

THEATRE SURVEY HONORS SYLLABUS PACKET
(THE 2000H)

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Theatre Survey (Honors)

THE 2000H

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Class Time: T/TH: 10:30 – 11:45 AM
Class Location: BHC(128)
Office Hours: T/TH: 12:00 – 2:30 PM
and by appointment

This class has a Facebook page – *Theatre Survey Honors Spring 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 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.
- Demonstrate a foundational knowledge of western theatre history.
- 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 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.

NOTE: Two lates equal one absence.

Perfect attendance earns five extra credit points.

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.

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, January 12 at 11:59 PM.

2. Play Critique (15 points)

You will be required to attend *Pentecost*, a play being presented by UCF Theatre 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.

Pentecost (Thursday, January 25 – Sunday February 4)

By David Edgar
Directed by Christopher Niess

This powerful play by the Tony Award winning adaptor of Nicholas Nickleby and author of numerous plays won the Evening Standard Award for Best Play of 1995.

A fresco that could revolutionize Western Art is unearthed in an abandoned church in Eastern Europe. The discovery causes a dramatic struggle as representatives from the worlds of art history, religion, and politics stake their claims for the ultimate prize. The unexpected arrival of twelve refugees sets events spiraling toward an explosive climax.

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- [Thursday, January 25 at 7:30pm](#)
 - [Friday, January 26 at 7:30pm](#)
 - [Saturday, January 27 at 7:30pm](#)
 - [Sunday, January 28 at 2pm](#)
 - [Thursday, February 1 at 7:30pm](#)
 - [Friday, February 2 at 7:30pm](#)
 - [Saturday, February 3 at 7:30pm](#)
 - [Sunday, February 4 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 (25 points)

This project is designed for you to observe the production process. You will be observing *Pentecost* (rehearsing January 8 – 23, performing January 25 – February 4.) 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 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 at semester's conclusion as one word document. Free options include UCF Celebrates the Arts, my Playback shows and Theatre for Social Change workshops, and Project Spotlight. 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, a pic of you at the event, etc.)

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, questions to ask and answers, role-playing, clickers, physical tasks to complete, dancing, eating, music, crafts, game playing, etc. Your Happening should last 60 minutes and include a 10 minute chat back period. Turn in lesson plan on the day you present (upload to Canvas, hard copy for the Instructor).

TOPICS:

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

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

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

~Musicals (culture)

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.

Dramaturgy:

Character Analysis (5 points)

Set Design (5 points)

Costume Design 5 points.

Performance (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.

7. 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, April 10th by 11:59 PM

GRADING

Play Critique	15
Rehearsal Observation Report	25
Choose Your Own Adventure	15
Happening	20
Scene Study	<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.

Minus .25 per low word count and for language use issues.

COURSE SCHEDULE

(Subject to change at the Instructor's Discretion)

Week 1: January 9 & 11

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 objects to class 1/16. Be prepared to share the story behind it.
3. Take Pre-Tests online by Friday, January 12 by 11:59 PM. No need to study. Doubles as your student Engagement activity for Financial Aid.
4. Begin attending *Pentecost* rehearsals. See rehearsal schedule in Canvas under "Files."

Week 2: January 16 & 18

T: **Share** sentimental objects

TH: Devising

HOMEWORK:

Attend *Pentecost* rehearsals

Week 3: January 23 & 25

T: Writing a play critique

TH: Introduction to The Happening/Create Groups

Review Pre Tests

HOMEWORK:

1. Read: What is the Theatre? What is a Play?
2. Attend *Pentecost* and *Bernarda Alba* Rehearsals
3. Begin Happening Planning

Week 4: January 30 & February 1

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

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

See directions in syllabus for more information.

HOMEWORK:

1. Read: The Playwright & The Actor
2. Happening Planning
3. Open Scene Planning. There should be at least five rehearsals.

Week 5: February 6 & 8

T: Discuss The Playwright/Happening

TH: Discuss The Actor/Open Scene

DUE: Rehearsal Observation Report

HOMEWORK:

1. Write Play Critique
2. Develop Happening Proposal

Week 6: February 13 & 15

T: Discuss The Director & Designers & Technicians

DUE: *Pentecost* Play Critique Due by 11:59 PM to Canvas

TH: Broadway Producer – John Pinckard

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

Week 7: February 20 & 22

T: Green Dot

TH: In-Class Happening Prep

HOMEWORK:

1. Read: The Director & Designers & Technicians
2. Happening Prep

Week 8: February 27 & March 1

T: HAPPENING

TH: HAPPENING

HOMEWORK:

1. Happening Prep
2. Open Scene. At least five rehearsals should be held.

Week 9: March 6 & 8

T: HAPPENING

TH: HAPPENING

Week 10: March 13 & 15

NO CLASS SPRING BREAK

Week 11: March 20 & 22

T: Unpack Happening/Open Scene Prep

TH: Open Scene Final Prep

Week 12: March 27 & 29

T: Open Scene Performance (2 groups of 2 per day)

TH: Open Scene Performance (2)

HOMEWORK:

Rehearse the Open Scene

Week 13: April 3 & 5

T: Open Scene Performance (2)

TH: Open Scene Performance (2)

Week 14: April 10 & 12

T: Open Scene Performance (2)

DUE: Take Post-test Online via Canvas

TH: Class Open Scene Rehearsal

Week 15: April 17 & 19

T: TBA

DUE: Choose Your Own Adventure

TH: TBA (LAST CLASS)

Week 16: April 24 & 26

T: NO CLASS – STUDY DAY

TH: NO CLASS – FINALS

OUR FINAL: TUESDAY, MAY 1 10:00 AM – 12:50 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:

- 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.

