THR 305 Theatre Experience in Milwaukee
Spring 2019, Wednesday evenings
January 23, 2019 through May 15, 2019

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

Course expectations: Active participation and timeliness is considered requisite for everything we do in this class.

Who is/are my instructor(s)? Steve Decker, Associate Professor of Theatre
Please call me by my first name. The pronoun I prefer is “he.”
   Email: deckersj@uwm.edu
   Office hours: I am happy to arrange a meeting with you prior to a class session or over the telephone at our mutual convenience
   Work Phone: 262.521.5209
   Cell Phone: (text or call): 715.207.1727
   Teaching Assistant: Ron Lee, (leer@uwm.edu, 414.395.3356)

How much time should I schedule for this course?

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours</th>
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<tr>
<td>6 Class sessions</td>
<td>3 hrs. x 5=18 hours</td>
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<tr>
<td>10 Productions</td>
<td>3 hrs. x 10 = 30 hours</td>
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<td>Assigned homework</td>
<td>2 hrs x 16 weeks = 32 hours</td>
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<tr>
<td>Travel time to and from theaters</td>
<td>1 hr. x 10 = 10 hours</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>90 hours</strong></td>
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<tr>
<td><strong>Weekly average (using 15 weeks)</strong></td>
<td><strong>6 hours per week</strong></td>
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When and where do we meet?

ON CAMPUS: There are 5 on campus class sessions @ Mitchell 195 @ 6:00 PM-8:45 PM This includes May 15, which is our EXAM date. All on-campus sessions begin at 6:00 PM. They run until 8:45 PM (approximately).

AT THEATERS: There are 10 productions @ UWM and Milwaukee area theaters @ 7:00 PM-10:30 PM (approximately). You must check the calendar for details.

Generally, we meet at theaters at 7:05 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).

How do we communicate? It is required that you check email regularly. You will also sometimes get texts from Steve. Please set D2L settings to allow D2L to send you updates and “news” through your email.

How do I get to the theaters that are off campus? Each student is responsible for 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 and pay for 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). Please note: You may NOT give your ticket to any other person. However, you should let Steve know if you are not going to attend. That way he can find someone else who might want to attend the show in your stead.

Do I have to attend every class? Yes. There are 16 scheduled sessions of this class this semester (including the final exam period). However, life is complicated. Therefore, you may miss 1 on-campus class and 1 required show and still pass this class. Please review the class schedule carefully, as there are days in which there is material that is not able to be made up if class is missed. 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).

What is a REAL 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).

What do I do if I have a real emergency? Let Steve know as soon as is practicable. Leave a voice mail on, AND text, Steve’s cell: 715.207.1727. When you send a text include your name in the text. Then, email Steve (deckersj@uwm.edu) and Ron (leer@uwm.edu) and explain the details of your emergency.

What if the weather is really bad? We all have to travel for this class and must make smart decisions that do not put ourselves at risk. In the event of severe inclement weather Steve will communicate a decision by 4:00 PM in the afternoon about class cancellation. Please check email at these times for confirmation.

Will I get in trouble? You will not be penalized for a problem outside of your control. When the emergency is over you will work with Steve and come up with a sensible alternative (plan B).

What is Plan B? Ask Steve. Together you will come up with a humane and compassionate solution.

Is a transportation problem a real emergency? No. Transportation problems are NOT real emergencies. They may feel that way but they are not.

But, what if I am late because my transportation was faulty? If you encounter a transportation-related problem please text Steve asap at 715.207.1727. Then, get to class or the theater as soon as you can. Your ticket will be waiting at the “will call” ticket window (aka box office). Being late is better than not showing up at all.

OK, what isn’t a real emergency?

- Missing the bus or any similar transportation problem.
- Losing your phone.
- You are/were in a show, concert, production, or similar event.
- You forgot or misread the calendar and syllabus.
- You “didn’t realize that the assignment was due.”
- Roommates and friends/family needed to socialize or wanted your input.
- 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, director, or supervisor scheduled you for lots more hours than originally planned.

