THR 305 Theatre Experience in Milwaukee  
Spring 2018  
Wednesday evenings January 24 through May 16, 2018  

Course description: Students attend theatre in the Milwaukee area. Students analyze and evaluate the productions they see--making specific connections between theory and practice.

Who is my instructor? Dr. Robin Mello, Professor, Theatre. Please call me by my first name: Robin. The pronoun I prefer is “she.”

Email: rmello@uwm.edu  
Website: www.robinmello.com  
Office: Theatre 220  
Office hours: Mondays 11:15-12:15 or by appointment  
Cell Phone: (text or call): 414-469-9279

When do we meet? There are 5 on campus class sessions @ NWQ, Room #1871 @ 6:00 PM-9:00 PM This includes 5/16, which is our EXAM date. All on-campus sessions begin at 6:00 PM. They run until 9:00 PM.

There are 11 productions @ Milwaukee area theaters @ 7:00 PM-10:30 PM  
Note: Check the calendar for production details. Generally, we meet at theatres at 7:00 PM for attendance. Then, we see the show (most begin at 7:30 PM). Shows run between 90 minutes to 3 hours (depending on the production).

There are 6 preshow chats @ 6:30 PM at Bella Café or Theatre Lobby (check calendar). Note: These are voluntary. We chat over coffee and discuss our ideas, impressions, and the impact of shows we are seeing.

How do we communicate? You must check email regularly. We also use the REMIND app, and you will also sometimes get texts from Robin. Please Set D2L settings to allow D2L to send you updates and “news” through your email. This is essential.

How do I get to the theaters? Each student is responsible transportation to and from the theaters. Students often group their resources and travel together via public transportation, Uber, Lyft, or car pool.

Do I need to get my own tickets? The course fee pays for tickets. Your tickets will be given to you when you sign in at attendance (7:00 PM). If, for some reason, you are not able to attend a performance your ticket cost will NOT be refunded. Please note: You may NOT give your ticket to any other person. However, you should let Robin know if you are not going to attend. That way she can find someone else who might want to attend the show in your stead.

How much time should I schedule for this course?  
5 Class sessions 3 hrs. x 5 =15 hours  
11 Productions 4 hrs. x 11 = 44 hours  
6 Preshow conversations 30 min each = 3 hours  
Assigned homework 2 hrs x 15 weeks = 30  
Travel time to and from theaters 1 hr. x 11 = 11  
Total 103 hours
Weekly average (using 16 weeks) = **6.4 hours per week**

**What are the guidelines?**

**University Policies:** [http://www4.uwm.edu/secu/docs/faculty/1895.pdf](http://www4.uwm.edu/secu/docs/faculty/1895.pdf)

**THR 305 Ground Rules:** We are here to learn. THR 305 learning happens through participating, studying, reading and giving thoughtful and respectful feedback. Learning also happens in our discussions about ideas and through creative and written projects/assignments.

Expect to make this a learning experience that works for you. Follow these ground rules:

- Turn off your personal communication devices UNLESS directed otherwise (as part of in class activities)
- Be curious
- Use your common sense and be compassionate to yourself and others
- Empathize with others
- Show up prepared and ready to work
- Disagree respectfully
- Acknowledge diversity
- Dividing your attention is rude. Turn off your cell phones and other devices unless specifically needed for course activities
- Organize your work ahead of deadlines
- Communicate frequently
- Ask questions, (questions are encouraged)
- Mistakes are part of learning
- Work with your group partners collaboratively
- If you need a standing ovation, ask for it

**THR 305 Behavior:** Active participation and timeliness is considered **requisite** for everything we do in this class.