Pentecost 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.

PENTECOST
REHEARSAL OBSERVATION REPORT ATTENDANCE DIRECTIONS
(25 points)

REHEARSAL ATTENDANCE/OBSERVATION:

You will attend – two normal rehearsals, one technical rehearsal (for an hour each time) and one performance of *Pentecost* 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:

Pentecost will rehearse in PAC/T Studio January 8 - 16 @ 6:00 – 10:00 PM

- 1) Begin attending rehearsals the week of January 8th.
- 2) Write about it all in your Rehearsal Observation Journal.
- 3) 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.

PENTECOST

REHEARSAL OBSERVATION REPORT WRITING DIRECTIONS

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 the questions in your paper as an emboldened label 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 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**.

Pentecost Rehearsal Observation Report Rubric

(25 points)

Attended rehearsals/performance as instructed, 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)

CHOOSE YOUR OWN ADVENTURE DIRECTIONS AND SELECTIONS

(15 points – 5 points each)

Throughout the semester attend three local theatrical events and write a reflection page 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 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. A photo of you attending the event may also be used. In those cases upload Proof of Attendance as a PDF or JPEG.
- 3) Check out UCF Celebrates the Arts. There are tons of free things for you to attend! <http://arts.cah.ucf.edu/> (April 6 – 14)
- 4) Theatre for Social Change Workshops/Playback performances March 20, 22, 27, 29 (5:30 – 6:45 PM (workshop) and 7:30 – 9:00 PM (performance)). PAC/Theatre Studio II.

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 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, puppets, theatre games, memoir and/or biographies shares, hotseat (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. (Included 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, culture)

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

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

~Musicals (culture)

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

(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.





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

5) Peer Evaluation

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:

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Total (out of 20) _____

Dramatic Structure

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

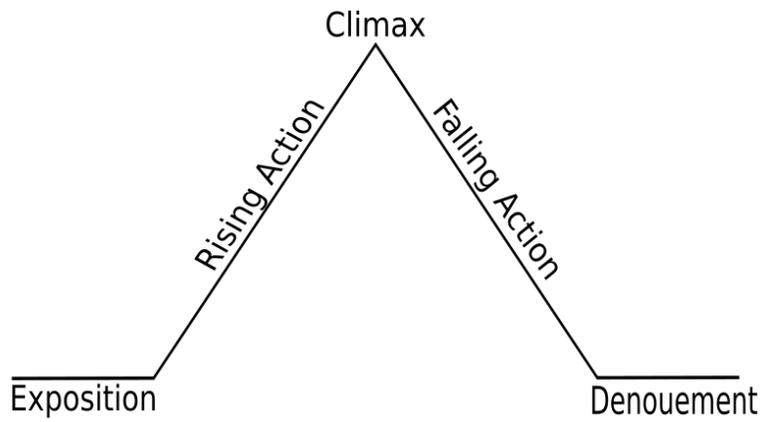
Exposition: Introduces characters and setting; provides basic information about relationships between characters and an initial conflict between them. The setting forth of information that went before.

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.

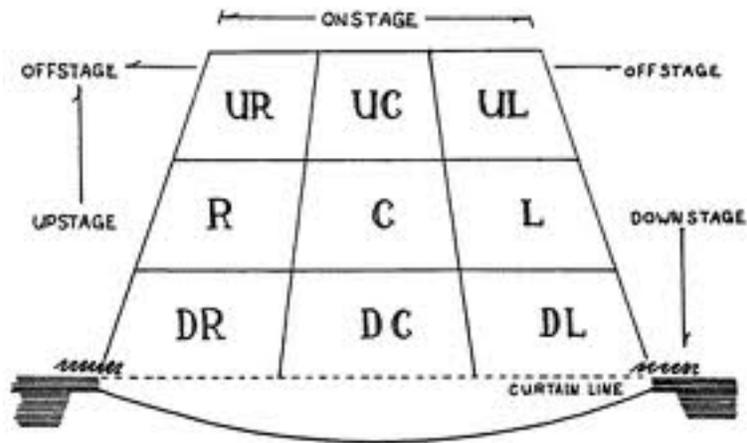
Climax - turning point, which marks a change, for the better or the worse, in the protagonist's affairs. If the story is a comedy, things will have gone badly for the protagonist up to this point; now, the tide, so to speak, will turn, and things will begin to go well for him or her. If the story is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

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, January 12	Pre Test/Student Engagement
Tuesday, January 16	Bring sentimental object to class
Thursday, February 8	Rehearsal Observation Report
Tuesday, February 13	<i>Pentecost</i> Critique
Thursday, February 15	Happening Proposal
Tuesday, February 27 – Thursday, March 8	Happenings
Tuesday, March 27 – Tuesday, April 12	Open Scene Performances (#1) Dramaturgy due on the day you perform by 11:59 PM
Tuesday, April 10	Post Test
Thursday, April 17	Choose Your Own Adventure
Tuesday, May 1 (10:00 AM – 12:50 PM)	Final (Open Scene Performance #2)

***Upload By 11:59 PM on the due date.**

***Late work not accepted.**