

THEATRE SURVEY HONORS SYLLABUS PACKET  
(THE 2000H)

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# Theatre Survey (Honors)

THE 2000H

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Class Time: T/TH: 1:30 – 2:45 PM  
Class Location: PAC (M263)  
Office Hours: T/TH: 12:00 – 1:15 PM &  
3:00 – 4:15 PM

This class has a Facebook page – Honors Theatre Survey Spring 2017  
Please join ASAP.

## **Required Text:**

Theatre, Brief Version, 11<sup>th</sup> 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 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.** 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.

**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 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 complete by January 13<sup>th</sup> 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, double-spaced, and in a standard 12 point font. @1,500 words. Include word count. With Student ID tickets are \$10.

#### **EVERYONE WILL BE REQUIRED TO ATTEND ROMEO AND JULIET and HEDDA GABLER**

*(February 16 – 26 & March 23 - April 2)*

#### *GET YOUR TICKETS NOW*

*Be prepared to discuss these shows in class as well as use them as the subject of your play critique 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 *Romeo and Juliet*, directed by Belinda Boyd. You will be expected to attend one hour of rehearsal per week (for a total of three rehearsals), one technical rehearsal, and one performance as part of this assignment. See rehearsal schedule online under "Pages."

### **4) Choose Your Own Adventure (25 points)**

You will attend five theatrical events during the semester and write a one – two paragraph reflection paper on each. All five papers will be submitted online at semester's conclusion as one word document. Within the document include a page dedicated to proof of attendance (a copy of your ticket with your name on it is, a sentence indicating your signed in at the event, etc.)

**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.

**NOTE:** Completed scene studies 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.

**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, April 13<sup>th</sup> at 11:59 PM.

**GRADING**

Play Critiques	25
Scene Study	25
Rehearsal Observation Report	25
Choose Your Own Adventure	<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.  
Assignments turned in as anything other than a word.doc. or PDF will count as a zero.

## COURSE SCHEDULE

(Subject to change at the Instructor's Discretion)

### **Week 1: January 10 & 12**

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 class 1/17. Be prepared to share the story behind it.
- 3) Take Pre-Test online by Friday, 1/13 at 11:59 PM. No need to study. Doubles as your student Engagement activity for Financial Aid.

### **Week 2: January 17 & 19**

T: Share objects

TH: Devising

#### HOMEWORK:

Begin attending *Romeo and Juliet* rehearsals

### **Week 3: January 24 & 26**

T: Writing a play critique

TH: TBA/Review Pre Test

#### HOMEWORK:

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

### **Week 4: January 31 & February 2**

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

TH: TBA

Assign Open Scene Partners

#### HOMEWORK:

Read: The Playwright



**Week 5: February 7 & 9**

T: Discuss The Playwright

TH: Guest Susan Kim

HOMEWORK:

Read: The Actor

**Week 6: February 14 & 16**

T: The Actor

TH: TBA

**Week 7: February 21 & 23**

T: Green Dot

TH: Green Dot

**DUE:** Romeo & Juliet Rehearsal Observation Report

HOMEWORK:

Read: The Director & Designers & Technicians

**Week 8: February 28 & March 2**

T: Discuss The Director & Designers & Technicians

TH: Introduction to the Open Scene

HOMEWORK:

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

**Week 9: March 7 & 9**

T: Open Scene in Class Rehearsal

**DUE:** *Romeo & Juliet* Critique

TH: Guest Producer, John Pinckard

**Week 10: March 14 & 16**      **SPRING BREAK**

T: NO CLASS

TH: NO CLASS

**Week 11: March 21 & 23**

T: TBA

TH: Open Scene In Class Rehearsal

**Week 12: March 28 & 30**

T: Open Scene Performance (2 pairs per day)

TH: Open Scene Performance (2)

HOMEWORK:

Rehearse the Open Scene

**Week 13: April 4 & 6**

T: Open Scene Performance (2 per day)

TH: Open Scene Performance (2)

**Week 14: April 11 & 13**

T: Open Scene Performance (2)

**DUE:** *Hedda Gabbler critique*

TH: TBA

**DUE:** Take Post-test Online via Canvas

**Week 15: April 18 & 20**

T: TBA

**DUE:** Choose Your Own Adventure Reflections

TH: TBA (LAST CLASS)

**Week 16: April 25 & 27**

T: STUDY DAY – NO CLASS

TH: NO CLASS – FINALS

**OUR FINAL: TUESDAY, MAY 2 1:00 – 3:50 PM**

Open Scene presentations (ALL)

*ROMEO AND JULIET*  
REHEARSAL OBSERVATION REPORT DIRECTIONS  
(25 points)

Begin attending rehearsals the week of January 17. Attend one rehearsal per week for three weeks (one hour each). Attend one technical rehearsal and one performance as well. Write about it all in your Rehearsal Observation Journal.