We are ‘out and about’ in the Milwaukee arts scene. We are guests at theaters. You are expected to:

- Dress neatly and respectfully when attending the theater. (We encourage you to dress up when you attend theatre performances).
- Turn off all cell phones, tablets, computers, and any other personal communication devices (in off/silenced mode) you may not use them under any circumstances 5 minutes prior to, during, and 5 minutes after a performance.
- You may drink non-alcoholic beverages class sessions/performances. You may not drink alcohol during any class sessions or performances. *Failure to follow this rule will result in automatic suspension from the course and an “F” grade. This pertains to all participants under and over the age of 21.*
- Theater companies have given us special discounts and access to their work. Be a gracious guest and pay it forward.
- All university ‘rules’ apply when we are out and about. This includes regulations pertaining to controlled substances.
- Rude, disorderly, or disrespectful behavior, or plagiarism will result in your being administratively dropped from the class or summarily failed.
What will I learn?
- To experience a wide variety of theatre in the Milwaukee community.
- To expand your ability to analyze and discuss theatre.
- To develop your critical thinking skills and personal criteria for evaluating performance.
- To participate in a collaborative process: the audience experience.

How will I know I am learning? You will recognize that learning is going on when...
- You are examining ways by which a play is realized.
- You are applying critical perspectives in compassionate ways as a response to performances.
- You are expressing personal perspectives in response to performances.
- You are examining a variety of cultural viewpoints in response to theatre.
- You are developing your aesthetic perspectives as a response to theatre.
- You are engaging in writing and presenting your responses to seeing theatre in Milwaukee.

How do I succeed (get an A grade)? You will succeed if you do all the work in an exemplary fashion, read and follow the directions, study and view all materials, explore, actively participate, attend all classes, and submit your work within the established deadlines.

Do I have to attend every class? Yes. There are 15 regularly scheduled sessions of this class this semester. However, life is complicated. Therefore, you may miss 1 on-campus class and 1 required show and still pass this class. HOWEVER, keep in mind that if you miss more than two class sessions you will have earned an F grade.

But what if I have an emergency and can’t make it? Occasionally, there is a REAL emergency. Therefore, it is smart to bank your allowable absences (save them for real emergencies). In the rare case of a serious emergency there is also a plan B.

What is a serious emergency? Real and unplanned events that pertain to your personal (or your family's) safety, death, acute illness or other "Acts of God" (like blizzards or tornados).

Is a transportation problem a serious emergency? No. Transportation problems are NOT real emergencies. They may feel that way but they are not. If you encounter a transportation-related problem text Robin asap! Then, get to class or the theater as soon as you can. Your ticket will be waiting at the “will call” ticket window. Being late is better than not showing up at all.

OK, what is and what isn’t a serious emergency?
None of these reasons are real (i.e. excused) emergencies:
- Missing the bus or any similar transportation problem.
- Losing your phone.
- You are/were in a show and the production took up all your time so you couldn’t complete an assignment.
- You forgot or misread the calendar and syllabus and “didn’t realize that the assignment was due.”
- Roommates and friends/family needed to socialize so you did not have enough time to do work or come to class.
Computers or other technologies broke; and/or you had no access to the Internet; and/or there was no possible way for you to find a computer or Internet connection anywhere; and/or your mobile data plan didn’t work.

- You were on a vacation, took time off, or went on a trip.
- You had a hangover.
- Your dog/cat/pet was ill.
- Your roommate’s dog/cat/pet was ill.
- Your boss or supervisor scheduled you for lots more hours at work than originally planned.

**What do I do if I have a serious emergency?** Let Robin know as soon as is practicable. Call AND text Robin’s cell: 414-469-9279. When you send a text include your name in the text. Email Robin (rmello@uwm.edu) and explain the details of your emergency. When the emergency is over you will work with Robin and come up with a sensible alternative (plan B). You will not be penalized for a problem outside of your control.

**How do grades work in this class?** Students are expected to complete all the assignments. At the end of the semester if you are missing assignments you will not be graded. You get an INC grade, which will default to an F grade after 10 weeks.

Grades are evaluated using the following rubric/scoring:
- **A** = 100%-93% of points.
- **B** = 85%-92% of points.
- **C** = 84%-78% of points.
- **D** = 77%-76% of points.
- **F** = Below 75% of points.
- **INC** = INC grade is given when any assignments have not been completed. INC defaults to an F at the start of the next semester. If you receive an INC you will be allowed to redo or complete make-up work before the INC defaults to an F—but not after the default occurs.

