University of Wisconsin-La Crosse
College of Liberal Studies

Department of Theatre Arts

“Writing-in-the-Major” Proposal

Committee Members
Joe Anderson
Beth Cherne
Billy Clow
Mary Leonard
Ron Stoffregen

Submitted to the General Education Committee
GEC Approval November 2005

October 2005
Writing-in-the-Major in Theatre Arts
Table of Contents

Introduction..........................................................................................................................3

Proposal Narrative..............................................................................................................3

The Mission of the Department of Theatre Arts.................................................................9

Appendices
   A. Theatre Arts Writing Assessment Rubric.................................................................10

   B. Writing Samples and Assignments...........................................................................15
      1. Theatre Fundamentals (THA 230)..........................................................................16
         a. Writing Assignment—Raisin in the Sun Analysis.............................................17
         b. Writing Assignment—Analyzing Play & Structure........................................18
      2. Acting & Directing (THA 220, 222, 310, 320, 321, 420/520).............................19
         a. Writing Assignment—Character Analysis Journal........................................20
         b. Writing Assignment—THA 321 Character Analysis Wkst............................21
         c. Writing Sample—THA 321 Character Analysis Worksheet...........................23
         d. Writing Assignment—THA 222 Self Assessment...........................................27
         e. Writing Sample—THA 222 Voice History Evaluation.................................28
         f. Writing Assignment—Voice Evaluation & Critique........................................30
         g. Writing Assignment—THA 310 Character Analysis.......................................31
         h. Writing Assignment—THA 320 Self Evaluation............................................32
         i. Writing Sample—THA 320..............................................................................33
         j. Writing Sample—THA 230 Subtext Assignment.............................................35
         k. Writing Sample—THA 420 First Read/Imaginative World............................46
         l. Writing Sample—THA 420 Scene & Character Analysis...............................50
         m. Writing Sample—THA 420 Matrix Sample & Analysis................................51
         n. Writing Sample—THA 420 Matrix Sample & World of Play.......................52
      3. Theatre Studies (THA 250, 251, 350, 351)
         a. Writing Assignment—THA 250......................................................................54
         b. Writing Sample—THA 351 Research Paper..................................................56
         c. Writing Sample—THA 351 Research Paper..................................................61
         d. Writing Sample—THA 351 Research Paper..................................................63
      4. Playwriting (THA 471/571)
         a. Writing Assignment—THA 471 Rough Scenario Worksheet............................66
      5. Design/Technical and Stage Management (THA 240, 290)
         a. Writing Sample—THA 240 Research Paper (Loquasto).................................68
         b. Writing Sample—THA 240 Research Paper (Mackie)...................................74
         c. Writing Assignment—THA 290 Notes on Analysis........................................80
         d. Writing Assignment—THA 290 Environmental Fact Wkst.............................82
C. Feedback Form for Student Writing

84
Writing-in-the-Major in Theatre Arts

Introduction

Reorganization within the College of Liberal Studies in 1995 resulted in the creation of two distinct departments from the original Department of Speech Communication and Theatre Arts. In the fall of 1997 the Department of Theatre Arts implemented "tracked" emphases whereby students could major in Performance, Design/Technical or General Studies areas within the newly created department. Since then, the department has added Music/Theatre and Theatre Management emphases areas.

These areas of emphasis allow students greater opportunity to focus on their respective interests while still obtaining a broad-based education in theatre. Each emphasis area teaches specific writing skills and shares the basic need for writing that communicates clearly, stimulates the imagination, captures evocative ideas or images, and/or conveys well-supported arguments.

As we implemented curricular revisions in 2001, we began planning for Writing-in-the-major. Certainly, faculty used writing extensively before planning for W.I.M.P., but we also believe that the plan proposed will more effectively integrate writing elements across the department’s curriculum, affording each student many opportunities to develop strong writing skills.

Our students find careers in many different fields, some in theatre, some in education, business or elsewhere, and in a wide variety of capacities. Thus the writing skills developed in college need to serve many needs. Our writing assignments offer multiple kinds of writing practice, and the program is focused to a great degree on the professional/creative needs of the theatre, rather than on standard, formulaic classroom “papers.” As you will see, students work on a vast array of writing forms in theatre classes and production work. This work develops the ability to write in many useful forms that in turn serves them well in any field of endeavor they choose.

The Theatre Arts Writing-in-the-Major program will ensure that students:
- Develop an understanding of writing as an integral part of learning.
- Develop an awareness of writing as an essential component of a theatre arts career.
- Develop a sense of writing for various audiences and applications.
- Encounter many various styles of writing throughout their degree program.

1. What are the forms or genres of formal writing students will be expected to learn in the major?

Students in Theatre Arts are expected to engage in many different kinds of writing through the course of their academic careers and to demonstrate proficiency in the following areas by graduation.

Academic writing, in which —

a) Students demonstrate their knowledge about a specific subject in the context of the classroom, with the professor as the primary audience.
b) Students write in response to the instructor’s questions and describe, explain, discuss, analyze, evaluate, compare, etc. course material.

c) Students develop research projects, summarize or analyze books, plays or articles, write personal or critical reaction papers, and of course supply essay answers and short answers on exams.

Scholarly writing, which –

a) Has as its audience theatre experts or professionals outside the UW-L classroom — and therefore must conform to the conventions and style of that discourse community

b) Includes scholarly forms used to communicate knowledge or ideas to other theatre scholars, including grant proposals, articles in a scholarly journals such as the Journal of Undergraduate Research or presentations at conferences, critical reviews or opinion pieces for a professional publication.

c) Includes writing that expresses and supports creative work and is intended for publication outside the theatre department production process, such as director, designer, dramaturgy, and performer concept papers; technical concept papers, performance reviews, and dramaturgical research papers. These may be presented at the Kennedy Center/American College Theatre Festival, or at University/Regional Theatre Auditions, United States Institute of Theatre Technology, or other gatherings where professionals assess student theatre work.

Professional workplace writing, which -

a) Includes program proposals, business letters, memos, reports to co-workers, and handbooks.

b) Includes senior project proposals, written portions of senior projects, including senior project reports, resumes, director’s prompt books, stage manager’s prompt books, stage manager rehearsal and production meeting reports, director’s/designer’s/technical director’s notes, performer’s and technical crew rehearsal notes, schedules, design schemes, construction notes, light plots, sound plots, cue synopses, inventories, audition forms, season brochures, press releases, public service announcements for television and radio, posters, program notes, flyers, table tents, newspaper ads, newsletter articles, budget narratives, inventories, displays, email messages.

Creative writing

a) Includes monologues, scenes, “given circumstances” scenarios, ten minute plays, one-act plays, full-length plays.

2. **What is the program’s definition of formal writing competence? Include an explanation of the learning outcomes and standards for formal writing in the major.**

The Theatre Arts major defines formal writing as “writing that is intended to communicate information, ideas, or feelings with another person or persons.” Formal writing competence, therefore, is proficiency in technical aspects of writing; clarity of expression appropriate to the subject and audience; ability to develop ideas in depth as appropriate in order to communicate effectively and appropriately with another person.
Learning Outcomes
Students will be able to:
- Produce mechanically correct writing;
- Organize material effectively in writing;
- Effectively express and apply the student’s own ideas, responses and feelings in writing;
- Capture observations clearly in writing; communicate those to others in writing;
- Analyze a whole and its parts, describing the relationship among the parts clearly in writing;
- Use clear writing to apply ideas or concepts to concrete objects or phenomena, synthesizing the two; and
- Construct information into an organized whole in formal and informal writing, developing an argument logically as appropriate.

Standards for Writing in the Department of Theatre Arts
A more complete version is in the rubric in Appendix A.

<table>
<thead>
<tr>
<th>Underdeveloped</th>
<th>Marginal</th>
<th>Proficient</th>
<th>Exemplary</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>(2)</td>
<td>(3)</td>
<td>(4)</td>
</tr>
</tbody>
</table>

Underdeveloped writing does not connect with the intended audience, is not organized and utilizes a wrong or inappropriate format and mechanics. Lack of planning and/or undeveloped content leaves little to no impact on the reader.

Marginal writing is lifeless or mechanical. While some planning and organization is apparent, the impact on the reader is lessened by inconsistent use of format and mechanical or grammatical errors and/or underdevelopment of the topic.

Proficient writing addresses the audience appropriately. Good planning and organization, style and format facilitate comprehension. Minor problems in mechanics do not distract from the over all impact on the reader.

Exemplary writing is sophisticated and polished and engages the audience. Extremely well researched, organized and planned, the topic is well developed. With an excellent use of style, format and mechanics the writing accomplishes the desired results convincingly.

3. Describe how the program is structured to promote the development of formal writing competence. Include an explanation of the sequence or set of courses in which formal writing will be developed, and discuss how students will be taught effective, efficient writing processes. For example, what are the ways that instructors and students will use feedback, revision, models of good writing, and clear goals and standards for formal writing?

The Department of Theatre Arts Writing-in-the-Major-Program is structured to promote development of formal writing competence before students graduate, and includes numerous instances of informal writing as well. Because the degree of prior instruction in writing varies among theatre arts majors, formal classroom instruction and/or significant practice in writing skills is included in all theatre arts courses as appropriate to the course. In addition, instructors make models of good writing practice available to students. Instructors often work
on an individual basis with students who need extra help with writing and students with documented learning disabilities, as well as referring them to other university resources. Students who need special help with remedial writing skills are advised to obtain additional assistance through the UW-L Writing Center.

The Department Chair will serve as the coordinator of the writing program for theatre arts students. Academic advisors will work closely with all of the instructors to track writing development for their advisees. Documentation of writing development and competence will be kept in program student files. Students will submit examples of formal writing each year with their end-of-year assessment and portfolio review. Faculty in Theatre Arts frequently discuss student achievement, progress, and need for improvement with one another in meetings and in informal conversations. The culture of collaboration that exists in this department supports exchange of knowledge of and concerns about students.

SEQUENCED COURSES
The Theatre Arts program includes sets of courses that are taken in a prescribed sequence. Instructors will expect that students’ writing will develop and improve as students progress through the curriculum. (See individual examples of writing assignments in Appendix B.)

**Theatre Studies**
For example during the first course in the Theatre Studies sequence, THA 250, students spend significant time in the library developing research skills, and in conference individually with the instructor, discussing writing specifically. Department expectations, formalized in the rubric in Appendix A will be discussed. Students bring drafts of formal writing to individual meetings, with a goal of effective re-writing. In later courses in the sequence, that background will be assumed and students will be expected to build upon it to deepen critical thinking and writing skills. All theatre majors are required to take all four semesters of the Theatre Studies sequence, which means they produce many formal and informal pieces of writing, and receive much individual help with writing and re-writing skills.

**Acting**
Similarly, in the acting sequence, student ability to capture concepts and insights in writing, and to develop imaginative perceptions of plays and the characters within them, whether formal or informal, will be expected to improve over time. The instructor provides feedback in the form of written comments, questions to further depth of thought or insight, and instructions for focusing the writing.

**Design/Technical**
The Design/Technical theatre course sequence, as well as the Theatre Management sequence has similar expectations from first year through graduation. Students focus on capturing and communicating ideas and concepts for designs, outlining historical research on for example costume, and clear communication through reports, schedules, and memos. Instructor feedback focuses students on clarifying communication in these primarily professional and creative written forms.
Beginning in THA 230, Fundamentals of Theatrical Production, (a first year first semester required course), departmental writing expectations are emphasized with the goals of exceptional writing targeted by degree completion. The ability to analyze theatrical productions, scripts and design/technical elements for the theatre are introduced through the concepts of both formal and informal writing.

4. Describe the shared criteria faculty will use to evaluate student writing in the major. Please attach a copy of the version that students will receive.

Standards for informal writing will vary according to the purpose of the writing. For example, notes or stream of consciousness writing used to develop imaginative ideas for design or character development will be evaluated on their breadth or focus of the ideas, and richness as sources for inspiration. Free writing in class will be used to assess student understanding. Therefore, while it is not graded, students will be expected to write clearly to communicate their own knowledge.

Standards for formal writing are explained in the attached rubric.

5. How will writing-to-learn assignments, activities, and strategies be used to improve student learning and understanding of subject matter and intellectual skills in the major? Attach some examples of writing-to-learn assignments and activities.