Rehearsals will be in the PAC Studio I until the beginning of February when they move over the mainstage (near Chemistry).

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. Phone should be off and out away. Do not interact with the actors or bring a friend or food. If it is reported to me 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. 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 7:30 PM and Sundays at 2 PM.  
Student tickets are \$10. GET THEM NOW AS SHOWS DO SELL OUT!

## ROMEO AND JULIET

### 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 start 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 DOCX ONLY!**

Label: First Name Last Name

## PLAY ATTENDANCE INFORMATION

(12.5 points each)

You will be required to attend two plays being presented by Theatre UCF this semester (*ROMEO AND JULIET* AND *HEDDA GABLER*) 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.

**Get your tickets NOW as shows do sell out!**

*Be prepared to discuss these shows in class as well as use them as the subject of your play critique papers.*

Keep your ticket stubs with your name on them.

### UCF Spring 2017 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.**

*Romeo and Juliet* (February 16 - 26)

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

**By William Shakespeare**

**Directed by Belinda Boyd**

In the 1930s, speakeasies were the place where races could mingle but they also sparked clashes as each culture struggled to maintain their share of profits and their piece of the American pie from the underground sale of alcohol. Young lovers Romeo and Juliet are caught in these turf wars and hatred as the Montague and Capulet families vie for control of the clubs, the distribution of alcohol and ownership of the American Dream.

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

### **Romeo and Juliet Performances:**

- Thursday, February 16 at 7:30pm
- Friday, February 17 at 7:30pm
- Saturday, February 18 at 7:30pm
- Sunday, February 19 at 2pm
- Thursday, February 23 at 7:30pm
- Friday, February 24 at 7:30pm
- Saturday, February 25 at 7:30pm
- Sunday, February 26 at 2pm

### *Hedda Gabler* (March 23 – April 1)

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

**By Henrik Ibsen**

**Directed by Kate Ingram**

A spellbinding drama of revenge, manipulation, sexual repression, deceit, and despair, climaxing in an ending that never fails to shock and surprise.

"...stunning...amazingly contemporary in its considerations of the purpose of life, of the preservation of dignity and integrity...the big issues people don't dare to think about." — N.Y. Times.

"When Henrik Ibsen...wrote HEDDA GABLER 110 years ago, a woman's place in society was far different from what it is today. The fact that this psychological drama plays as well now as it did a century ago is apt tribute to the sheer genius of the playwright." — Record-Journal.

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

### **Performances:**

- Thursday, March 23 at 7:30pm
- Friday, March 24 at 7:30pm
- Saturday, March 25 at 7:30pm
- Sunday, March 26 at 2pm
- Wednesday, March 29 at 7:30pm
- Thursday, March 30 at 7:30pm
- Friday, March 31 at 7:30pm
- Saturday, April 1 at 7:30pm
- Sunday, April 2 at 2pm

## CHOOSE YOUR OWN ADVENTURE DIRECTIONS AND SELECTIONS

(25 points – 5 points each)

Throughout the semester there will be opportunities for you to attend a variety of theatrical events. You must attend five, write a reflection page for each event attended, and provide proof of attendance.

- 1) Upload all five Reflections as one word doc. Use a new page for each event/reflection.
- 2) Upload proof of attendance as a PDF.  
Preferred proof of attendance is a ticket stub with your name on it. In some cases you will use a sign in sheet. In those cases indicate as much in your Proof of Attendance PDF.

### **Reflection Paper Directions:**

Reflection Paper writing prompts. Include and embolden writing prompts:

1. Your Name/Event Title/Date/Location/Hosting Organization
2. Synopsis of Event
3. Likes and Dislikes. Why?
4. Take-Aways
5. I am clear about \_\_\_\_\_ but I still puzzle about \_\_\_\_\_.

## CHOOSE YOUR OWN ADVENTURE DIRECTIONS AND SELECTIONS (CONT'D)

Below are events from which to choose.