What if I miss a formally scheduled class meeting? If, for some reason, you are not able to attend a performance your ticket cost will NOT be refunded. If you miss a show, and it is deemed an unexcused absence, you are responsible for going to the show on your own and also paying for the ticket yourself.

What if I have to miss a class meeting because I am in/working on another show? Being in and/or working on another show is not an excused absence. But, that said, a few Theatre Majors, during production week, are sometimes required to be in two places at the same time. If that happens please discuss this with Steve. He will work with your directors and managers to come up with an alternative win-win for you. Most of the time this means that you are working on the show that we are actually seeing—which is, actually, attending class in a different role.

However, if you are double booking yourself by auditioning for/cast in a show that rehearses regularly during our class time it will have a serious impact on your ability to pass this class. While this type of work often seems of primary importance, the teaching and learning that goes on in this class is also essential. You are responsible for balancing responsibilities and commitments and making THR 305 priority. If you will be absent you must check in with Steve well ahead of the absence to discuss the situation.
What are the general guidelines for this class? The UWM Policies, guidelines, and code of conduct are:


2. THR 305 guidelines: 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. To make this a learning experience that works for you we expect you will follow these ground rules:

- Show up on time, prepared, and ready to work
- Demonstrate appropriate audience behavior
- Dividing your attention is rude. Turn off your cell phones and other devices unless specifically needed for course activities
- Be curious and observe actively
- Use your common sense and be compassionate and empathic to yourself and others
- Disagree respectfully
- Acknowledge diversity of opinions and viewpoints respectfully
- Social Media discussions outside of this class are expected to be respectful
- 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

3. THR 305 Code of Conduct: We are ‘out and about’ in the Milwaukee arts scene. We are guests at theaters. This means that we demonstrate appropriate audience behavior. This is:

- 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 at theaters (when appropriate) and during our class sessions.
- You may not drink alcohol during any class session, class sanctioned activity, or performance. Failure to follow this rule may result in automatic suspension from the course, an “INC” or “F” grade, and/or similar consequences. 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 show thanks by being civil. Pay it forward so other students can benefit from the theater’s generosity.
- All university rules and codes apply. This includes regulations pertaining to controlled substances. Failure to follow this rule may result in automatic suspension from the course, an “INC” or “F” grade, and/or similar consequences.
- Rude, disorderly, or disrespectful behavior (in person or online) and/or plagiarism will result in automatic suspension from the course, an “INC” or “F” grade, and/or similar consequences.

What am I learning?

- 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 learning when you…
- Examine and explore ways that a play is realized.
- Apply critical perspectives in compassionate and mindful ways as a response to performances.
- Express personal perspectives in response to performances.
- Examine a variety of cultural viewpoints in response to theatre.
- Develop your aesthetic perspectives as a response to theatre.
- Engage 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, follow the code of conduct, and submit your work within the established deadlines.

**What if I don’t do all of the assignments?** All students are expected to complete all the assignments. At the end of the semester if you are missing assignments you will get an INC grade, which, will default to an F grade after 10 weeks.

**How do grades work in this class?** There are six major assignments worth 100 points each. All assignments must be completed and submitted in order to receive a letter grade. You have the ability to earn up to 600 points. Grades are evaluated using the following % based on a denominator of 600 points:

- **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. No emailed assignments will be accepted—except if Steve approves this ahead of time.

**What if I have a problem getting things in before the deadline?** Life is complicated and sometimes our best laid plans don’t work out. Therefore, if you encounter a problem with completing an assignment discuss this with Steve. You might be able to get an extension ahead of any deadline—not after. Late submissions are often allowed but will result in lower grades. It is better to be late than not do the work at all.

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

**Arts Criteria & SLO:** 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).

**GER Assignment:** The first essay is considered the GER assignment.

**GER Assessment:** It is assessed using this rubric:
What concepts and specific terms do I need to know?

- **Theatre vs. Theater:** *Theat**E**R* is the building and/or stage. *Thea**RE* is the artistic or academic field. As in: "I went to the theater to study theatre."