Informal writing is defined by the Theatre Arts major as “writing intended primarily for oneself or, to a limited extent, for others extremely familiar with the context and usage, but with the primary purpose of aiding the student in his or her own thinking and learning.” Such writing would include note-taking, ‘free-writing’ in class in which students explain concepts in order to help them clarify their understanding, developing lists of related ideas, for example design components or plays within certain genre, and journal writing, among others. These activities are designed to organize or clarify thoughts, stimulate discussion or prompt memory.

Examples of informal writing utilized by theatre arts professionals are included in Appendix B. The list of assignments is organized by course, and included with the formal writing examples so that the writing ‘package’ for each course becomes clear.

In order to ensure good writing instruction, instructors in the Department of Theatre Arts have been educated in the use of in-class informal writing to facilitate learning.

6. Describe how you will assess the writing-in-the-major program goals and outcomes. What is the process faculty will use to analyze and improve the quality of the program?

The goal for Writing-in-the-Major in Theatre Arts is that 100% of students will be proficient or exemplary writers by the time of graduation. Assessment will occur in each course, as graded writing assignments are completed and evaluated, and at yearly individual meetings with students. Faculty consult with one another in various combinations as overall student work is assessed. For example, Performance faculty (Acting and Directing) conduct an
audition/interview with each Performance emphasis Theatre Major individually at the end of each year. Likewise Design/Technical Theatre faculty meet with students in those emphasis areas to review portfolios yearly. For each student, those faculty members discuss with one another all aspects of the student’s progress in the program, including writing skills. As each student is interviewed, writing proficiency is discussed. Written evaluations of these sessions as well as student writing samples will be kept in each student’s file.

7. **As the new writing-in-the major program takes effect, how will the department ensure that students already in the major can meet the current writing emphasis requirement?**

Theatre Arts faculty have consistently worked to develop student writing over the past several years, working toward formal implementation of the Writing-in-the-Major-Program. The faculty already held a strong belief in writing as a tool for learning, and customarily included writing and evaluation of writing as part of the theatre arts curriculum. Therefore, numerous courses in the program already include a strong writing component. Since several of these courses and course sequences are required, students will encounter opportunities to improve writing, and structured assessment of that writing, whether they are new to the program or nearly finished.

Theatre Arts faculty will continue to be certified as writing emphasis instructors and current writing emphasis courses will retain their writing emphasis designations. It is our desire to remain a part of the writing emphasis plan as well so we might still be able to service student needs outside of Theatre Arts.

**Summary**

The Department of Theatre Arts’ proposed Writing-in-the-Major-Program focuses on the real-world writing needs of the theatre profession, which transfers effectively to a wide range of careers. Student will encounter numerous writing assignments in required courses and sequences, and in their chosen emphasis areas. Those assignments cover a broad range of writing, from formal to informal, personal to professional. Areas for improvement will be discussed in both classroom and production contexts, as well as at annual one-on-one reviews of student work. The proposal is broad, reaching across virtually all courses in Theatre Arts, as well as deep, as students (both in the required Theatre Studies sequence and the student’s emphasis areas) will be required to work on writing skills and expected to improve as they progress through the major.
University of Wisconsin-La Crosse
Department of Theatre Arts
Mission Statement, Goals & Objectives

Mission Statement
The Department of Theatre Arts at the University of Wisconsin-La Crosse endeavors to provide students with the tools necessary to function as complete artists and self-realized individuals, combining theatrical training with a strong liberal arts curriculum. A combination of classroom training and realized production work allows for a well-rounded college experience with an emphasis on the collaborative and creative process.

Goals
The course work and production requirements followed to earn a bachelor’s degree in Theatre Arts at the University of Wisconsin-La Crosse seeks to:
1. provide training for theatre careers by preparing students for further specialization at the graduate level or employment within the professional field;
2. provide students with the skills necessary to seek other career opportunities.

Program Objectives
In order to achieve these goals, the program is designed to prepare students to:
1. Effectively practice the theatre arts by being involved in the creation and presentation of public performances in the theatre.
2. Develop visual and aural perceptions related to theatre performance.
3. Develop a structured approach to interpretation of language in dramatic texts.
4. Understand basic production processes such as acting, directing, scenic, costume, and lighting design, management, and technical operations related to production.
5. Become familiar with and develop competence in a number of theatrical techniques.
6. Become familiar with the historical and cultural dimensions of theatre, including the works of leading playwrights, actors, directors, and designers.
7. Understand and evaluate contemporary thinking about theatre and related arts.
8. Develop inter-cultural and multi-cultural understanding, as well as perception of the universal and timeless human conflicts presented in dramatic works.
9. Develop the creative thinking necessary for concrete expression.
10. Make assessments of quality in theatrical works that are informed by open-mindedness to differing viewpoints and alternate goals.
11. Develop the discipline, cooperation, accountability, and perseverance necessary for positive self-identification and success in life.
12. Develop an appreciation for a broad liberal arts education.
### APPENDIX A
**Department of Theatre Arts - Development of Writing Competencies--Assessment**

<table>
<thead>
<tr>
<th>Competency Area</th>
<th>Description</th>
<th>Writing is Unsatisfactory</th>
<th>Writing is Underdeveloped</th>
<th>Writing is Proficient</th>
<th>Writing is Exemplary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mechanics</strong></td>
<td>Creating effective expression through technically correct writing; the formal aspects of writing are carried out correctly;</td>
<td>Frequent spelling errors Frequent grammar errors Frequent syntax errors Vocabulary inappropriate for audience Paragraph choices ineffective Inappropriate length for assignment Does not conform to required style sheet</td>
<td>Some spelling errors Some grammar errors Some syntax errors Vocabulary inconsistent for audience Improper paragraphing Length does not allow appropriate development Inconsistent adherence to required style sheet</td>
<td>Correct spelling Correct grammar Correct syntax Vocabulary appropriate for audience Logical paragraphing Appropriate length for assignment Correct adherence to style sheet</td>
<td>Correct spelling Correct grammar enhances audience's understanding Correct syntax Enhances audience's understanding Vocabulary is active, colorful, descriptive Logical paragraphing Appropriate length for assignment Correct Adherence to required style sheet</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Placing related ideas in a meaningful sequence that clarifies or reinforces logical relationships</td>
<td>Content has no recognizable order for the audience Sequence of ideas is illogical Transitions are nonexistent Relationship of ideas is not specified or is unclear Has no thesis or unifying central idea Has no introduction Has no conclusion</td>
<td>Content is somewhat difficult for audience to follow Sequence of ideas is confusing at times Transitions used inconsistently or need development Some relationships are specified but some are missing or illogical Has a thesis or central idea but it is not clearly stated Has introduction that is not clearly related to the body of the paper Has conclusion that is not clearly related to the body of the paper</td>
<td>Content is easily followed by audience Sequence of ideas is logical Transitions used to enhance flow Most relationships are specified Has a clearly stated thesis or central idea Has introduction that prepares the audience to understand the body of the paper Conclusion effectively summarizes the paper by reviewing main ideas and reinforcing central idea</td>
<td>Content enhances audience's understanding Sequence enhances understanding Transitions enhance flow and reader's understanding Relationships are developed for exceptional clarity Clearly stated thesis or central idea defines the parameters of the paper Introduction draws the audience in Conclusion effectively summarizes, and clarifies impact of content</td>
</tr>
<tr>
<td>Competency Area</td>
<td>Description</td>
<td>Writing is Unsatisfactory</td>
<td>Writing is Underdeveloped</td>
<td>Writing is Proficient</td>
<td>Writing is Exemplary</td>
</tr>
<tr>
<td>----------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>---------------------------</td>
<td>-----------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td><strong>Reaction</strong></td>
<td>Effectively expressing one's thoughts and feelings related to a stimulus; to apply personal experiences, well-supported opinions and values to a specific stimulus</td>
<td>No sense of personal reaction or perspective No personal relevance or experience is addressed No evidence of writer's opinions and/or values</td>
<td>Some personal references but with a generic or vague tone Relevance mentioned in passing, such as in introduction Opinions and/or values are present, but underdeveloped</td>
<td>A personal perspective is evident throughout paper Relevance and/or personal connection addressed as appropriate throughout paper Opinions are supported</td>
<td>A personal perspective consistently addresses the stimulus Personal relevance critically synthesizes writer's experience into paper Opinions and/or values are clear and closely tied to the content</td>
</tr>
<tr>
<td><strong>Observation</strong></td>
<td>Coming to realize or know an aspect of a topic through careful, directed attention Ability to document those observations</td>
<td>No notes about the observation are evident No aspects of the topic are identified through observation No conclusions are drawn from the observation</td>
<td>Notes about the topic lack detail No new aspects of the topic are identified through observation Conclusions drawn are not well connected with observation</td>
<td>Notes about the topic are detailed New aspects of the topic are identified through observation Conclusions drawn through interpretation are based on observation</td>
<td>Notes about the topic are detailed enough to bring it to life for audience New aspects of the topic are identified to bring insight to the observer and audience Conclusions drawn through interpretation are novel and evocative</td>
</tr>
<tr>
<td>Competency Area</td>
<td>Description</td>
<td>Writing is Unsatisfactory</td>
<td>Writing is Underdeveloped</td>
<td>Writing is Proficient</td>
<td>Writing is Exemplary</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Analysis</td>
<td>Breaking a whole into its constituent parts so that the relationships among those parts and the whole are made understandable and the consequences that result from those relationships are clarified</td>
<td>No attempt to identify parts of whole No explanation of the relationship among parts and whole No explanation of the consequences stemming from relationships among parts and whole No conclusions drawn from process or they do not reasonably flow from parts</td>
<td>Some parts of whole are identified Explanation of the relationship is superficial Some explanations of the consequences but their significance not fully addressed A few conclusions are drawn but they are only partially explanatory or lack relevancy</td>
<td>Many parts of the whole are identified Explanation of the relationship is developed Explanation of the consequences is thorough and complete including discussion of their significance Conclusions drawn are explanatory and relevant</td>
<td>All parts of the whole relevant to the analysis are identified Explanation of the relationships is developed and insightful Explanation adds insight allowing audience to appreciate relationships not readily apparent Conclusions drawn are insightful in that they explain what is important but not obvious</td>
</tr>
<tr>
<td>Application</td>
<td>Providing a concrete example of an abstract concept in order to clarify or explain the abstract concept; typically, using an example from real-world, every day life to illustrate a principle or theory.</td>
<td>Concrete example is not given or is not clear Abstract concept is not given nor explained Unclear connection between concept and example</td>
<td>Concrete example is mentioned but not developed Abstract concept is discussed, but explanation is insufficient An attempt is made to connect the concept and example</td>
<td>Concrete example is provided and explained Abstract concept is clearly explained and understood The relationship between the concept and the example is clear</td>
<td>Example(s) provided and are clearly described Abstract concept is explained with insight and in writer's individual style The relationship between the concept and the example demonstrates critical thinking in a variety of contexts</td>
</tr>
<tr>
<td>Competency Area</td>
<td>Description</td>
<td>Writing is Unsatisfactory</td>
<td>Writing is Underdeveloped</td>
<td>Writing is Proficient</td>
<td>Writing is Exemplary</td>
</tr>
<tr>
<td>----------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Research</strong></td>
<td>Answering research questions using a systematic method of inquiry</td>
<td>Assignment format not followed</td>
<td>Format/criteria for project attempted</td>
<td>Research question clearly stated, focused, and narrow</td>
<td>Guidelines are followed and correct format used</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No research questions are stated</td>
<td>Research question is unfocused, overly broad, unanswerable or can be answered with a yes or no</td>
<td>Sources meet the requirements and relate well to the topic area</td>
<td>Research questions are insightful and original Sources</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No relevant or quality sources are used</td>
<td>Sources are present but not appropriate for assignment or question raised</td>
<td>Information and/or data gathered is relevant and sufficient to answer the research question</td>
<td>show a thorough understanding of question</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Information and/or data gathered is insufficient or irrelevant</td>
<td>Information and/or data gathered is relevant but meager</td>
<td>Information and/or data are sufficiently interpreted</td>
<td>Information and/or data gathered are sufficient to answer questions and to provide insight</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No method is apparent</td>
<td>Method is not appropriate for question raised</td>
<td>Research process used appropriately</td>
<td>Method is clearly justified in relation to other choices</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Interpretation of data is lacking</td>
<td>Interpretation of data is incomplete or underdeveloped</td>
<td></td>
<td>Interpretation of data includes clear understanding of existing literature and research</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Misunderstanding of research process or absence of appropriate process</td>
<td>Lack of understanding of the research process is apparent</td>
<td></td>
<td>Ideas are innovative and demonstrate clear knowledge of research process</td>
</tr>
<tr>
<td><strong>Argument</strong></td>
<td>Supporting a controversial or difficult thesis by presenting a sequence of ideas logically related to that thesis and supported by appropriate types of relevant, reliable sufficient evidence</td>
<td>Claims are absent</td>
<td>Claims are unclear or overly general</td>
<td>Claims are clear</td>
<td>Claims are clear and insightful</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Evidence and supporting materials are absent</td>
<td>Evidence is insufficient or not germane</td>
<td>Evidence is relevant, sufficient, and convincing</td>
<td>Evidence includes discussion of consequences</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Evidence and claims are not connected</td>
<td>Evidence not directly connected to claims</td>
<td>Evidence directly connected to claims</td>
<td>Evidence and claims are connected directly and insightfully</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Logical fallacies are present and reasoning is unsound</td>
<td>Some logical fallacies are present and reasoning is questionable</td>
<td>Logical fallacies are avoided and reasoning is sound</td>
<td>Any appearance of logical fallacies is avoided and reasoning is compelling</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Competency Area</td>
<td>Description</td>
<td>Writing is Unsatisfactory</td>
<td>Writing is Underdeveloped</td>
<td>Writing is Proficient</td>
<td>Writing is Exemplary</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>---------------------------</td>
<td>-----------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>Criticism</td>
<td>Comparing a specific example to an abstract set of principles or standards in order to determine the quality of the specific example or to understand its organizing principles or other aspects</td>
<td>A standard of evaluation is absent</td>
<td>Standard of evaluation is in appropriate or unclear The example is too general or not germane Explanation of example's quality or relationship to the standard is superficial or unclear</td>
<td>Standard of evaluation is appropriate and clear The example is related to an appropriate set of standards Explanation of example's quality or relationship to the standard is detailed</td>
<td>Standard of evaluation enhances audience's understanding A specific, concrete example is related to an appropriate set of standards Explanation of example's quality or relationship to the standard is insightful and enhances audience's appreciation of content</td>
</tr>
<tr>
<td>Synthesis</td>
<td>Combining two or more subordinate ideas in a more general idea that unifies them thereby creating a new whole; a process of critical thinking in which component parts of the subject under study are combined to provide a new thing or idea.</td>
<td>Parts are not identified No evidence of rearranging, reordering, recombinining or rewriting to relate parts to one another No new whole is created</td>
<td>Parts identified but not clearly specified Incompletely rearranges, reorders, recombines or rewrites to relate parts to one another A new whole is created but unclear to audience</td>
<td>Parts needing to be combined are recognized and specified Rearranges, reorders, recombines or rewrites to relate parts to one another A new whole is clearly demonstrated to audience</td>
<td>Parts needing to be combined are specified in arrangements that are novel and evocative Creatively and evocatively reorders, recombines or rewrites to relate parts to one another A new whole is novel or evocative</td>
</tr>
</tbody>
</table>
APPENDIX B
Samples of writing and assignments organized by course.