**How do I submit or hand-in assignments?** Homework is due in D2L and (often) as a presentation in class. You submit assignments in D2L drop-box or discussion.

**What if I have a problem getting things in before the deadline?** If you encounter a problem with completing an assignment discuss this with Robin. You might be able to get an extension ahead of any deadline—not after the deadline. Late submissions are allowed but will result in lower grades.

**Is this a GER course?** Yes.

THR 305 addresses Arts GER Criteria because it focuses on responding to, and interacting with, works of art. It addresses UW System Outcomes by focusing on cultural significance of works of theatre in our communities (SLO #1); and exploring and learning to critique, discuss, and developing effective ways to communicate the experience of viewing theatre (SLO #3).

The first essay is considered the GER assignment.

It is assessed using this rubric:
## THR 305 Rubric For First Essay

<table>
<thead>
<tr>
<th>Category</th>
<th>Requirements</th>
<th>Achievement</th>
</tr>
</thead>
</table>
| **1: Mechanics.**  
Heading info included, On time & Originality* | There are no errors in mechanics or grammar. Communication of ideas, opinions, and conclusions are clear and in complete sentences. Essay is on time. The student’s work is his/her own and not borrowed or copied. | A C F |
| **2. Respect** | The student addresses beliefs and viewpoints clearly and deals with disagreements respectfully. | |
| 3. Paragraph 1 | Clear, reflective, addresses all points. | |
| 4. Paragraph 2 | Clear, reflective, addresses all points. | |
| 5. Paragraph 3 | Clear, reflective, addresses all points. | |
| 6. Paragraph 4 | Clear, reflective, addresses all points. | |
| 7. Paragraph 5 | Clear, reflective, addresses all points. | |
| 8. Paragraph 6 | Clear, reflective, addresses all points. | |
| 9. Paragraph 7 | Clear, reflective, addresses all points. | |
| 10. Paragraph 8 | Clear, reflective, addresses all points. | |
| 11. Paragraph 9 | Clear, reflective, addresses all points. | |
| 12. Paragraph 10 | Information is included. Questions are answered. | |

### What concepts and specific terms do I need to know?

- **Aesthetics:** a set of principles concerned with the nature and appreciation of beauty, especially in art, or the branch of philosophy that deals with the principles of beauty and artistic taste.

- **Catharsis:** when a performance or piece of art allows you to release energy thereby providing relief from strong or repressed emotions.

- **Dramaturgy:** a way to examine and research plays. It is the practice of looking at the cultural, personal, ideological, philosophical, and historical content of the play as well as the history of the play’s original production history.

- **Efficaciousness:** successful in producing a desired or intended result; effective.

- **Methexis:** group experience in theatre when an audience participates, creates, and improvises in response to, or as part of, the performance.

- **On Time:** Being at least 10 minutes early.

- **Intermission:** The interval after the first or second act of a play. Most intermissions last 10-15 minutes. Many plays do not have intermissions.

- **Praxis:** change or shift in perspective that often happens as a result of fully experiencing a work of art.

- **Run Time:** The time it takes to perform the play.

- **Theatre vs. Theater:** Theatre is the building and/or stage on which a play is performed and theatre is enacted. Not all plays take place in a theater. Theatre is the artistic and academic field of study. As in: "I went to the theater to study theatre with my professor."
**What are the assignments and when are they due?**