If you have other ideas please bring your ideas forward early for me to approve.

### **The Vagina Monologues**

March 25, 2017 @ 7pm in the Pegasus Ballroom.

FREE - No tickets needed. Sign in at Door

Join us for our annual student-led production of *The Vagina Monologues*, a play that celebrates female sexuality in all its complexity and mystery. Performed in cities across the world and on hundreds of college campuses, the play has inspired V-Day – a dynamic grassroots movement to end violence against women and girls. Witty and irreverent, compassionate and wise, Eve Ensler's Obie Award-winning masterpiece gives voice to women's deepest fantasies and fears, while raising awareness of the violent atrocities that continue to affect women and girls on a global level. Doors open at 6:30pm. Show begins at 7:00pm. Contact [Jessica Farnan](#) for more info.

### **Puddin' and the Grumble**

Monday, February 27, 7:00 PM, Visual Arts Building

FREE with UCF ID

Puddin' has a secret and if she doesn't do something fast, it may just eat her alive! To make matters worse, her mom is sending her away, she has to start a new school, and soon she'll be stuck living with her crazy, ex-lounge singing, yoga-loving grandma. Can things get any worse? Or maybe, just maybe, they're about to get better... *Puddin' and the Grumble* fearlessly tackles childhood hunger and is perfect for all audiences.



## **Theatre for Social Change Workshop**

Four different workshops from which to choose. Topics TBA  
FREE

These hands-on Theatre for Social Change workshops are designed to explore and impact social and interpersonal issues using theatrical techniques.

Tuesday, March 21:	6:00 – 7:30 PM	PAC Theatre Building, Studio III
Thursday, March 23	6:00 – 7:30 PM	PAC Theatre Building, Studio III
Tuesday, March 28	6:00 – 7:30 PM	PAC Theatre Building, T118
Thursday, March 30	6:00 – 7:30 PM	PAC Theatre Building, Studio III

## **UCF Celebrates the Arts (Friday, April 7 – Friday, April 14)**

<http://events.ucf.edu/event/285528/ucf-celebrates-the-arts-2017/>

<i>Oklahoma!</i>	Female Playwright Panel	Makeup Demo
Project Spotlight	Grapes of Wrath Reading	Creative Careers
<i>Puddin and the Grumble</i>	K-12 Festival	

## 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!

\*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.

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:**

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

## 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, 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.

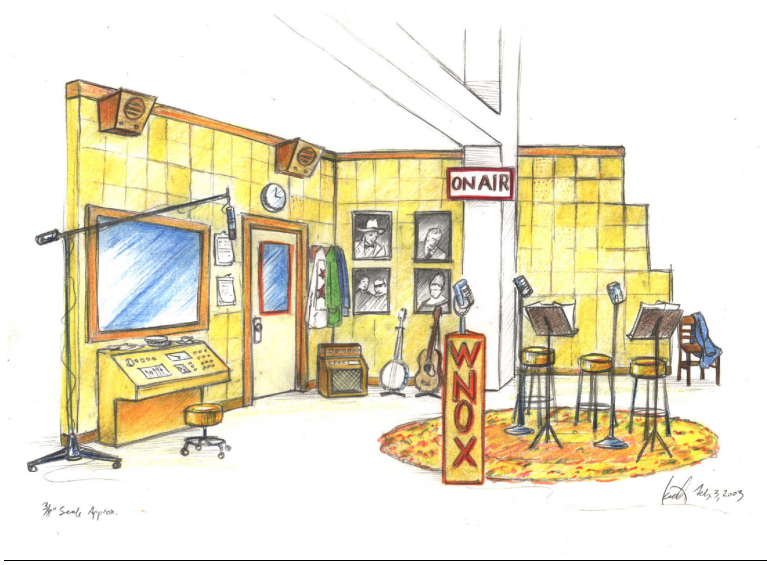






3) A Full Page Set Design – can use color or pencil.  
Google "set design sketches" or "set design renderings" for inspiration.