I. THA 230 Fundamentals of Theatrical Production
   This is the required entry-level course in the Theatre Arts major, it introduces students to formal analysis of plays.
   A. Sample assignments

II. Performance classes
   A. Acting classes: THA 220, 222, 310, 320, and 321
   B. Directing: THA 420/520

III. Theatre Studies sequence: THA 250, 251, 350, 351
   All theatre majors are required to take all four courses in this sequence.
   A. Assignment description and student writing samples

IV. THA 471/571 Playwriting
   A. Sample assignment

V. Design and stage management courses
   A. THA 240 Theories and Techniques of Theatrical Design
   B. Sample exam in stage management
I. THA 230 Fundamentals of Theatrical Production

THA 230 writing assignments include:

* Formal analysis of a play – three examples are given. The first is based upon Aristotle’s elements of tragedy. The second is a series of questions to be answered. The third requires a more narrative form of writing, involving critical application of principles of theatre in production.

* Non-graded and informal reaction papers
Reaction papers: Students write informal papers, responding to plays read in class, or video of productions shown in class.
Students also write one-minute papers in class defining a term or concept, or explaining an idea.
THA 230—Fundamentals of Theatrical Production  
Writing Assignment

ANALYSIS OF A RAISIN IN THE SUN

I. Examine the play from six viewpoints—plot, character, thought, diction, music, and spectacle.
   
   1. To derive an interpretation of the play, begin by examining plot, thought and character.
      
      a. Plot—dramatic structure
      b. Thought—internal and external evidence
      c. Character—protagonist and protagonist’s objective
   
   2. To discuss the play as a production, examine music and spectacle.
      
      a. Music—What effects does the playwright call for? What is the purpose of the effect?
      b. Spectacle—What are the pertinent elements of spectacle (costumes, props, lighting, etc.)
THA 230—Fundamentals of Theatrical Production  
Writing Assignment  
The goal of this two-part assignment is to analyze a play and its structure, breaking it into component, yet related parts. Students are to write cohesive sentences, answering each question thoroughly.  

Exercise #1  
1. What is the significance of the play’s title?  
2. What is the play’s major dramatic question?  
3. What is the play’s theme? Express it in a sentence.  
4. What are the playwright’s personal observations about the play?  
5. Who is the protagonist?  
6. What is the protagonist’s goal?  
7. What is the play’s inciting incident?  
8. What is the play’s point of attack?  
9. What is the play’s climax?  

Exercise #2  
1. Who is the play’s protagonist?  
2. What is the protagonist’s goal? What does he or she want?  
3. What motivates the protagonist to work to achieve his or her goal? How strong is the protagonist’s motivation?  
4. How does the play’s inciting incident relate to the protagonist’s goal?  
5. How does the play’s point of attack influence the protagonist’s goal?  
6. Who is the play’s antagonist? Are there more than one?  
7. What motivates the antagonist to oppose the protagonist?  
8. What actions of the antagonist oppose the protagonist? List them in order.  
9. Is there a confidant(e)? Identify him or her by name, list the scenes where the character behaves as a confidant(e).  
10. Is there a foil? Identify him or her by name and describe how the foil contributes to other characterizations.  
11. Is there a raisonner? Identify him or her by name. What is the position taken by the raisonneau? Does that position appear to reflect the playwright’s theme? Quote the speeches that make the character the author’s spokesperson.  
12. Are there utilitarian characters? If so, list them by name.
II. Performance classes
All theatre majors are required to take beginning acting. Performance emphasis students take a longer sequence of performance courses.

Examples of informal writing used in performance classes:

Writing Activities for Acting I, II, III
1. Keep a journal
   a. Record daily progress and assessments of work done in class.
   b. Reactions to outside observations and assignments.

2. Character analysis
   a. Detailed analysis of a particular character within a play, including social and personal factors.
   b. GOTE sheet (goals, other, tactics, expected outcome)

3. Self evaluations

The next pages include examples of assignments and student writing in the performance sequence.
THA 220/222/320/321—Acting Courses
Writing Assignment—Character Analysis Journal

[These assignments are used in all acting classes, in the Senior Project in acting, and encouraged as part of performing in the department’s productions. As stated earlier, the quality of writing and ability to capture useful and imaginative information is expected to improve over the student’s progress through the sequence.]

Carefully examine the script and use the following list to write a thorough analysis of your character.

Social Factors
1. Class status: upper, middle, lower
2. Occupation: What kind of work, attitude toward the job, income, time spent at work
3. Education: Level of education, schools attended, probable grades, best subjects, worst subjects
4. Home life: single, married, divorced, living with family, living alone, kind of home, etc.
5. Religion: Beliefs, practices
6. Race: Nationality, ethnic background
7. Political: Preferences, activities, interests, etc.

Personal Factors
1. Hobbies: Amusements, kinds of reading, etc.
2. Sex life: Morals, views and attitudes
3. Ambitions: Dreams, desires and hopes
4. Attitude to life: Resigned, rebellious, defeatist, etc.
5. Mental Health: Complexes, neuroses, obsessions, superstitions, etc.
6. Personality: Introverted, extroverted
7. Dress habits: Neat, sloppy, casual, well-groomed, traditional, nonconformist
8. Talents and creativity
THA 220/320/321
Writing Assignment—Character Analysis Worksheet

CHARACTER ANALYSIS WORKSHEET

Character’s Full Name:

Physical Attributes:

Health:

Job:

Educational Background:

Economic Status:

Religious Background:

[Family Relationships]
How do you feel about each member of your family?

Who are you closest to? Why?

Who do you get along with the least?

What are your most significant relationships
CHARACTER ANALYSIS WORKSHEET

What is your favorite pastime?

Your fondest memory?

Most tragic event in your life?

Person or thing you love the most?

Have you traveled? Where?
Character Analysis Worksheet

Character’s Full Name: Mrs. Patricia F. Sullen

Physical Attributes: I am a proper lady therefore my posture and gesticulations fit the description of such a woman. I sit tall at the base of the chair with my hands folded in my lap, one on top of the another, and my ankles are carefully crossed, left over right. My face is certainly the most dominant feature I inhabit. My nose is quaint with a pursed snout. My eyes are oval and a rich, ocean blue and connect with an Asian-like point. Her lips are painted pouty and plump although in reality I have a small, paper thin mouth. My hair is always prepared for a party, always up and full of hair extensions. I adore the tendrils of which my sister in law, Dorinda, often curls for me. My hands are small, without one wrinkle for I rarely use my hands in any work. My hips are feminine; they protrude from my pinched waist and round out like the modern description of ‘ghetto booty’.

Health: I unfortunately always have a sniffle. It may be allergies; it may be the dryness in the air. Whatever the cause, a handkerchief is always at hand. I once had the measles as a child and evidence of this disease are hidden meticulously with makeup over the whitened scars.

Job: I am most likely labeled as a housewife. I attend the necessary banquets and parties and socialize to my utmost ability. I am a servant to my husband, attempt to abide by his rules and perform the duties of any ordinary wife, even though this is obviously against my will.

Educational Background: I attended the School of Mary Whittenburrow, an all girl’s school. After my tenth year there, I studied among the liberal arts students under my Aunt Dorothy in Normandy. My talent is in painting; regular school subjects were a bore to me as a youth for I felt my teachers held me back from the glory of imagination. I often fancied of mystical things. In modern times, I may have been diagnosed with ADD; no class taught up to speed and with creativity; boredom was an everyday occurrence.

Economic Status: I unfortunately married into money. I am not of the wealthiest person in the community, but I indeed have enough status to be titled as a lady. I can afford lavish dresses, although a bargain, who is to tell? I spend it, however, as though my husband has the money; what would he use it for anyway?

Religious Background: I endured a rather strict religious upbringing. Although I respect God and his scriptures, I prefer not to abide by his power entirely. I am well aware of the sins I wrongfully commit, hence it is God who may punish me and that is why I prefer to ignore him on occasion. I do attend church; that is what a lady is supposed to do. But I uphold the belief that God understands my unfortunate position as a wife so we are on respectable terms.

Family Relationships: How do you feel about each member of your family? I do not have a large family, I do adore my brother although he is often away. He was like a second father to me when my father was absent. My father was a committed man, committed to his wife and children and more importantly, his work. This had a deep impact
on the way my character developed as a child. I never had enough attention. My mother died when I was four of exhaustion.

**Who are you closest to? Why?** I am closest to my sister-in-law Dorinda. Dorinda is the only outlet I have to discuss my awful relationship with my husband. I do not have many close lady friends, and Dorinda for some reason enjoys my company. Dorinda listens, Dorinda’s competition, Dorinda’s always there.

**Who do you get along with the least?** The husband. He’s always drunk, he’s always horny, and he thinks I am always happy. What a dog.

**What are your most significant relationships?** Relationships that I can control are the most significant. I cannot control my husband therefore that one is out. I can control Dorinda somewhat for she is merely a country girl, naïve, little country girl. And those relationships in which one is sympathetic to me and comfort me and sides with me are the most significant.

**What is your favorite pastime?** Frolicking amongst the daisies in my neighbor’s field. Shoes never favored my toes so my feet were often blackened by the earth as I was barefooted during most of my free time outdoors.