<table>
<thead>
<tr>
<th>Due</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/24</td>
<td>CLASS MEETING ON CAMPUS @ NWQ 1871. <strong>Attendance for 1/24 is mandatory.</strong> Come to class already familiar with the D2L online version of our course. Be familiar with the Viewpoint group you are assigned. Arrive at class on time, and prepared to discuss your ideas and questions. Viewpoint groups will be meeting to strategize and plan.</td>
</tr>
<tr>
<td>1/30</td>
<td>YOUR CONTACT INFORMATION, affirm you have allowed D2L to send you notices, sign up for ComedySportz session in Discussion in D2L is due by 11:30 PM.</td>
</tr>
<tr>
<td>1/31</td>
<td>CLASS MEETING ON CAMPUS @ NWQ 1871. <strong>Attendance for 1/31 is mandatory.</strong> During class, we will distribute your ComedySportz voucher. Use this voucher to get your wrist band. If you choose to go to an alternative show (not the one listed on your voucher) you will have to pay for the ticket yourself. ComedySportz will only honor vouchers for tickets that are listed on the voucher.</td>
</tr>
</tbody>
</table>
| 2/2 or 2/3 | ATTEND ONE PERFORMANCE AT COMEDYSPORTZ. **SAVE the wristband.** Write your name on the wristband. Bring the wristband to class on 2/7. It is proof that you went to the show.  
**OR**  
Submit a photo of the wrist band in the D2L drop box. If you do not submit the wristband (or the photo) you will not get a grade for the Essay Assignment. |
| 2/6   | ESSAY ASSIGNMENT is due in drop-box by 11:30 PM. **All elements of the essay are required** so follow the template/directions carefully. Concentrate on answering and addressing all the points listed. Look at the rubric so you understand the expectations. |
| 2/7   | RUSSIAN TRANSPORT @ Renaissance Theatreworks. Attendance will be taken at 7:00 PM, Show begins at 7:30 PM. Meet with your Viewpoint Team prior to or after show. |
| 2/8-2/13 | Viewpoint topic: **Actors’ skills & choices.** All members of the class must participate by posting and discussing the acting choices and skills they experienced while watching RUSSIAN TRANSPORT.  
Each Viewpoint group then needs to create a summary of the group members’ ideas, tying the conversation together and posting it in D2L. **Due 2/13 @ 11:30 PM.** |
| 2/14  | EQUIVOCACTION @ Next Act Theater. At 6:30 there will be an optional informal chat and discussion at Next Act Theatre lobby w/Robin. Attendance will be taken at 7:00 PM, Show begins at 7:30 PM. Meet with your Viewpoint Team prior to or after show. |
| 2/15-2/20 | Viewpoint topic: **The play and the playwright.** All members of the class must participate by posting and discussing the play and the playwrights’ choices for EQUIVOCACTION. |
Each Viewpoint group creates a summary of the group members’ ideas, tying the conversation together and posting it in D2L. **Due 2/20 @ 11:30 PM.**

**2/21**

THE BROTHERS SIZE @ Chamber Theatre. At 6:30 there will be an optional informal chat and discussion at Bella Café w/Robin. Attendance will be taken at the theater @ 7:00 PM, Show begins at 7:30 PM. Meet with your Viewpoint Team prior to or after show.

**2/22-2/27**

Viewpoint topic: **Design (set, lights, costumes, sound).** All members of the class must participate by posting and discussing the design elements experienced while watching THE BROTHERS SIZE.

Each Viewpoint group creates a summary of the group members’ ideas, tying the conversation together and posting it in D2L. **Due 2/27 @ 11:30 PM.**

**2/28**

CLASS MEETING ON CAMPUS @ NWQ 1871. New Viewpoints groups will be assigned, we will look at the D2L summations and discuss them further, dramaturgy and reviews for upcoming shows, discuss behavior in the cabaret environment, and fun.

**3/7**

BLACK PEARL SINGS @ Milwaukee Rep. Attendance will be taken at the theater @ 7:00 PM, Show begins at 7:30 PM. Meet with your Viewpoint Team prior to or after show.

**3/8-3/13**

Viewpoint topic: **Issues of race, power, gender, and culture.** All members of the class must participate by posting and discussing the design elements experienced at BLACK PEARL SINGS.