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

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

- **Intermission:** *The interval after the first or second act of a play. Some plays do not one.*

- **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 artistic values.*

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

- **Dramaturgy:** *the examination and research of plays. Dramaturges look at the cultural, personal, ideological, philosophical, and historical content of the play as well as the history of its original production history.*

- **Efficaciousness:** *successfully creating a desired or intended result; effective.*

- **Methexis:** *when an audience responds to a performance by participating, adding to, and/or improvising with the performers as a unified whole.*

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

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**THR 305 RUBRIC FOR FIRST ESSAY**

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<tr>
<th>Category</th>
<th>Requirements</th>
<th>Achievement</th>
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<tbody>
<tr>
<td>1: Mechanics. Heading info included, On time &amp; Originality*</td>
<td>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.</td>
<td>A 10 C 5 F 0</td>
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<tr>
<td>2. Respect</td>
<td>The student addresses beliefs and viewpoints clearly and deals with disagreements respectfully.</td>
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<td>3. Paragraph 1</td>
<td>Clear, reflective, addresses all points.</td>
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<td>4. Paragraph 2</td>
<td>Clear, reflective, addresses all points.</td>
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<td>5. Paragraph 3</td>
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<td>8. Paragraph 6</td>
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<td>9. Paragraph 7</td>
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<td>10. Paragraph 8</td>
<td>Clear, reflective, addresses all points.</td>
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<td>11. Paragraph 9</td>
<td>Clear, reflective, addresses all points.</td>
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<td>12. Paragraph 10</td>
<td>Information is included. Questions are answered.</td>
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<td>1/23</td>
<td>Class meeting, 6:00-8:45, Mitchell Hall 195. Topics: reviewing course logistics, fun, meet your peers, working within groups, observation exercise.</td>
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<td>1/27</td>
<td><strong>Logistics Discussion Post:</strong> Due in D2L discussion by 1/27 @11:30 PM. Follow the directions for the post.</td>
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<td>1/30</td>
<td>Class meeting, 6:00-8:45, Mitchell Hall 195. Topics: compassionate critique, observation to interpretation, writing the 1st essay, fun, answers to the questions posted in D2L (see assignment above), <em>JUNK</em> sample dramaturgy, dramaturgy presentation and group assigned.</td>
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<td>2/6</td>
<td><em>JUNK</em> @ Milwaukee Rep. Pick up tickets and attendance check-in @ 7:05, PM. Show begins at 7:30 PM.</td>
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<td>2/10</td>
<td>1st Essay: Due in drop-box by 2/10/19 @ 11:30 PM. All elements of the essay are required. Spelling and grammar count. Follow the template/directions carefully. Concentrate on answering and addressing all the points listed. Look at the rubric so you understand the expectations.</td>
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<td>2/13</td>
<td>Class meeting, 6:00-8:45, Mitchell Hall 195. Topics: essays, discussing <em>JUNK</em>, fun, dramaturgy presentations (<em>VELOCITY OF AUTUMN, BROKEN HALLELUJAH, ALL MY SONS, STRANGE SNOW</em>)</td>
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<td>2/20</td>
<td><em>VELOCITY OF AUTUMN</em> @ In Tandem Theatre. Pick up tickets and attendance check-in @ 7:05, PM. Show begins at 7:30 PM.</td>
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<td>2/27</td>
<td><em>BROKEN HALLELUJAH</em> @UWM Studio Theatre 508. Pick up tickets and attendance check-in @ 7:05, PM. Show begins at 7:30 PM.</td>
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<td>3/6</td>
<td><em>ALL MY SONS</em> @ UWM Mainstage. Pick up tickets and attendance check-in @ 6:20. 6:30 UWM student dramaturgy presentation in the lobby. Show begins at 7:30 PM.</td>
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3/13  
*STRANGE SNOW* @ Chamber. Pick up tickets and attendance check-in @ 7:05, PM. Show begins at 7:30 PM.