**Your fondest memory?** My mother’s smile, even though it was so very long ago, I still remember how perfect her teeth lined up and the rouge lips that never required any gloss.

**Most tragic event in your life?** My mother’s death. My father’s reaction. A silent time in my life. My father did not speak of his love’s death. It don’t believe I ever fully recovered because I was not allowed to discuss it.

**Person or thing you love the most?** My nose powder puff. Ah, the magic that erases the shine.

**Have you traveled? Where?** Yes. Normandy with my Aunt. I love water, so any time I know my husband’s abroad, I steal away to the sea by train and basks in the sun with my male companions on their sailboats.
(Information obtained directly from the text-the facts)

**What do you say about yourself?** I say that I am a beautiful woman with lots of love to give. I am confused about my fate that destines me with a man as brutal as my husband. I am too fragile a flower to grow amongst such a weed.

**What do others say about you?** Oh, they love me! Well to confess the truth, I’m not altogether certain that every creature crawling this planet adores the feet I prance it. It is true that the husband says awful things about me behind closed doors. He talk horse poo anyway; who’s to actually take note of his gibberish? Generally though, I am well perceived, especially by Dorinda. She adores me, well not at the level as a man would.

**What do you really want?** (purpose that drives you to behave the way you do): I want to frolic amongst the daisies without this leash that binds me to this husband. I want to love as I please, do one as I please, be happy forever dancing around men without my ugly grumpy husband by my side.

**How can I get it?** I suppose I would have to dispose of my husband, yes? No, I could never perform such an act. I will get what I really want by doing what I want in hopes that my husband will not discovering the inevitable truth. But perhaps I do want to be found out; oh but the adventure of sneaking about with such a lavish man as my clandestine lover is too overwhelming. This adventure feeds my everlasting need for love and attention I crave from the opposite sex. In conclusion, I will get it, hmm... whenever I please.

**What obstacles keep you from attaining your goals?** A marriage license. A reputation to uphold.

**(Physical Logistics)**

**Where am I?** I am in my home, in my living space. The time is dusk. The sun creeps through the heavy auburn curtains creating streams of burnt yellowish light across the polished wood floor. The air is heavy, for this room has poor ventilation. The sunbeams reveal the dust, drifting about the room. The room is suffocated in size, as well. Oversized sofas and unnecessary furniture occupy this space. A fireplace rests to the left and two dozen bouquets of yellow roses inhabit the corner tables. A musty, mothball smell drifts in and out, sometimes masked by the slow odor of dying roses. Scarlet red, a mustard yellow dominant the painter’s palate of the walls. A stiff sensation is felt when entering this living area; most fabrics are heavy and are not kind to a humans tender skin.

**What are the events we refer to?** I suppose if I went to such a lavish detail describing the events mentioned in my conversation with Dorinda, I would certainly lose my title as a lady. How could one describe such an act, with such an adoring man, to anyone but her deepest confidents. I will relay some of my thoughts I suppose, for that is what is expected of me. Oh, my lord. Never have I been caressed with such graceful affection. My lord, know his ropes, his “love and good company” defiantly improves my woman! He never fails to gaze lovingly into my eyes, delicately brushing to stray tendril from my brow. His hands are soft, gentle and certainly know their route to a woman’s heart. Hmm...he makes me laugh, not the kind of laugh that one might endure when a joke is told, but a laugh that aches. He tickles my body and soul, and oh...well I suppose I shall extinguish this story before the fire gets out of my hand.
What happened the moment before the scene? The Archer, will my archer, and the Scrub are having an encounter. They are discussing some secret matters, Archer gives him a guinea to keep quite and they both exit on the account of Lord Aimwell’s call.

What is my point of view, or how do I think the world works? The world is a never-ending comedic drama. It is inevitable that hearts are to be broken, that relationships will be doomed, and that trust in anyone is a far fetched fairy tale. The world is monotonous in this sense, for it repeats these selfish acts with every human being born. It is quite funny, for I have finally come upon this truth, and I no longer blame the world for this ongoing disaster of a population, I accept it and I too, perform the acts of the selfish and love driven. This is the way the world works, and there is no changing it.
THA 222—Voice and Diction for the Stage
Writing Assignment—Self Assessment of Voice

Exercise 1.1 My Voice History

1. Early Feedback
   Can you remember the first time anyone said anything to you about your speech? Was it being told to be quiet, to speak up, not to say that word? Under what circumstances did you figure out that whatever popped out of your mouth would not necessarily acceptable?

2. Public/Private
   How does your speech change in public from what it is in private? At what point does a group become large enough to instigate the change? Does private stop beyond one person or are you much the same in small groups? When do you really begin to feel outnumbered and so alter your vocal choices? Or do groups bring out the best in your voice so that the extrovert in you opens up? Is your telephone voice different from the voice you use in normal conversation? How do you adjust for contact with strangers?

3. Ear/Agility
   Can you mimic others easily? Can you hear something and re-create it? Are you facile with words and good with sound? Do you have perfect pitch? Was catching and doing voices encouraged in you home? Do you do it for fun? Or is this something you normally avoid or ignore?

4. Moods
   How does your voice change with your mood? Does your sounds alter depending on the kind of day you are having? Can others catch this? How radically and in what way?

5. Regionalisms
   Do you have an accent? Can people tell where you’re from? Can they tell what kind of a place it is even if they can’t identify it?

6. Heritage
   Does your family’s past or history influence your speech? How do its national origins, race, religion, affiliations, cultural background, or socioeconomic class enter into your voice? Do you control these influences?

7. Age
   How old are you? How old are you vocally? Do callers ask to speak to your parents? Do they call you sir or madam? Is your voice an accurate reflection of your chronological age? Of our spiritual age?

8. Sex
   Are you sometimes mistaken on the phone for someone of the opposite sex? Why? Do you feel your voice is insufficiently manly or womanly? Is the opposite true? Do people respond so strongly to your sexual stereotype that they assume you are far more traditionally feminine or masculine than you feel? Is your voice intriguing, androgynous, or a confusing mix?

9. Stranger on a Tape
   When you hear yourself on tape, what exactly have you heard? If the voice on the machine isn’t what you expected, how is it different? How does it violate or reinforce your self-concept?
THA 222—Voice and Diction  
Student Writing Sample—Exercise I.1 My Voice History

**Exercise one:**
1. I remember that many people thought that my voice was high, but I was always able to project very well. I was never told to reemphasize or speak up. I noticed, especially in children’s theatre, I was never told to be louder, most of the time I was used as an example of good projection, so that always made me feel very good about myself and my performance ability.

2. I often have been told to slow down my speech, mostly when I am nervous; the odd thing is that has been more in the recent years. A lot of the feedback I have gotten about my vocal production has been good. There are times that I realize that I am not breathing as well as I could especially when I am nervous, so then I tend to flat when singing.

3. I constantly change my voice depending on my mood and my surroundings. When I am in a theatre class I become aware of my projection. In a speech class or in front of a speech professor I find myself slowing down and trying to articulate a lot clearer. Around voice teachers, I speak in a higher tone to not put stress on the lower register. Around friends I vary. One thing that I have noticed especially recently is that my whomever I am around I will gravitate to their speech type.

4. I’m sure there have been times, but very rarely has that happened. In fact, there are many times that am trying to hide my true feelings, in my voice and I think I do that I do a fairly decent job, but when it comes to them looking at my face then it really gives away my true emotions.

5. Slow down. Emphasize very meaningful words. Generally, these notes are given to me once or twice and then I am very good at adapting to what the director wants of me.

**Exercise two:**
1. When I am addressing a group, as a mentor, teacher or leader, I will be very clear and precise. When I am with my friends even if there is twelve of them, and I feel very relaxed then I tend to speak faster and with less articulation.

2. Yes!!! I mimic people all the time. It is so difficult for me to be around people with accents, because I always feel like I starting to mimic their dialect, and I don’t want to be rude. This can happen with one of seventy people. When I travel abroad it really becomes a problem, because all that I hear are peoples dialects.
THA 222—Voice and Diction
Student Writing Sample—Exercise I.1 My Voice History

1. **Early Feedback:** I do not remember anyone saying anything about the way my voice sounded. I began theatre training at the age of eight and was taught the proper way to project; however, as far as early memories go, there are none. Word usage was different. My mother and father were very proper and swearing and/or anything considered inappropriate was not tolerated.

2. **Consistent feedback:** Louder, slow down, great diction.

3. **Trying to Change:** I used to play with my laugh. Sometimes I would laugh quietly, sometimes louder, I would have somewhat of a porpoise laugh and at other times it would be more belly-centered. I was louder when I was younger. Over the past few years I have tried to be more controlled and quiet. This attempted transition has left the people around me straining to hear the words coming out of my mouth.

4. **Indirect Feedback:** My tome is often misunderstood. In many circumstances, people around me have thought me upset or annoyed when I have not been.

5. **Acting Notes:** SLOW DOWN!!!

My vocal profile

1. **Public/Private:** In private, my voice becomes much more intimate and informal. Any group larger than two people is large enough to instigate a change in my voice. My choices may become more bold and or secretive. I begin to feel outnumbered when in a room full of people. (Room size having no bearing on the effect.) My telephone voice is probably the most formal of all. Tone and word choice make it so. My vocal reaction to meeting new people is situational and varies greatly person to person.

2. **Ear/Agility:** Accents and dialects are relatively easy for me to pick up when I have been listening to them regularly. However, I do not yet possess enough skill to mimic sounds and people. I do not have perfect pitch and vocal experimentation was neither encouraged nor discouraged in my home. I like to make up my own voices, but am not much of a mimicker.

3. **Moods:** My voice may change greatly with my moods. I may become louder when happier and more withdrawn and quiet when brooding or angry. More than likely, those who know me well will be the ones to know whether or not I am having a good day.

4. **Masking:** I am a queen bee masker. I have learned over the years to not only change my face and body language when trying to hide my feelings, but also my voice. I tend to match the sounds of those asking me questions in order to keep the focus on them and how they feel as apposed to my actual feelings.
PERSONAL VOICE EVALUATION

1. Where do you feel your voice is radiating from? Abdomen, chest, throat, nose or head?
2. What color would you give your voice?
3. Are you able to hear your articulation? Is it clear or fuzzy sounding?
4. Is your use of vowels on the whole long and extended or short and clipped – or a combination? When do you extend? When do you clip?
5. Can you hear in your voice that you may have some physical tension? If so, where do you think it is located?
6. What percentage of sound do you think you hear in your voice? Example: 20% air 80% sound
7. When listening to yourself, can you sense if you are using adequate breath support?
8. How do others describe your voice?
9. What are some positive qualities of your voice?
10. What do you want to improve?
11. Where do you feel your voice is radiating from? Abdomen, chest, throat, nose or head?
12. What color would you give your voice?
13. Are you able to hear your articulation? Is it clear or fuzzy sounding?
14. Is your use of vowels on the whole long and extended or short and clipped – or a combination? When do you extend? When do you clip?
15. Can you hear in your voice that you may have some physical tension? If so, where do you think it is located?
16. What percentage of sound do you think you hear in your voice? Example: 20% air 80% sound
17. When listening to yourself, can you sense if you are using adequate breath support?
18. How do others describe your voice?
19. What are some positive qualities of your voice?
20. What do you want to improve?

[Formal writing for acting classes often includes a paper such as this example.]

Critique of acting: You are required to see each of the department's productions this semester and to write a critique of one actor in each production. This critique is formal writing and must be well-written, thoughtfully organized, typed, double spaced, and two pages in length. In it address use of voice, use of body, style, connection with other characters. Use very specific examples - you must describe the voice or body and how it was used; assess strengths and weaknesses; describe and assess the choices the actor made very specifically. You may turn in a draft for my comments at least four days before the due date in order to re-write the paper. If you are cast in either show, the alternate assignment is an analysis of your own acting.
THA 310—The Singer-Actor
Writing Assignment—Character Analysis Worksheet

The Lyrics

1. In your notebooks, please do the following:
   - Copy the lyrics from your music. Leaving two spaces above each line.
   - Create and then insert your subtext in pencil. This may change or further develop as we work together in class.
   - Circle the vowels you will especially emphasize.
   - Underline the consonants you will especially emphasize.
   - Underline the key word or phrase of each line.