Each Viewpoint group creates a summary of the group members’ ideas, tying the conversation together and posting it in D2L. **Due 3/13 @ 11:30 PM.**

**3/14**

OUTGOING TIDE @ In Tandem Theatre. At 6:30 there will be an optional informal chat and discussion at the lobby café space at In Tandem. Attendance will be taken at the theater @ 7:00 PM, Show begins at 7:30 PM. Meet with your Viewpoint Team prior to or after show.

**3/28**

LES MIS @ Marcus Center. We encourage you to dress up for this event. Attendance will be taken at the theater @ 7:00 PM, Show begins at 7:30 PM. Meet with your Viewpoint Team prior to or after show.

**4/3**

Viewpoint topic: **Music, dance, and movement in American Theatre.** All members of the class must participate by posting and discussing the choreography and singing experienced at LES MIS and OUTGOING TIDE.

Each Viewpoint group creates a summary of the group members’ ideas, tying the conversation together and posting it in D2L. **Due 4/3 @ 11:30 PM.**
CLASS MEETING ON CAMPUS @ NWQ 1871: New Viewpoints groups will be assigned, Viewpoints groups create presentations about dramaturgy & responding to reviews, Midterm award night celebration! Discussion: What is theatre’s mission and goal. Is Theatre art or is it entertainment? Is theatre a venue for social change or cultural construction? Is Theatre traditional or does it break boundaries?

I AND YOU @ Next Act Theatre. Attendance will be taken at the theater @ 7:00 PM, Show begins at 7:30 PM. Meet with your Viewpoint Team prior to or after show.

Viewpoint topic: **The director’s vision & execution.** All members of the class must participate by posting and discussing the director’s vision, decisions, and skills of I AND YOU.

Each Viewpoint group creates a summary of the group members’ ideas, tying the conversation together and posting it in D2L. **Due 4/17 @ 11:30 PM.**

DOUBT @ Chamber Theatre. At 6:30 there will be an optional informal chat and discussion at the Bella Café. Attendance will be taken at the theater @ 7:00 PM, Show begins at 7:30 PM. Meet with your Viewpoint Team prior to or after show.

Viewpoint topic: **Catharsis & methexis.** All members of the class must participate by posting and discussing their impressions and experiences of catharsis and methexis (or lack of) at DOUBT.

Each Viewpoint group creates a summary of the group members’ ideas, tying the conversation together and posting it in D2L. **Due 4/24 @ 11:30 PM.**

TOP GIRLS @ Renaissance Theatre Works. At 6:30 there will be an optional informal chat and discussion at the Bella Café. Attendance will be taken at the theater @ 7:00 PM, Show begins at 7:30 PM. Meet with your Viewpoint Team prior to or after show.

Viewpoint topic: **Praxis & aesthetics.** All members of the class must participate by posting and discussing their impressions and experiences of praxis and aesthetics (or lack of) at TOP GIRLS.

Each Viewpoint group creates a summary of the group members’ ideas, tying the conversation together and posting it in D2L. **Due 5/1 @ 11:30 PM.**

9 TO 5 @ UWM Mainstage Theatre. At 6:30 there will be a required meeting and seminar in the lobby of the theatre. Attendance will be taken @ 6:30 PM. Show begins at 7:30 PM.

OUR TOWN @ Milwaukee Rep. Attendance will be taken at the theater @ 7:00 PM, Show begins at 7:30 PM.
5/15  2\textsuperscript{ND} ESSAY DUE: Revisiting the major themes and questions we posed at the start of this course (in Essay 1). \textbf{Follow the directions} posted in D2L and submit your final essay in D2L by 11:30 PM.

5/16  FINAL: CLASS MEETING ON CAMPUS @ NWQ 1871. This is a \textbf{mandatory} class. It is a meeting in place of a final. We will celebrate, evaluate, learn to juggle, and create our own \textbf{Tony awards} based on performances we have seen.