4. Completed copy of your Open Scene Script with blocking.

5) Peer Evaluation

## 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.

## Dramatic Structure

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

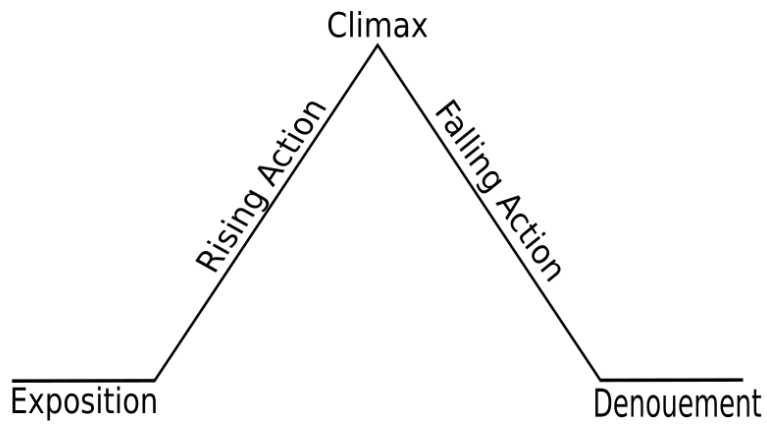
**Exposition:** Introduces characters and setting; provides basic information about relationships between characters and an initial conflict between them. The setting forth of information that went before.

**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.

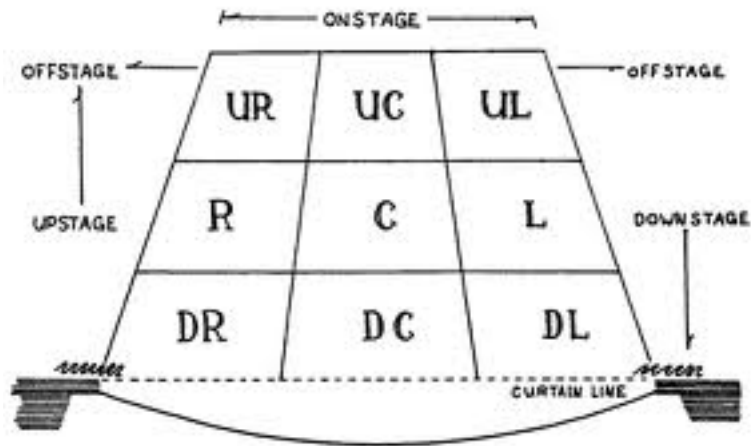
**Climax** - turning point, which marks a change, for the better or the worse, in the protagonist's affairs. If the story is a comedy, things will have gone badly for the protagonist up to this point; now, the tide, so to speak, will turn, and things will begin to go well for him or her. If the story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

# POEM TEMPLATE

\_\_\_\_\_  
Noun

\_\_\_\_\_  
Adjective

\_\_\_\_\_  
Adjective

\_\_\_\_\_  
A phrase describing how it feels or what it does

\_\_\_\_\_  
Verb

\_\_\_\_\_  
Adverb

\_\_\_\_\_  
Adverb

\_\_\_\_\_  
Adjective

\_\_\_\_\_  
Adjective

\_\_\_\_\_  
Synonym for Noun

## 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:

## RUBRICS

### **Romeo and Juliet 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 Rubric (12.5 points)

Effective title, thesis, and conclusion	Met or Exceeded Expectations 2 pts	Often Met Expectations 1.7 pts	Strengthen 1.5 pts
Adequately explored play via synopsis. Adequately explored historical overview (play and playwright)	Met or Exceeded Expectations 2	Often Met Expectations 1.7 pts	Strengthen 1.5 pts
Presentation of content includes clarity of expression/writing style. Utilized discipline specific vocabulary effectively throughout writing	Met or Exceeded Expectations 2 pts	Often Met Expectations 1.7 pts	Strengthen 1.5 pts
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 6.5	Often Met Expectations 5.5 pts	Strengthen 4.8 pts

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

## 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)

**Choose Your Own Adventure  
Reflection Paper Rubric**  
(25 points)

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

## DUE DATES

Thursday, January 13	Pre Test
Tuesday, January 17	Bring sentimental object to class
Thursday, February 23	Rehearsal Observation Report
Tuesday, March 7	<i>Romeo &amp; Juliet</i> Critique
Tuesday, March 28 – Tuesday, April 13	Open Scene Performances (#1) Dramaturgy due on the day you perform by 11:59 PM
Tuesday, April 11	<i>Hedda Gabler</i> Critique
Thursday, April 13	Post Test
Tuesday, April 18	Choose Your Own Adventure
Thursday, May 2 (1:00 – 3:50 PM)	Final (Open Scene Performance #2)