2. On another page, provide the following information about your song:
   - Type of musical number.
   - Musical form.
   - The story leading up to this song. The moment before.
   - What is revealed in the exposition? (Verse)
   - What does your character want? Overall and specific.

The Music

3. On the music that you hand in, please mark the following in pencil:
   - Your breath markings
   - Any increase in tempo
   - Any slowing down or rubato
   - Any sustained notes (Fermatas)
   - Any cuts, changes, repeats etc.
THA 320—Acting II
Writing Assignment—Self Evaluation

1. What aspects of your performance ability would you like to improve? Are there things you would like to change?

2. How do you see yourself as a performer? Strengths? Weaknesses?

3. How would you describe your future career if it went exactly as you would wish?

4. What do you need to do in order for your description in #3 to happen?

5. Are you able to take risks in rehearsal situations? Are you able to attempt potentially exciting things, which might not necessarily work? If not, would you like to be able to do so?

6. How do you feel you take criticism? How much positive reinforcement is necessary for you to achieve your expected outcome?

7. Are you willing to keep working at things which do not show immediate results, but which you know are necessary?

8. If you could play any character you wished, who would it be? Why?

9. You are a critic. Describe yourself (as a performer) as objectively and with as much detail as possible.
THA 320—Acting II: Characterization
Student Writing Sample

Hello, my name is Maude. Well, where to begin...Currently, I live in a small little town in Connecticut. I have a cottage-esque house with a picket fence surrounding it, bright green grass, and light blue shutters. My house is always neat and craftily designed and arranged by me. I try to keep up with the times as much as I can. The rooms are light, cool colors with fringe lace curtains and carpet throughout. My bedroom is probably the most comfortable in the entire house I would have to say. The twin bed with a sky blue canopy overlooking it is the focal point of the room. There is my grandmothers cream colored dresser to the left and a matching standing oval mirror to the left of that. My collection of teddy bears is carefully spread across the room; on my bed, the shelf above the door, and gathered at the base of my mirror. Oh, and now I’m rambling about my room...sorry I am very proud of it.

And what else...I am of the middle class and I do not hold an occupation. But I am extremely involved with the affairs of the town. I work for several town organizations and groups. I consider myself an avid leader and I believe others do to. I cook for the bake sales, I organize gift bags for almost every holiday for our nursing home, I run the can food drives and I am the promotional organizer for my women’s book club. I spend most of my time preparing for the meetings so I consider myself quite busy. However, I am very organized because I have a schedule handbook of which I abide by every hour.

I do have husband, Tyler. Tyler is my high school sweetheart. I remember those days. Everything was so fresh and new. He was my first dance, my first kiss, my first well, you know. He meant the world to me and he still does. He travels a lot now, too often. He’s a very busy man and I understand the stress he must be having. I consider us to have the traditional relationship. We are not vulgar or disrespectful but more mature and aware of our position as a married couple. Well, there have been some incidences where...well, he always comes home, that is what matters. As long as he always comes home...I bake for him, I clean for him, I am for him. We were meant to be together.

I suppose you would like to know a bit about my past, too. Well, I suppose one could say that I had a pretty tight upbringing. Everything in my life had to be perfect through my parents’ eyes. Being, the only daughter of a Christian family I had certain guidelines that had to be followed. In school, an A- was never acceptable; straight A’s or no dinner. I had to be involved with school activities to prove to my parents that I was going to make something out of myself someday. I was on the school government committee, the knitting club, and the organizer of the dance committee. I was very busy with my work so I did not make as many friends as I would have liked. Oh, and I took piano, croquet, and golf lessons as well. After high school, Tyler and I got married right away and I never made it to college. I kind of dreamed of being a prominent business woman, but...I wanted to be a good wife. And now I’m a middle aged woman, living the same life I did when I was eighteen.
What is in my closet? Well, one of my rules is to always wear a fresh set of clothes everyday and never wear that set twice in two weeks. I often wear a light blue laced apron with my soft frou frou slippers about the house. I normally wear skirts and blouses. I do own a few pant suits but they are only worn strictly for business. I usually have my hair in a tight bun on the top of my head. I do now wear much makeup; sometimes I wear a peach lipstick.

I love to dance. I know I am not that good at it but I love it all the same. Sometimes when no one is home, I envision myself all dressed up being twirled by this prince charming of which I do not know the name, but he twirls me and twirls me until I fall down laughing and dizzy. And then, after he whisks me up off my feet, my two children roar in and embrace me, their mother, with kisses and warm, loving hugs. And just as my prince charming turns to embrace and kiss me, I wake up and I find myself holding my kitchen broom. Silly, isn’t it? Quite too silly.

**Goal:** During this scene, I am trying to be as respectful as I can to this new neighbor, Hannah Mae, of whom has decided to become my best friend on the spot. I have a terribly strict, tight schedule and there is no room for a pesky neighbor to bother me. I try not to be rude, but eventually I have enough and I snap at Hannah Mae to leave.

**Other:** I speak to Hannah Mae. She just moved in next door to me unfortunately, with her husky husband Carl Joe. She seems to mean well under all of that nonsense but she just talks too much. She seems to always be giddy and cheerful, like that is the only side of her she has. She does not work and she seems bored so she occupies her time spying on and pestering me.

**Tactics:** I attempt to get rid of Hannah Mae by not offering her more than one cup of coffee, by trying my best to ignore her, and by making snappy comments to her in hopes that she will take a hint. I attempt to understand her but she appears to be some sort of crazy woman and I just do not have time to deal with such a species. So, eventually I show her the door and after the third time she leaves.

**Expected Outcome:** I hope that Hannah Mae will leave me alone when she realizes how stern and unfriendly I am to her. This hopefully will make her think twice about bothering me again.
Hannah Mae: (After third ring) Honey, your phone’s ringing. 
   You think I’m a complete idiot?

Maude: I know. I don’t answer my phone on Mondays. 
   Duh. I have a schedule. Don’t question me. You don’t know anything.

Hannah Mae: Sure you got yourself sweet-looking kitchen. Everything where it oughta 
   Thank you.

be. Right out of Better Homes and Gardens. Got to bring Carl Joe by and show it to him. 
   Not quite. Of course it’s perfect. Now get out of my house.

We’re remodeling and we still haven’t landed on the right color scheme. Wait till you see 
   That’s great sweetcakes. Like I really care.

the shoulders on Carl Joe! A guy’s body ain’t supposed to mean as much to us as ours do 
   Oh! Well, this is really inappropriate.

to them, but on our second date he took off his shirt and that was it. Carl Joe played 
   Are you really serious?! I can’t believe this girl.

tackle for Texas football back in the late ‘50’s and like he says, “Expecting you, Hannah 
   Just look at her. Oh! And in my house.

Mae, everything since then’s been a real anti-climax.” Really love the lug. Sure hope the 
   The nerve. I tell you the nerve some people have.

fog clears for him soon.

Maude: It will or it won’t. 
   Get out! Out!

Hannah Mae: Don’t get coffee this tasty back in Texas, no sir-ee. bet my lie it’s perk. 
   Huh.

Maude: Drip. 
   Out.

Hannah Mae: Chock Full O’Nuts or Maxwell House? 
   Huh.

Maude: Grind the beans myself. Big trick is the cinnamon I add at the end. 
   My coffee is the best. Maxwell House? Huh?

Hannah Mae: (Holding up cup to Maude) I’d love another. 
   No, you need to leave.
Maude: You said one cup.  
    *Time to go now, sweetie.*

Hannah Mae: Did not.  
    *The nerve!*

Maude: I beg your pardon?  
    *I'm always right. Don't you dare question me!*

Hannah Mae: You said “one cup” I said nothin’!  
    *Oops. Fine, you win.*

Maude: You’re right. I like to be fair. One more and that’s it.  
    *Let's not be mean, Maude. Think nice. Think nice.*

Hannah Mae: I'll get my own.  
    *Sure you will.*

Maude: Let me.  
    *My kitchen, my coffee.*

Hannah Mae: I’m real nervous. The moving around’ll do me good.  
    *Ah, she’s going to hurt my kitchen.*

Maude: Be very careful, the handle’s quite hot.  
    *Don't break my precious china!*

Hannah Mae: Honey, how about you?  
    *No. Go away.*

Maude: I’ve already had my two cups. It’s one of my rules: two and that’s it.  
    *The sooner you leave, the better.*

Hannah Mae: Be risky. Have half a cup.  
    *Excuse me?*

Maude: I think I made myself quite clear! (Hannah Mae crosses to Maude with pot and picks up her cup.) I asked you not to do that!  
    *Are you stupid?*

Hannah Mae: Goddang Gal, bring a little of the abandon of your dancing to your coffee drinking.  

Maude: What dancing?  
    *Uh oh. I've been caught.*

Hannah Mae: I saw you. What abandon! What grace!! Boy, if tragedy struck or you got kicked out  
    *I thought I closed the drapes. Is she spying on me?*
of Westchester, you could be a professional at it. You could stand up on one of those reinforced bars
in one of those clubs for only guys real late at night and well, the way you move, you’d rake in so much
Are you trying to make me gag?
money you’d really be in the clear. Talk about letting go! I mean, that head of yours alone.
What? Whoh! This is a hoax. I know what you’re up to.

Maude: Hold it, Lady, you some friend of Tyler’s?
Gotcha!

Hannah Mae: Who’s that?

Maude: Put you up to this, didn’t he?
Hah!

Hannah Mae: Put me up to what?
Come on!

Maude: My husband Tyler, did he hire you to check me out?
Yes, he did, the bastard, oh...

Hannah Mae: No, ma’am.
No? The slut!

Maude: Then was it her? Is she the one?
That whore! She’s so sneaky!

Hannah Mae: Her who? The one what?

Maude: That couldn’t possibly be your accent?
Come on, you must be pestering me because you’re a spy. It’s your job.

Hannah Mae: Yes, ma’am, I’m afraid I’m from Texas. We all talk with a twang.

Maude: And this is the way you usually deal with people you’ve never met. I mean, you knock on
Wow, she’s really weird.
their door and launch into this harangue about—You want something! What is it?
Spill woman, spill.

Hannah Mae: All I want’s a cup of coffee and a little friendly chit chat. What’s this Tyler doing to you?
Really?

Maude: I beg your pardon?

Hannah Mae: Well, my Carl Joe has this real sneaky trick of calling me up and pretending he’s a guy.
What?

Maude: Isn’t he?
Is she dating a woman?

Hannah Mae: What?
   A woman.

Maude: A guy?
   Hello?

Hannah Mae: I mean one I don’t know.
   Is she for real? Yes, yes she is. Oh!

Maude: This is not going to work out. We have no future as neighbors. You’re just not my type.
   You’re making me get off my schedule and you’re weird. Real weird.

Hannah Mae: But you ain’t seen the real me yet. I’m really very shy and reserved.
   Excuse me? Hah!

Maude: Shy and reserved? Let’s find out!
   The liar! Let’s see who’s going to win this battle.

Hannah Mae: Find out what?
   Shy and reserved, my touch.

Maude: Get me another, will you?
   Coffee. Shy and reserved. Hah!

Hannah Mae: Come again?

Maude: Walk to the stove over there, pour me another cup of coffee, then bring it back over here.
   Stupid. Duh. Go waddle.

Hannah Mae: Thought you had a two-cup quota.
   Oh, she remembers.

Maude: Just pour. Again.
   Look at that. Hmmm...she walks with...?

Hannah Mae: Again what?

Maude: Do what you just did just like you just did it.
   She is dumb.

Hannah Mae: But the cup’s already full. You’ll have to drink it down.
   No, really? This is not real!