\textbf{What are the directions for written assignments?}

\textbf{Contact Information (due 1/30 @ 11:30 PM)}

Before the first class meeting you must post in D2L Discussion the following information:

- Your name and your contact information including a phone number where you can receive texts;
- Which of the following ComedySportz shows will you attend: Friday 2/2 @ 7:30 or 10:00 PM or Saturday 2/3 @3:00, 7:00, or 10:00?
- Affirm you have set D2L settings so that you receive news and emails and alerts;
- Affirm you have printed out a copy of the syllabus and will bring it to class at the first class meeting.

\textit{1\textsuperscript{st} Essay Assignment: Responding to ComedySportz (due 2/6 @ 11:30 PM)}

Your name:
Your major:
What pronoun you use in reference to yourself:

Date and time of the ComedySportz show you attended (attach a photo of your wrist band or give it to Robin on 2/7)

How do we define theatre? You will find good definitions in the Living Theatre chapter and the PowerPoint in D2L.

Most of the definitions of theatre include: a stage or performance area, a text or idea to perform, performers, audience. How do we respond to theatre? This includes the effect on the audience—does it work, does it create emotional response, and does it include group interaction and/or participation.

We like to evaluate and develop ways of describing excellence in theatre by looking at the affect. How the production or event impacts and is perceived by you and others.

In this essay assignment, you apply these ideas by writing about your experience at ComedySportz. Write an essay consisting of 10 paragraphs and focusing on the following:

\textbf{Paragraph 1 (Efficaciousness):} How did the show affect/impact you? Why do you think you responded in the way you did? Do you think that the performers/director wanted you to respond in the way you did? Did you experience catharsis? Did you experience praxis? Give examples.
Paragraph 2 (Methexis): What did the performers do to engage the audience as a group? Identify one or two things that you observed happening to the audience as a whole group. What things did the performers do to create group responses? How did the performers use humor to get the audiences' attention? Did the audience participate in shaping/inspiring the performance? Give examples.

Paragraph 3 (Social-Cultural context): What did you see or hear that made you laugh? Why were these things funny to you? Did the humor build community or divide the audience? What made you laugh and why? Comedy Improv—as an art form—originated in the Midwest. What regional forces or dynamics contributed to this?

Paragraph 4 (Aesthetics): What parts of the show did you like? What didn’t you like? Was any part of the show satisfying? In what ways? If not, what factors went into making it dissatisfying? Were their things that confused or upset you? Does ComedySportz have value? What were your thoughts, feelings, and experiences at the ComedySportz show?

Paragraph 5 (The playing space & design elements): At ComedySportz the stage, audience set up, lights, lobby, and even the parking lot influence how the audience perceives their experience. What design elements did you observe that were intentional? Do you think they added to the experience or distracted from it? Give examples.

Paragraph 6 (Performers and performance skills): Who were the performers? Choose two and specifically discuss their skills, choices, and effectiveness.

Paragraph 7 (Text/script): If a script is different all the time is it a script? Do performers need pre-written scripts in order to create theatre? Is Improvisation theatre or is it something else? How does improvisation fit into our definition of theatre?

Paragraph 8 (Intent): What was the intent of the performance? What was the point that the artists were trying to make? Did they succeed? How and in what ways? Be specific.

Paragraph 9 (Coordinating elements): Discuss the flow of the production. Where did it start and where did it end? How did this impact your experience? What threads, flow, and/or structures did you observe that added to (or subtracted from) the experience as a whole?

Paragraph 10 (Checking in): How are things going in this course, so far, for you? What questions do you have?

Viewpoint Responses

Each time you see a show you are asked to focus your viewpoint on a specific topic. You post your observations, ideas and impressions in the D2L discussion topic forum. Everyone is expected to post at least ONE substantive posting.

You are also assigned a viewpoint team. Expect to meet with your Viewpoint team to discuss the topic assigned. Then, on or before the due date the team should pull together the different ideas and concepts and post a synopsis of the teams’ perspective in the Group discussion forum. (one per team).

