals (chronological evolution, types of musicals, cultural influences)

-Global Theatre (African, Indian, Chinese, Japanese, Islamic, cultural influences)

Happening Proposals (2 – 4 paragraphs)

Include and embolden writing prompts below:

*Team member's names

*Working title of lesson

*Subject

*Materials needed

*Subject exploring and vehicles for exploration (what you are teaching and how you are teaching it).

*Draft outline of order of events.

*Draft of at least 25 morsels of knowledge you plan to share.

Solid Happenings have...
originality, freshness, surprise, fun, audience immersion,
and knowledge shared.

HAPPENING LESSON PLAN TEMPLATE

Names:

Title of Lesson:

Subject of Lesson:

Materials:

Objectives: (3 – 4) Use strong verbs such as foster, synthesize, analyze, evaluate, explore, apply, examine, facilitate, deconstruct, share, etc. What do you want for your students? For example, *Students will examine theatre history, students will build community, Students will learn choreography, etc.*

25 morsels of knowledge you plan to share:

The Lesson:

Introduction/Engagement:

Outline of Main Events/Activities:

Closer:

Upload this completed lesson plan to Canvas on the day of your event by 11:59 PM. Bring a hard copy to class on the day of your Happening for the Professor. Thank you! ☺

HAPPENING PEER EVALUATION

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:

HAPPENING RUBRIC

(20 points)

Prepared, knowledgeable, able to answer questions	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Relaxed, confident, effective eye contact and volume	Met or Exceeded Expectations (2.5)	Often Met Expectations (2.1)	Strengthen (1.9)
Lesson equally shared, followed directions	Met or Exceeded Expectations (2.5)	Often Met Expectations (2.1)	Strengthen (1.9)
Dynamic teaching, safely engaged participants, compelling, effective, creative, fun	Met or Exceeded Expectations (5)	Often Met Expectations (5)	Strengthen (5)
Documentably taught at least 25 things from content area.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)

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 (Dramaturgy) (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, projections, etc. 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

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.



OPEN SCENE CHARACTER ANALYSIS DIRECTIONS

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) 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 Character Analysis Rubric

(5 points)

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)

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)

OPEN SCENE PEER EVALUATION

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) _____

Self-Reflection Paper Directions

Self-Reflection Paper (5 points)

Discuss and assess your journey in this class. Include and embolden writing prompts in your paper. @1,000 words).

- 1) Discuss and assess your journey in this class. Reference assignments - observations, critique, happening, open scene, etc. Reflect on the process, the product,
- 2) I'm beginning to understand that_____.
- 3) My perspective on theatre has changed in the following ways_____.
- 4) I used to think _____ but now I think_____.
- 5) Final thoughts...

Self-Reflection Paper Rubric

(5 points)

<p><u>ORGANIZATION AND COHERENCE:</u></p> <p>Uses logical structure and discipline specific vocabulary. Guides the reader through chain of reasoning, and/or progression of ideas. Followed directions.</p>	<p>Met or Exceeded Expectations (1)</p>	<p>Often Met Expectations (.85)</p>	<p>Strengthen (.75)</p>
<p><u>SUBSTANTIVE DISCUSSION:</u></p> <p>Makes connections, evidences higher-level thinking, Demonstrates significant self-reflection.</p>	<p>Met or Exceeded Expectations (3)</p>	<p>Often Met Expectations (2.55)</p>	<p>Strengthen (2.25)</p>
<p><u>STYLE:</u></p> <p>Chooses words for their precise meaning and uses an appropriate level of specificity. Sentence style is clear and concise, and makes sense to the reader.</p>	<p>Met or Exceeded Expectations (1)</p>	<p>Often Met Expectations (.85)</p>	<p>Strengthen (.75)</p>

NOTE: Grammar, punctuation, spelling, and sentence structure issues - minus .25 per incident.

POEM TEMPLATE

Noun

Adjective

Adjective

A phrase describing how it feels or what it does

Verb

Adverb

Adverb

Adjective

Adjective

Synonym for Noun

Tips on How to Earn an “A” in this Class...

- Communicate respectfully and effectively with the Instructor.
- Articulately speak up in class and take leadership in exercises.
- Listen to other opinions and allow others space to express themselves.
- Incorporate materials discussed in class and from the readings into the scenarios and exercises.
- Be Prepared. Be Bold. Be Creative.
- Remember that we are working toward *exploration not resolution*.
- Critique your own performance and that of your fellow classmates while being respectful and sensitive to the topic and to your classmates.
- Play the role of the “audience” attentively during class and take initiative to replace the “characters” in the scenes.
- Be supportive of your classmates and work as a “team.”
- Use “I” statements when discussing issues.
- Take responsibility for your own well-being. This includes grounding experiences, communicating often, effectively and appropriately with classmates and with the facilitator.
- Remember to only share that which you desire to share.
- Remember that if you bring it to class it may be deeply explored.
- Be on time to class.
- Do not miss more than two classes.
- Follow directions and turn your work in on time.
- Communicate in advance with the class and the facilitator if you are going to miss class.
- Contribute fully and adhere to the standards agreed upon by the group.
- Bring a positive, eager, and adventuresome attitude to class.
- Demonstrate willingness to move through uncomfortable moments.

DUE DATES

Friday, August 24	Pre Test/Student Engagement
Tuesday, August 28	Bring sentimental object to class
Thursday, September 18	Happening Proposal
Tuesday, October 16	Rehearsal Observation Report
Tuesday, October 9 – Tuesday, October 23	Happenings
Thursday, October 25	Hot Mikado Critique Paper
Tuesday, November 6 – Tuesday, November 20	Open Scene Performances (#1) Dramaturgy due on the day you perform by 11:59 PM
Tuesday, November 22	Post Test
Tuesday, November 27	Choose Your Own Adventure
Thursday, November 29	Self-Reflection Paper
Thursday, December 6 1:00 – 3:50 PM	Final (Open Scene Performance #2)

***Upload to Canvas by 11:59 PM on your due date.**

***Late work not accepted.**

***No make-ups.**