Maude: Pretend! Okay, now take the cup. Go over there, act like you’re filling the cup only do it in the
   The nerve! Do I have to describe everything?

air, then come back over here…
**Hannah Mae:** How’s that?
   *She doesn’t walk nervous.*

**Maude:** Once more.
   *I’m not sure yet.*

**Hannah Mae:** do you do this to everyone who comes to visit?
   *Yes, of course. No.*

**Maude:** Just put one foot in front of the other without thinking.

**Hannah Mae:** I’m starting not to like this.
   *I love it.*

**Maude:** One final time.
   *Yes, yes, she’s a liar.*

**Hannah Mae:** What next?
   *I’m right.*

**Maude:** If you’re such a shy person, how come you don’t walk like one?
   *Hah, so right!*

**Hannah Mae:** You gotta get over judging people by their walks. Suppose their figures don’t fit their feelings? Where will you be then—cut off from the thousands of others just like me. I’m not my walk.
   *Are you serious? I wish!*

I’m so far from being my walk it’s not even discussable. Talk about not being your walk, look at yours.
   *Nice. Nice cover up. Huh?*

**Maude:** What about my walk?
   *My walk is perfect. How dare she?*

**Hannah Mae:** All stiff and proper. Obviously you got a real nice body hidden under all that stuff…And
   *Stiff?!*

those tight little Yankee buns, I mean, come on! Shucks, but this is really good for me, finding out you
   *The nerve!*

can be wrong about a thing or two. Usually when I’m drawn to people, I put them up on such a high
   *A thing or two? Get out!*

pedestal that all they can do is fall. But that ain’t gonna happen to ol’ us no how. Right? Right.
   *You are trying to make me mad. Get out!*

**Maude:** Goodbye.
   *Out.*
Hannah Mae: Huh?
   Dumb.

Maude: Goodbye.
   Out. No more. I’ve had it.

Hannah Mae: I’m leaving now. No point overdoing a great beginning.
   Thank you.

Maude: Perhaps we’ll run into each other at Gristede’s.
   I’m never going to Gristede’s again.

Hannah Mae: Seeing as my kitchen isn’t finished yet, no point in inviting you over there. So tomorrow
we’ll meet again here, eleven sharp. Don’t be late.
   Are you serious? Nope, schedule. Out, out, out.

Maude: My week is booked full. Sorry.
   Out.

Hannah Mae: I’ll check in tomorrow and see if you’ve seen the light.
   What? No, oh my life is ruined.
The Beaux Stratagem
Cast of Characters: Mrs. Sullen
       Dorinda

S: Well, sister.
       Hello.

D: And well, sister!

S: What’s become of my lord?
       How is your Lord Aimwell? Such a silly man.

D: What’s become of his servant?

S: Servant! he’s a prettier fellow, and a finer gentleman by fifty degrees than his master.
       He is a much more handsome man, 50 times as handsome as your pitiful love, hah!

D: O’ my conscience, I fancy you could beg that fellow at the gallow’s foot!

S: O’ my conscience I could, provided I could put a friend of yours in his room.
       Oh yes, if only he would.

D: You desired me, sister, to leave you, when you transgressed the bounds of honor.

S: Thou dear censorious country girl! What dost mean? You can’t think of the man without the
       Silly child. she knows nothing of men.

bedfellow, I find.

D: I don’t find anything unnatural in that thought.

S: How a little love and good company improves a woman! Why, child, you begin to live-
       Oh, how I yearn for my lord’s embrace. He fulfills me like no other.

you never spoke before.
       You know nothing of these emotions.

D: Because I was never spoke to. My lord has told em that I have more wit and beauty than any of my

sex; and I truly begin to think the man is sincere.

S: You’re in the right, Dorinda; pride is the life of a woman, and flatter is our daily bread; and she’s
       Truly, she knows more than I give her credit.

a fool that won’t believe a man there, as much as she that believes him in anything else. But I’ll lay
       She’s not that naïve.
you a guinea that I had finer things said to me than you had.

    But still, oh my lord! He is much more a man than your little Lord Aimwell.

**D:** Done!-What did your fellow say to ye?

**S:** My fellow took the picture of Venus for mine.

    Well, not really. But in my dreams he did.

**D:** But my lover took me from Venus herself.

**S:** Common cant! Had my spark called me a Venus directly, I should have believed him a footman

    Silly child. How ridiculous.

in good earnest.

**D:** But my lover was upon his knees to me.

**S:** And mine was upon his tiptoes to me.

    Hmmm...hmm...

**D:** Mine vowed to die for me.

**S:** Mine swore to die with me.

    I believe that with all my heart.

**D:** Mine spoke the softest moving things.

**S:** Mine had his moving things, too.

    A wild thing...Oooh!

**D:** Mien kissed my hand ten thousand times.

**S:** Mine has all that pleasure to come.

    In about 10 minutes.

**D:** Mine offered marriage.

**S:** O Lord! D’ye call that a moving thing?

    No, he did not. Mine said nothing of the sort. These must be lies.

**D:** The sharpest arrow in his quiver, my dear sister. Why, my ten thousand pounds may like brooding here this seven years, and hatch nothing at last but some ill-natured clown like yours. Whereas, if I marry my Lord Aimwell, there will be a title, place, and precedence, the Park, the play and the drawing room, splendor, equipage, noise, and flambeaux. “Hey my Lady Aimwell’s servants here! Lights, lights to the stairs! My Lady Aimwell’s coach put forward. Stand by, make room for her lady ship!” Are
not these things moving? What! Melancholy of a sudden.

S: Happy, happy sister! Your angel has been watchful for your happiness, whilst mine has slept
   You have all the fun. I am stuck in this marriage while you are free to frolic amongst

regardless of his charge. Long smiling years of circling joys for you, but not one hour for me!
   your daisies. This is not fair!

D: Come, my dear, we’ll talk of something else.

S: O Dorinda! I won myself a woman, full of my sex, a gentle, generous soul-easy and yielding to soft
   I am worthy to be loved.

desires; a spacious heart, where love and all his train might lodge. And must the fair apartment of my
   I have all this love to share and yet I’m miserable with this dog of a husband.

breast be made a stable for a brute to lie in?

D: Meaning your husband, I suppose?

S: Husband! No,-even husband is too soft a name for him. But, come, I expect my brother here tonight or
   Hah!

tomorrow; he was abroad when my father married me; perhaps he’ll find a way to make me easy.
   He always knew how to cheer me up. Perhaps he’ll bring chocolates.

D: Will you promise not to make yourself easy in the meantime with my lord’s friend?

S: You mistake me, sister. It happens with us as among the men, the greatest talkers are the greatest
   Yes...I mean no! I hope she’s buying this. It does sound quite scholarly for me.

talkers are the greatest cowards; and there’s a reason for it; those spirits evaporate in prattle, which might do
more mischief if they took another course. Though, to confess the truth, I do love that fellow; -and if I met
him dressed as he should be, and undressed as I should be-look ye sister, I have no supernatural gifts-I can’t
   Ooops...umm...

swear I could resist the temptation; though I can safely promise to avoid it; and that’s as much as the best
   There’s no guarantee. Oh, who am I kidding? I lie through my teeth.

of us can do.
THA 420/520—Directing

Included are samples of student writing in preparation for directing a one-act play.

A “first reaction” or “first read” paper captures the student’s response to the play and questions or observations they have while reading it.

The imaginative world helps the student to envision the environment for the play.

Character analyses help the director to coach actors.

Play analysis helps the director to understand the play’s structure, both emotional and plot.

Thought captures the major argument of the play.
Matrix combines thought with the imaginative world of the play.
World of the play details the sensory and emotional environment for the play.
Writing Activities in Directing I

I. Notebook of classroom exercises and activities, including
   - Informal response to first reading of play;
   - Character analysis
   - Dramaturgic analysis questions 1, 2, 6, 10-13
   - Backwards Analysis
   - Matrix, thought & world of the play statements
   - Ground plan
   - Notes or plans for classroom exercises
   - Department production meeting synopsis, response

II. Final project promptbook, with these sections:
   - A. Research & dramaturgic analysis
   - B. Character analysis
   - C. Audition preparation and casting notes; audition sheets
   - D. Design: meeting preparation; world of the play notes
   - E. Rehearsal schedule, contact sheet; daily rehearsal notes and plans;
   - F. Script with blocking and other notes
   - E. Self-analysis

Included are student samples of writing for Directing I.
**First Reaction**

I feel like my insides got wrenched out. My brain is swimming from the religious commentary, but I feel for the characters. I pity Staff for his loss and admire Mary for her strength. It makes me want to go on stage and hold Staff too. He is having such a hard time. His crops are drying out, his legs are dead, everything is out of his control...but he is still loved, even when he tries to fight it.

**Imaginative World**

It is very dry, warm and still. Clothes hang motionless on the clothesline. All the furniture on the porch is worn in and has been loved at one point in time. When the show opens, it is a warm peaceful environment, filled with Tyler’s joyful laughing. When Staff enters, it is as if a horrible storm has come through. The mood darkens with his pain. As the light dims down with the sun, the show ends in “near total darkness.”

**Characters**

*Describe the emotional qualities of each major character in the play you are to direct. What emotional ranges are necessary for each role?*

**Tyler** - joyful, distant, in his own world, distracted
**Mary** - optimistic and caring, to offended, frustrated, hurt, concerned, angry, and sad to sympathetic, calm, loving, supportive
**Staff** - pessimistic, bitter, frustrated and angry, to parental, to serious, manipulative and mischievous, to disappointed in himself, to anger and sadness until a breakdown (desperation, anger, frustration, pain)
**Lindy** - distracted and hurried, to uncomfortable, to scared of being caught, to relief
**Tammy** - condescending, hesitant, exasperated, to excited and boastful, to scared, uncertain and uncomfortable, to upset, timid and tearful

*Describe the vocal demands of each major character in the play you are to direct. What vocal qualities would you seek in possible candidates for each role? What vocal standards must individual performers meet to be cast in each major role?*

**Tyler** - projection for laughter
**Mary** - volume and articulation, extra volume for the time speaking offstage
**Staff** - volume and articulation, vocal variety in speeches “rising in pitch”, “cracking in rage”, “wail”
**Lindy** - volume and articulation
**Tammy** - volume and articulation, ability to be timid without losing volume

*Describe physical qualities for each major character. What physical attributes will you seek in performers?*

**Tyler** - must look younger, perhaps slightly scrawny, but not necessary
**Mary** - sturdy woman, but beautiful, carries herself in a strong manner
**Staff** - muscular, wiry strength, does not look like he belongs in a wheelchair
**Lindy** - pretty, skinny to fit teenager, medium height
**Tammy** - mousy teenager, small to medium height, smaller frame as to intensify interaction between herself and Staff.

**Questions to be Answered**

*What do I understand?*

Loving someone means loving them at their worst. Even when Staff has hit his lowest, Mary never stops loving him. Regardless of what life hands you, if can be overcome with the help of those who love you.
Staff is trying to control a situation that is drastically out of his control. He even blames himself for hitting the ground when he fell off the roof. You can’t control everything in life. You can’t control accidents or the weather, you can only control how you respond to it. Lindy runs away, Mary dives into her faith, Staff gets angry, and Tyler stays in his own world.

Staff gets upset with the way Tammy uses religion to instill fear instead of love. He is upset that she not only judges his daughter, but also expects him to judge as well.

What do I want the audience to understand?
I want the audience to understand the need for love and compassion in an ugly world. I want the show to be thought-provoking and emotionally stimulating.

How does the environment affect it?
The environment is yet another stressor that is out of Staff’s control. As a farmer, your well-being is directly tied to the weather. Being in the middle of a drought makes life that much harder.

What kind of play is this?
Drama

Emotional questions?
Why can’t we control our lives?
Will Staff ever adjust?
Is love really enough to overcome their struggles?
Do we need to believe in something to keep going?

Play Analysis
1. What is the play’s major dramatic question?
   When will the relief come (from drought, disability and ignorance)?
2. What is the protagonist’s goal?
   To try to regain control of his life (/situation).
3. What is the play’s inciting incident?
   Staff falls off the barn and losses the used of his legs.
   In the description of Lindy: “There is something distracted in Lindy, something distant.” P.197
   In stage directions: “Staff lowers his head for a few moments. The only sign of his rage is a clenched fist. Then the fist relaxes and he looks up, a touch of a smile on his face.” P.208
5. What is the play’s point of attack? Describe it in detail. When does it come in the play? What happens?
   Staff’s entrance. It comes right after Mary’s monologue. The door hits his feet as he’s trying to get outside, then the anger grows through the conversation until they fight about the curing for the first time. Staff, Mary and Tyler are on stage. Tyler doesn’t notice, although the fight is about him. Staff is angry with the world, and Mary is upset about the cursing around Tyler.
6. What is the protagonist’s goal? Use specific quotations when possible.
   To wait for the rain: About the rain: “They say what time tonight?” p.196
   To protect Lindy: “I kept you from hounding her. If that makes you mad, it’ll just have to be that way.” P.199; “Put a name to it. Call it by name and maybe it’ll go away.” P.200
   To cope with the loss of his legs: “I know. I’ve got to mourn my legs. I know.” P.202; “And I am what I am, so you’re both just gonna have to get used to it.” P.203
To be in control of his situation: “But I didn’t! Don’t you see that? I was up there forever, all on my own! I was never gonna hit!” p.205; “I’m gonna hit the ground. I try to keep thinking but I’m gonna hit the ground.” P.213

7. What is the play’s second complication (following the point of attack)? Describe it in detail.
   Lindy wants to go out, but won’t say where she’s going. This creates a conflict between Mary and Staff about how much protection a child needs.