Your synopsis and summation should include:
- An overview of the ideas and points you discussed in relation to the topic;
- Information observed about the topic you are covering;
- Is there anything you suggest should have/could have been done differently?
• What did you think was most effective?
• What questions or ideas did these productions and the artistic decisions made bring up for you?

305 Tony Awards (will be done in class)

Tony Awards: The Antoinette Perry Award for Excellence in Theatre (nicknamed the Tony Award) is an annual award that recognizes outstanding achievement in live Broadway theatre.

Our Tony Awards are a simulation. All class members will be asked to take part.

One or two students will be asked to take on the role of Master of Ceremonies for our awards. Other class members will be asked to give one (or more) of the acceptance speeches for the following awards:

1) Best Actor Award: Goes to the best actor (male or female or trans-person).
2) Best Supporting Actor Award: goes to the best actor (male, female, or trans-person) seen in a supporting role.
3) Best Animal or Puppet Award: goes to the puppet or animal (or other being) who/that did outstanding work.
4) Best Director Award: Goes to outstanding direction for a show.
5) Best Design Award: Goes to the best set design.
6) Best Costume Award: Goes to the actual costume—the best one.
7) Best Lighting Design Award: Goes to the best lighting design.
8) Best Use of a Prop Award: Goes to the actor who did an outstanding job using a prop in support of the play.
9) Best Sound Design Award: Goes to the best sound design.
10) The Rosencrantz & Guildenstern Award: goes to one or two actors who had almost no lines, and/or a peripheral role in the play, but who, in executing their role, did an outstanding acting job and made the play better.
11) Best Voice or Dialect Award: Goes to the actor who did an outstanding job performing with their voice.
12) Best Play Award: Goes to our favorite play (the text).

2nd Essay Assignment: Responding to All the performances Due 5/15 @ 11:30 PM

Your name:
Your major:

Reflect on the shows you have seen this semester. As a group, I am sure that some stand out as exemplary while others do not. Wrap up the entire experience by writing an essay about the shows that includes:

Paragraph 1 (Efficaciousness): How did the entire experience of seeing 9 shows in 15 weeks affect/impact you? Why do you think you responded in the way you did? Do you think that the performers/directors wanted you to respond in the way you did? Did you experience catharsis at any point? Did you experience praxis at any point? Give examples.

Paragraph 2 (Methexis): What did successful performers do to engage you as their audience and as a member of a group? Identify one or two things that you observed happening to the
audience as a whole group—select an example from a specific performance. What things did the performers, in general, do, to do to create group responses? How did the performers, in general, use humor to get the audiences’ attention? In any of the shows you saw, did the audience participate in shaping/inspiring the performance? Give examples.

Paragraph 3 (Social-Cultural context): What did you see or hear that made you laugh? What did you see or hear that made you cry or experience sadness? What other emotional reactions did you have to the various shows. What personal, cultural, or universal factors go into your perspective? What regional forces or dynamics contributed to the things that impacted you?

Paragraph 4 (Aesthetics): Choose one or two examples from shows that you liked and one or two examples of things that you did not like. Which show(s) were most satisfying? In what ways? Which show(s) were dissatisfying? What factors went into making it dissatisfying?

Paragraph 5 (The playing space & design elements): What design elements did you observe that stand out for you? Give examples.

Paragraph 6 (Performers and performance skills): Choose one performer and specifically discuss their skills, choices, and effectiveness.

Paragraph 7 (Text/script): Which play/script did you think was strongest and which was weakest. Back your argument up with clear examples of text and written skill.

Paragraph 8 (Intent): Choose one production that stands out as having created an impact and that sent a message. What was the intent of the performance? What tactics were used to succeed at intention? Be specific.

Paragraph 9 (Coordinating elements): Discuss the flow of at least one production that stands out for you. Where did it start and where did it end? How did this impact your experience? What threads, flow, and/or structures did you observe that added to (or subtracted from) the experience as a whole?

Paragraph 10 (Checking in): How did things go in this course for you? What compliments do you have? What would you change? What suggestions do you have for the instructor the next time she teaches this? Is there anything else you would like to add?