3/20  
**Spring Break**

3/24  
*Issues Response* due in D2L by 11:30 PM. Please review and follow assignment details below.

3/27  
Class meeting, 6:00-8:45, Mitchell Hall 195. Topics: Speed reviews, check in logistics and questions, fun, issues in theatre discussion, Dramaturgy presentation (*ANNIE JUMP*)

4/3  
*ANNIE JUMP* @ Renaissance. Pick up tickets and attendance check-in @ 7:05, PM. Show begins at 7:30 PM.

4/10  
Class meeting, 6:00-8:45, Mitchell Hall 195. Discuss *ANNIE JUMP* Writing the Viewpoint and Final Essay, Dramaturgy presentation (*BEN BUTLER, 2 TRAINS RUNNING, THE CHILDREN'S HOUR, COME FROM AWAY*)

4/17  
*BEN BUTLER* @ Chamber. Pick up tickets and attendance check-in @ 7:05, PM. Show begins at 7:30 PM.

4/24  
2 TRAINS RUNNING @ The Rep. Pick up tickets and attendance check-in @ 7:05, PM. Show begins at 7:30 PM.

4/28  
*Viewpoint Essay* due to D2L by 11:30 PM (see explanation below).

5/1  
THE CHILDREN'S HOUR @ UWM Mainstage. Pick up tickets and attendance check-in @ 7:05, PM. Show begins at 7:30 PM.

5/8  
COME FROM AWAY @ Marcus Center. Pick up tickets and attendance check-in @ 7:05, PM. Show begins at 7:30 PM.

5/12  
*Final Essay* due: Submit your final essay in D2L by 11:30 PM.

5/15  
Final class meeting during our final exam period. We will wrap up the course during this meeting. Speed review of the last group of performances. Celebrate what we learned, and create our own *Tony Awards* based on performances we have seen.
MAJOR ASSIGNMENTS EXPLAINED

Logistics Discussion Post (due on 1/26/19 by 11:30 PM) = 100 points Before the second class meeting you must post the following information in D2L Logistics Discussion forum:

- Your name, major, the pronoun you use in reference to yourself;
- Your contact information;
- A phone number where you can and do receive texts;
- 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, schedule, and calendar of assignments. Bring this to class on 1/30/19;
- Post questions you have regarding the course & anything you would like Ron and Steve to know.

1st Essay: Junk (due in drop box on 2/10/19 by 11:30 PM) = 100 points

Why: The purpose of this essay is to get you to think deeply about the experience of making, watching, and engaging with theatre. This essay also introduces us to writing about our experience, evaluating the impact the theatre experience has on us and others.

What: What are our responses to theatre? What is the effect a piece of theatre has on you? Does it create an emotional response? How does it do (or not do) this? Does it make you think in a different way? Does it ask you to be curious? What is your role as an audience? What role does being an audience play in developing your own creative life?

How: Discuss how the production impacted you. Describe its impact on your thoughts, feelings, and physical experience. To write about these big ideas please apply your reflections and analysis to your experience at Junk. Craft an essay consisting of 10 sections. Respond to ALL 10 sections below. These are:

1. **Efficaciousness:** How did the show affect/impact you? Why did you respond in the way you did? What prior experience did you bring to this show? Do you think that the performers/director wanted you to respond in the way you did? Give examples.

2. **Catharsis, praxis, & methexis:** 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? Did the audience participate in shaping/inspiring the performance? Did you experience any change or emotional release? Give examples.

3. **Social-Cultural context:** What did you see or hear that made you emotionally connected? What did the performers, designers, director, do to create these conditions? What social and/or cultural dynamics contributed to this? What historical events went into creating a context for this show?

4. **Aesthetics:** What parts of the show did you personally like? What didn’t you like? Can you give an analysis of why you responded in this way? Was any part of the show satisfying? Give examples. If not, what factors went into making it dissatisfying? Were there things that confused or upset you? In your opinion does this show have value? Explain.