8. What is the play’s third complication?
   Another argument about cursing around Tyler. Staff wants to know if he’s allowed to be himself (swearing and all) around Tyler. This leads to an argument about if a person exists inside Tyler and a discussion on life.

9. What is the fourth complication?
   Tammy comes and spills the beans about Lindy. Then comes the religion discussion.

10. What are the rest of the play’s complications?
    Staff gets so angry he pulls his bag loose. He then turns his anger onto his dead legs.

11. What is the play’s climax?
    Staff’s outburst at Tammy. The pinnacle of this comes the line, “For praying for souls instead of rain!!”

12. What is the resolution?
    Mary holds Staff and comforts him. Tyler laughs and Staff turns to him and says, “I love you too, baby. I love you too.”

13. What are the action units in the play? Write the page numbers of each action unit. Give each unit a definitive title that describes what happens in that unit. List each character in the action unit, and describe how the action affects each character.

   Pg.194/195 Prayer for Rain  Tyler is onstage, Mary enters and talks about the drought; very light-hearted and optimistic
   Pg. 195 Shit! Staff enters, breaks the peaceful mood. Argues with Mary about Tyler.
   Pg. 197 Lindy Lindy asks to use the car, Mary and Staff have a power struggle about how protective to be
   Pg.199/201 Call it by Name Staff tries to push Mary’s buttons and get her to say what she’s afraid of. He succeeds in pushing her.
   Pg.202 Because He Loves Staff has an outburst and swears around Tyler; Staff wants to know if he can be an uncensored version of himself; Staff and Mary discuss if there’s someone in Tyler
   Pg. 203/205 “I think, therefore I am.” Staff shares his view on life, along with his frustration with life.
   Pg.206/207 Preacher’s Wife Tammy enters, brags about her engagement and spills the beans about Lindy to Staff, Mary and Tyler
   Pg. 208/210 In the Jungle Staff challenges Tammy’s faith
   Pg.211/212 “I had a dog...” Staff makes a point, Tammy is scared
   Pg.213 “For praying for souls instead of rain!!” Staff breaks down, Tammy runs away, Mary holds him and Tyler laughs. Staff finds relief.

Specific Characters
1. What is the name of the play? The playwright? Rain by Garry Williams
2. Who is the play’s protagonist? A protagonist strives to achieve a certain goal. Staff Holcomb
3. What is the protagonist’s goal? What does he or she want? To try to regain control of his life (/situation).
4. What motivates the protagonist to work to achieve his or her goal? How strong is the protagonist’s motivation? It’s the only way he can function. It’s all he can do to keep going.
5. How does the play’s inciting incident relate to the protagonist’s goal? It is the reason for the goal. He is struggling to function now, because the fall from the barn made him lose his legs.
6. How does the play’s point of attack influence the protagonist’s goal? It shows how he is struggling to get through the days. He can’t even easily get through a door.

7. Who is the play’s antagonist? An antagonist is a force or character that prevents the protagonist from getting their goal. It is a what: the drought and the disability.

8. What motivates the antagonist to oppose the protagonist? –

9. What actions of the antagonist oppose the protagonist? List them in order. The drought: it doesn’t rain. The disability: makes it so he can’t use his legs.

10. Is there a confidant(e)? Identify him or her by name and list the scenes where the character behaves as a confidant(e). A confidant(e) is often considered the friend or advisor to the protagonist.

   Mary Holcomb; throughout the scenes listens to Staff’s complaints and tries to comfort him and offer advise.

11. Is there a foil? Identify him or her by name and describe how the foil contributes to other characterizations. A foil is a minor character designed to “feed” a major character by being a contrast.

   Tammy Johnson; she is a large contrast to Staff. She’s never been forced to deal with hardship and blindly holds on to her faith and expects others to respond to faith in a similar manner.

12. Is there a raisonneur? Identify him or her by name. What is the position taken by the raisonneur? Does that position appear to reflect the playwright’s theme? Quote the speeches that make the character the author’s spokesperson. A raisonneur is the voice of reason throughout the show, usually the playwright/author’s voice.

   Staff about worrying: “There’s nothing you can do about it, you know. Either way. That’s all I’m saying.”...”Like the rain.”p.202
   About certain ways people use Christianity: “For taking God and making him into a psychopath and dragging him into the jungle!” p.212

13. Are there utilitarian characters? If so, list them by name. A utilitarian is usually a character that delivers basic information.

   Tammy Johnson acts as a utilitarian; delivers the new about Lindy.

**Thought Assignment**

“Thought” is the play’s intellectual concept, as well as the play’s message. The “thought” of the show is the message that the playwright is trying to say, as well as what the director wants to say.

“Love is the greatest relief for suffering.”

From the author: “As I sit here in front of my computer, I find myself with very little to say about this play. It was a venture of love-and about love- and I hope that comes through in the writing.”

**Matrix Statement**

In a strangulating season of drought, one farmer struggles to find peace in a world that is against him.

**World of the Play**

The lights go up on a peaceful, comfortable loving home. Although it has seen its share of hardships, it has come out on the other side worn but in tact. The world is dry, still and stifling. That little feeling of comfort changes as soon as Staff enters. He is carrying the burden of life on his shoulders and is angry for the duty. He tries to hide his pain, but is almost constantly on the brink of meltdown. Staff’s world would come apart completely if not of his wife, who is a pillar of strength in her love and her faith. In the end, it is her reassurance and love that promises to pick up the pieces.
Biloxi Blues

Pronunciation of Biloxi: be-lŭk’ sē

THE SCENE:

With the danger and imminence of WWII drawing near, one unlikely U.S. Army draftee shares with us his dreams for life and love, and with a gust of sentimental humor, finds it - but the real task is in making his love realize the uncertainty of their situation, and thus share their feelings openly without pushing her away with unintended desperation.

THE CHARACTERS:

Eugene:

In a nutshell, Eugene is an intellectual idealist. Eugene is a very stand-up and sincere guy that has learned some tough lessons in reality thanks to Army Boot Camp. However, he hopes to become a writer, and like most men in war, hopes to not get killed. His other goal is to lose his virginity, but that idea takes a backseat when he meets Daisy. Now he’s looking for something more....

Daisy:

In a nutshell, Daisy is a religious intellectual. Having grown up for most her life in Chicago, Daisy is anything but shy and naïve. However, Daisy is a very honest and somewhat modest young women. She loves to dance as well as read a good book. She has grown very focused and strong in her faith at St. Mary’s Catholic school, although the loneliness this has created has caused her to seek out for male companionship...
Biloxi Blues

With the danger and imminence of WWII drawing near, one unlikely U.S. Army draftee shares with us his dreams for life and love, and with a gust of sentimental humor, finds it – but the real task is in making his love realize the uncertainty of their situation, and thus share their feelings openly without pushing her way with unintended desperation.

Within this scene are Eugene and Daisy. Two people from very different backgrounds meet with a shared enthusiasm in literature. below is a description of the action between the two characters.

Eugene’s personality and predicament have a very profound influence upon him throughout the scene. Rather than taking it slow with daisy, and enjoying every moment as if he has all the time in the world, he comes across as desperate, as if the world may end at any moment, and NOW is the time for action. This creates a very interesting and ironic twist in Eugene’s personality. Throughout his whole life, he has always been a thinker and contemplates consequences for situations, rather than diving in and being a risk taker. Now he has no choice but dive head over heels in love, lest there isn’t a tomorrow.

Having a very valuable sense of wry wit, Daisy uses this in her conversation with Eugene when he doubts himself and in situations where she wants to get her point across in a humorous manner. Daisy has a very strong focus in her faith, causing her to be fairly ignorant of the impact caused by real world events. Due to this, she doesn’t realize Eugene’s predicament and thus, the intensity of their situation as seen by him. Thus, Daisy initially comes across as being casual in contrast to Eugene’s formal persona. Being at the U.S.O. dances quite frequently and also begin supervised has caused Daisy to guard himself from becoming too attached or get too entrenched in conversation with any one man at the dances.
THA 420—Directing
Student Writing Sample—Matrix Statement/Thought/World of the Play

That Midnight Rodeo by Mary Sue Price

MS—This is a play in which two partners, examine their relationship, consider life’s sacrifices and rewards, and hope that their love can survive the challenge of dealing with an unplanned pregnancy. The stakes are significantly high, with careers, family dynamics, and futures certain to change.

Thought—It could be said that a fully discovered relationship is equal parts love, compromise, patience, and respect, and to maintain this balance, we must be willing to make sacrifice.

WP—The play is set in present day Wheaton, MO, in a small farmhouse kitchen. The two characters, Cindy and Bo, have modest incomes. This economic status is reflected in the appearance of their home and its contents. The environment is dusty, yet comfortable, with a warm sort of worn-in look. The kitchen is cheerful but not bright. It should be a subdued, neutral backdrop for the attention to be focused on the emotional quality of the scene. This quality should convey the characters’ happy (yet not complacent) life, their farm work, and the issue of an unexpected pregnancy, with which they are coping. In their world now, they are feeling vulnerable, anxious, and uncertain of the future.
All Theatre majors are required to take four semesters of Theatre Studies.

III. Theatre Studies sequence

THA 351 World Theatre

First is the syllabus section for THA 250 that describes the formal writing for the course. This constellation of formal writing is followed, with some variation, in each of the four Theatre Studies courses. Students also do numerous in-class one-minute papers explaining a concept or segment of content from the day’s lecture/discussion or reading.

Second are samples of writing from the fourth in the Theatre Studies sequence.

Students were asked to choose one cultural element, such as religion, politics, gender roles, or a performative element such as spectacle or acting style, and discuss a play we read in class through that lens.
THA 250—Theatre Studies I  
Writing Assignments

Play Journals:  
Bring these every day a play is due in class. For each play, write title, playwright, date of play, cast of characters, setting, a brief (no more than 4 sentence) plot outline, statement of dramatic question, your personal response to the play, and answer to question given in class (sometimes you will be given this question the day the play is due). You will make an entry for each of the three plays you see, too, that will include, in addition to the elements above, your own subjective response to the production.

Formal Research  
[This sequence now requires formal writing directly related to research and writing demands within the theatre profession rather than formulaic research papers. Students produce writing that mirrors the work of the ‘dramaturg’, a research professional in theatre, and that helps them build research skills specifically for theatre.]

For each assignment, you will meet with me to go over a complete draft of your work, so that you can rewrite it before it is due. I will post a sign up sheet out side my office. You will each sign up for a consultation, bringing a complete draft of each assignment, which we will discuss.

Research assignment #1  
Choose an ancient Greek, Roman, or Medieval play that we’re not reading in class. You may choose the same play as others in class. Read the play. Prepare a play journal. Find reviews of four different productions of that play. You may not use the exact same reviews that others are using. See me if you have problems finding reviews. Xerox the reviews and prepare a formal bibliography citing them as well as the edition of the play that you read. See MLA Handbook for correct form.

Writing assignment #1  
This is a formal paper of 6-7 pages.  
1. Summarize the play. Summarize the plot (4-5 sentences), analyze the thought and Major Dramatic Question (MDQ). (2-3 pages)  
2. Summarize each review in turn. As far as possible, analyze how that production seems to have addressed thought & MDQ. In your analysis, you must discuss how the production used performative elements (acting, costumes, scenic and lighting design) to carry meaning to the audience.  
3. Conclusion. Identify some threads that seem common among productions and some that seem unique to one or another. Give a well-supported opinion about the ways the play seems to work best in production – things to avoid or to use in producing it.  
Turn in: Xeroxed reviews; play journal; paper and bibliography.