5. **Theater space & design elements:** Consider the stage, audience set up, lights, lobby, and even the parking lot and street scape. How does this influence how the audience perceived the production? What design elements did you observe that were intentional? Do you think they added to the experience or distracted from the production’s quality? Give examples.
6. **Performers and performance skills:** Who were the performers? Choose two and specifically discuss their skills, choices, and effectiveness.

7. **Text/script:** What were your impressions of the way the writer of this show used language? Was it written in such a way as to connect to you? Was this effective? Do performers need pre-written scripts in order to create theatre?

8. **Intent and direction:** What was the intent of the performance? What was the point that the director and the performers were trying to make? Did they succeed? How and in what ways? Be specific.

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?

10. **Checking in:** How are things going in this course, so far, for you? What questions do you have about the course or about the context of the course?

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**Dramaturgy Presentation:** please note the due date below = 100 points

Why: To engage in theatre research and understand the context, background, and authenticity of the production. This will help us all contextualize our audience experience.

What: During this semester you will present and research ONE production within a group. You will focus on one aspect of dramaturgy. Either a) researching information about the playwright & the major themes that are woven into the play; b) reviews and information from when the play first premiered; or c) the details, issues, and historical context of the play’s content. Together, your group becomes the resident scholarly experts on this show. The presentation should be 7-10 minutes in length.

How: Depending on your role (see above), conduct background research on the play and the production. Be prepared to present this information to the rest of the class. You also need to create a 1-page synopsis including a self-evaluation of your contribution to the group project, an evaluation of the work of the group, and anything else you would like to share about the process. Post this in D2L dropbox due by 11:30 PM the Sunday following the presentation.

Dramaturgy Presentation due dates are as follows:

- 2/13 VELOCITY OF AUTUMN
- 2/13 BROKEN Hallelujah
- 2/13 ALL MY SONS
- 2/13 STRANGE SNOW
- 3/27 ANNIE JUMP
- 4/10 2 TRAINS RUNNING
- 4/10 CHILDREN’S HOUR
- 4/10 COME FROM AWAY

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**Issues Response:** Due 3/24 @ 11:30 PM = 100 Points

Why? Currently, there has been a number of high-profile issues which have rocked the entertainment industry. These are part of a broader social conversation and are important in addressing how theatre works in a pluralistic democracy.

What: After interacting with the thoughts of experts (through news articles, videos and TED talks) respond and reflect on the following: If art is intended, in part, to reflect life—how are these issues reflected in our theatrical productions? What is the impact of these messages on our experience at the theatre?
How: Please view at least 3 of the resources in the content section. In discussion section post the following:
1) Your notes: a minimum of 150 words noting the highlights of each video (of course you can post more than 150 words);
2) Your reflections: post a minimum of 300 words describing your reflections, analysis, and response to the content of these videos;
3) Post one question or line of inquiry you would like us to discuss and explore in class on 3/27.
4) 

Viewpoint Essay (show of choice): due 4/28 by 11:30 PM = 100 points

Why: To further your ability to observe one aspect of theatre making—up close and with critical intent.

What: ONCE during this semester, for ONE show only, write an essay that focuses on ONE particular viewpoint (see below). Here, you choose the show you want to write about and also the perspective you want to focus on.

How: In your essay discuss you your observations, ideas and impressions. Include the bullet points included in the viewpoint description. Include:
- An overview of the ideas and points you discussed in relation to the viewpoint topic you have chosen;
- Information observed about the viewpoint 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?

Choose one of these viewpoints to focus your essay on:

Acting
- What characters or actors gave strong performances?
- What was the overall style of acting and did it connect to the genre and style of the script?
- How did the actors communicate with their audience?
- What types of vocal qualities and skills, movement, gesture, and emotional expression did the actors use to tell the story?
- How did the actors make connections between each character?
- What about the pace and flow of the acting--how did that work?

Design
- What design elements were created that gave the audience clues about the play and its themes?
- How were the design elements used to help tell the story?
- Did the design elements indicate a time period or a mood? In what ways?
- What kind of sound was used and what was its purpose?
- What mood or location did the lighting convey?
- What kind of traffic patterns were created by the design elements? Did actors use them efficiently? Did the director use them creatively?
- Did the design elements create a unified vision and did they help create meaning?

Directing
- How did the director use space and blocking to tell the story?
- What images, ideas, and metaphors did the director use to frame the play? Did these engage the audience?
- What places on stage did the director use for dramatic effect and impact?
- How did the director create focus?
- How did the director draw the audience into the life of the play?
- How did the director us the concept of time? Was this successful?
- Did the directing choices help create meaning? Give examples.
Dramaturgy

- Where was the play originally produced and performed and why?
- When the play was originally produced and what did critics think of it at that time?
- What did the playwright, first director, first actors, and first designer have to say about their work when the play originally premiered?
- What was the social and political context of the play in its time—what socio-cultural relevance does the play have in 2018?
- What did others think of the play when it originally premiered?

Music, dance, and movement

- How has the choreographer used space and blocking to tell the story?
- What images, ideas, and metaphors did the choreographer/music director/composer/librettist use to frame the play?
- How does (or doesn't) the music forward the story on stage?
- What genres (of music or movement) did the choreographer/music director/composer/librettist use for dramatic effect and impact?
- How did the choreographer/music director/composer/librettist create focus?
- How did the choreographer/music director/composer/librettist draw the audience into the life of the play?
- How did the choreographer/music director/composer/librettist use the concept of time? Was this successful?
- Did the directing choices help create meaning? Give examples.

Race, power, gender, and cultural competency issues

- Where do you see issues of race, power, class, and gender portrayed in this production?
- Are there any political positions you see being made by this production?
- How did decisions in casting impact the production?
- How did the production address (or not address) cultural norms and values?
- Who had the power in the play?
- Did it make use of stereotypes?
- What lenses or biases did the playwright include? Do you think this was intentional?
- What voices, perspectives, and positionalities are missing from this production?
- How inclusive do you feel this production was? Should it be? Back up your analysis with examples.
- Were there any parts of this production where you felt marginalized or patronized? Back up your analysis with examples.

Text/playwright

- What has the playwright written and said about their work?
- What influences has the playwright drawn inspiration from?
- Is the work original, an adaptation, or a reproduction of another work?
- How does the playwright use language to create dramatic tension on stage?
- What other plays have they written?
- Why/how did they become a playwright?

Final Essay: Due 5/12 @ 11:30 PM = 100 points

Why: The purpose of this essay is to get you to revisit your perceptions and reflect on how your ideas about theatre have evolved and changed during this semester.

What: How has your understanding of the role of an audience changed? How has your ideas about theatre changed? If they have not changed discuss this instead.

How: Reflecting on all of the productions you have seen this semester, discuss how they impacted you. Describe their impact on your thoughts, feelings, and physical experience.
Craft an essay that lists all of the productions you will be referring to in your essay. Include the following:

1. **Efficaciousness:** How did the entire experience of seeing all 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? Give examples.

2. **Methexis, catharsis, & praxis:** What did successful performers do to engage you as their audience member? Did you experience catharsis at any point? Did you experience praxis at any point? What things did the performers, in general, do, to create group responses? In any of the shows you saw, did the audience participate in shaping/inspiring the performance? Did any of these performances change your perspective—even for a short time? Give examples.

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 political factors go into your perspective? What regional forces or dynamics contributed to the things that impacted you?

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?

5. **The playing space & design element:** What design elements did you observe that stand out for you? In what ways did design create storytelling? Give examples.

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

7. **Text/script:** Which play/script did you think was strongest and which was weakest? Back your argument up with clear examples.

8. **Intent:** Choose one production that stands out as having created an impact and that sent a message. What tactics were used to succeed at intention? Be specific.

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?

10. **Checking in:** How did things go in this course for you? What compliments do you have? What would you change? Is there anything else you would like to add?