Research/writing assignment #2  
Approach this assignment as though a director asked you to help with information for the production staff and actors who are producing the play you examined in assignment #1. An A+ essay will have sifted lots of information, and then included only the information that would be useful to a production of the play on which you are working, Choose one of the following: politics; women and/or minorities; period food and clothing; manners; religion; or propose and get approval for another appropriate area. Find at least four sources (none an ‘internet only’ source) that give you good, useful information about these aspects of Greek or Roman or Medieval life,
Write an informational essay describing all of the useful information you have found. Throughout the essay, advise the production company on how they might use the information in the creation of costumes, props, etc., or in the ways characters relate to one another, or in interpreting dramatic action, lines, etc. This should be at least 7 pages in length.
Sign up for a consultation. Bring a complete draft of this work.
**Turn in** the essay and a bibliography of your sources.

**Research/writing assignment #3**
In this essay you will apply dramatic criticism to your research play.
Choose either Aristotle or Horace. Read the sections on either critic in Longman. You may choose to read additional material also.
Develop a thoughtful, narrowly focused discussion of some aspect of Horace’s or Aristotle’s prescriptions for theatre to your play. Your job is to examine how the play fits and does not fit their ideas of good theatre.
Keep in mind the kind of performance style that was expected in the day the play was written.
Sign up for a consultation. Bring a complete draft of this work.
**Turn in** an essay 7-8 pages in length. Include a bibliography.
**NOTE:** Notes on the reading for this project due a week before your scheduled individual meeting.

**Writing about department productions**
For each production, please write a two-page analysis – not personal response. In your analysis, examine ONE aspect of production and how it helped carry out the thought.
Choose one: scenic design lighting design costume design
Acting style sound design
Your introduction should clearly and explicitly state what the ‘thought’ is. The rest of the paper will give two-three specific examples of how this was communicated in performance.

Informal writing activities for this class include:
    a. Periodic in-class “one-minute papers” (non-graded) in which students explain an aspect of theatre practice, for practice articulating ideas.
    b. Reading/video journals, with practice synopsizing succinctly.
    c. Responses in or out of class to classroom activities.
We will do one-minute papers frequently, journal entries for every play we read.
Wole Soyinka’s Plea for Understanding

Wole Soyinka is a native of Nigeria and the author of *Death and the King’s Horseman*. He is an outspoken playwright and essayist, focusing on matters of the Yoruban religion and politics of Nigeria. At the beginning of *Death and the King’s Horseman*, Soyinka includes a very specific note about the contents of his play. This note has spurred much debate as to whether or not Soyinka achieved what he set out to accomplish. This essay will focus on Soyinka’s note, the meaning behind it, and whether he does or does not achieve his goal in *Death and the King’s Horseman*.

The very beginning of the author’s note is Soyinka’s description of the play, which he based on actual events (Greenwalk et al. 1305). Immediately after, Soyinka insistently claims that the play is not about a “clash of cultures.” This idea is an over-simplification of its meaning. He further states that this idea can lend itself to an outside thinking of both the native African culture and the British culture as equals—different but equally respectable. Furthermore, *Death and the King’s Horseman* is not even a “clash between old values and new ways, between western methods and Africa traditions.” Soyinka continues, stating the play is also not about the dilemma the District Officer finds himself in (Greenwalk et al. 1305).

Although Soyinka is very specific about what *Death and the King’s Horseman* is not, he only vaguely mentions what the play actually is. It is a play that occurs on a metaphysical level and the people represent more than just the physical character—they represent situations and ideas in the Yoruban people (Greenwalk et al. 1305). It is about life, death, birth, and most importantly, transition (Greenwalk et al. 1305).

*Death and the King’s Horseman* is divided into five scenes, but the first scene is a separate style than the rest of the play. It is in this scene in which Soyinka attempts to plant the idea that this play is not just about cultural conflict. This scene seems to be directed specifically at foreigners, whether they are British or not. It is Soyinka’s attempt to show the world the importance of their rituals. In this scene, Elesin, whom Soyinka describes as simply a “human vehicle” used to describe the metaphysical and spiritual world of the
Yoruban people, expresses his feelings about life and death (Greenwalk et al. 1305). Elesin describes how he is to “meet [his] great forebears” and has come to accept and embrace his fate, while the Praise-Singer makes references to the hardships the Yoruban people have had to endure (Greenwalk et al. 1305-1306).

In essence, Soyinka seems to be giving us an inside view of the Yoruban mind. In this view, there is a belief in two distinct, but inseparable worlds—one is the visible spiritual world, while the other is an invisible world (Cherne 20 Apr. 2005). These two worlds fit together in a delicate balance and sacrifices are sometimes needed to continue this balance (Cherne 18 Apr. 2005). It is also believed that ancestors, like Elesin, occupy the transitional space helps maintain a connection between them by simultaneously embracing both life and death (Cherne 18 Apr. 2005). Rituals that are not performed or not performed properly will affect the invisible world and have serious consequences in the visible world (Cherne 20 Apr. 2005). That is why there is such an emphasis on performing rituals, like Elesin’s death on the day of the king’s funeral.

Soyinka’s attempt at explaining the metaphysical beliefs of his people is through the Praise-Singer character, specifically in the first scene. He uses the Praise-Singer to inform the audience of the terrible trials the Yoruban people faced under British rule and the importance of their spiritual and ritual lives. Referring to the British, the Praise-Singer says, “…they took away the heart of our race, they bore away the mind and muscle of our race” (Greenwalk et al. 1306). Again, providing important information to outsiders, the Praise-Singer claims, “…there is only one home to the life of a tortoise; there is only one shell to the soul of man: there is only one world to the spirit of our race. If that world leaves its course and smashes on boulders of the great void, whose world will give us shelter?” (Greenwalk et al. 1306). These lines are significant because they explain the idea of how the Yoruban people have specific beliefs and rituals and if they are interrupted, their entire world, both actual and metaphysical, will fall apart. It explains the significance of why Elesin must kill himself. Without this important scene, an outsider may easily assume that the District Officer was morally right and responsible in stopping Elesin’s suicide.
The first scene gives the audience essential background information and is Soyinka’s attempt at explaining the meaning behind Elesin’s actions. It seems like an impossible task to summarize one’s religious beliefs, values, and practices in one scene of a play, but this is Soyinka’s effort of meeting his audience halfway. Perhaps he feels he is responsible for providing an explanation of the events and hopes we use this knowledge wisely. We can assume his hope is not necessarily to understand and accept, but rather to simply not make a judgment on things unfamiliar to us. The outside opinions and culture of the British mean as little to the Yoruban people as their culture does to the British, yet the British feel the need to impose their values on the people of Nigeria. Maybe we try to understand and maybe we don’t but Soyinka’s point seems to conclude that it really is not an outsider’s place to determine what is best for them or to interfere in their personal and spiritual lives.

Finally, Soyinka describes *Death and the King’s Horseman* as a threnody, a song of mourning or lamentation (Cherne 20 Apr. 2005). The District Officer is not the most important character in the play. In fact, the character does not even represent a person as much as the ignorance of those people who do not understand, and those who make no attempt at understanding, but continue to judge. As mentioned previously, Elesin is more of a personified idea than a human being. Elesin represents the spiritual beliefs of the Yoruban people which have been negatively affected by outsiders. As an audience, we are not supposed to identify with the frustration of the District Officer or Elesin’s feelings of failure, but rather, we are to mourn the loss of a culture. *Death and the King’s Horseman* is also not about a clash between the British and indigenous people of Nigeria. It is not about the British at all, which what seems to be Soyinka’s intension with the author’s note. Therefore, the note is to emphasize the point that it doesn’t matter who or what the District Officer represents—he is unimportant to this story. Instead, the play is a lament for a culture that is being torn apart physically, mentally, and spiritually. The point expressed is the sorrow and pain of a broken culture—a song of mourning, similar to the grieving over the death of a loved one.

However, this brings us back to determining whether Soyinka’s note is actually carried out in his play. From the reaction of the students in World Theatre class, the answer sadly seems to be no. As a class,
we had trouble getting beyond the very apparent “clash of cultures,” and tended to easily identify with the District Officer’s position. We could not identify with what Soyinka was attempting to say in the note, although it would be interesting to find out the reactions of an audience who does not identify with our “white privilege.” Perhaps, the latter audience would more easily identify with Soyinka’s message. Soyinka’s message is definitely in his play, but it is hidden, which is his style and also the source from which his criticisms emerge (Greenwalk et al. 1301). It is not over, but rather somewhat of a secret message for all those who are able to identify it, and more importantly, for those who choose to understand it.

---. Lecture. World Theatre Class. University of Wisconsin-La Crosse. 20 Apr. 2005

The Use of Religion in *Woza Albert!*

I. Introduction

*Woza Albert!*, written by Percy Mtwa, Mgongeni Ngema and Barney Simonis, is an irreverent and politically charged look at life in South Africa, circa 1980. Performed by two of its authors, Percy Mtwa and Mgongeni Ngema, the audience is taken on a hilarious and moving journey as seen through the eyes of various black and white characters struggling to survive under *apartheid*. Although episodic, with the actors portraying many diverse characters, the through line in the plot concerns the returning of the *messiah* to earth; *Jesus Christ* himself, or, as referred to in Afrikaans, Morena. What makes the play so entertaining and ultimately compelling is the way in which the authors place this “*waiting for the return of the messiah*” into such terribly absurd situations. Upon reading the script I was struck by the conceptual similarity of the plot with that of an old comedy routine originated by the brilliant satirist and comic Lenny Bruce in the late 1950s. In Bruce’s routine, *Jesus* returns to New York City and enters Saint Patrick’s Cathedral and Fifth Avenue. The routine consists of a telephone conversation between the Cardinal of the New York Diocese and the Pope in the Vatican. It’s a hysterical conversation attempting to come to some conclusion about what to do with this lunatic who wants to rip out all the gold on the walls of the cathedral and distribute it to all the poor people living on the streets outside. The irony, absurdity and hilarity of the situation is reminiscent of many scenes in *Woza Albert!*

II. Judgment Day

Certainly every Christian in the modern world at some point is expecting the return of Jesus Christ, a moment in which, as predicated in the Book of Revelations, there will be the *rapture*. The good will rise to heaven and the evil will be doomed to live out their lives on a desolate planet, bereft of a future. Had there not been so much written and orally passed from one generation to the next in the Old Testament, no one would’ve noticed *Jesus* in the first place, much less waited for his ultimate return. The Jews were waiting at the beginning of the common era for the appearance of a *messiah* and the beginning of a *Gold Era*. Those that accepted *Jesus* as their savior became Christians and have, for generations, awaited his return. Those Jews who did not accept *Jesus* as their savior and *messiah*, remained Jews and are still waiting, to this day, for his original appearance.

The belief in the *Messiah* and his personification in *Jesus Christ* is the foundation of Christianity and is usually the first lesson taught to converts by priests and the first to be taught to colonial subjects by Christian missionaries sent out to pave the way for civilization. Once the *natives* accept Jesus as their savior,
once they look towards the afterlife for their salvation, once they resign themselves to waiting for his return, then control of their culture and the administration of society easily and often effortlessly follows. There are times, however, when waiting for judgment day can be supplemented with a billy-club, tear gas, rubber bullets and acts of terrorism.

III. Waiting for the Messiah As Irony

The authors of Woza Albert! have chosen to pose the question, “What would you want from the messiah if he returned today?” to various contrasting and contradictory characters. One worker in a brick factory wants bricks to fall like “manna from heaven.” One worker responds with “hogwash” since he does not believe in a possibility of a return. The government thinks the messiah must be a communist agitator and an old woman wants him to give jobs to everybody. The irony here is that so many people living under dreadfully unequal living conditions have so many specific things which they would want from a supreme being. Those ‘haves’ are afraid of his coming; the ‘have-nots’ can’t wait for him to get here. What the authors point out so poignantly is that one can hope from the bottom of one’s soul, but it is action that will make things change. In the end it is the final request of Morena that he raise from the dead the murdered heroes of the Black African Movement of South Africa. When, in the end, we hear the names of Albert Luthuli, Robert Sobukwe and Steven Biko, we can hear the voices of millions of oppressed Black Africans calling out to their ancestors and calling for the justice which the dead had demanded and the living still demand.

IV. Conclusion

Religion is a delicate issue when raised in regards to an Imperial and Colonial Power and its relation to their colonial subjects. Religion has often been the club used by both the church and the governments whose support is a means of controlling, co-opting and oppressing indigenous peoples throughout the world. It can be an insidious weapon when used as a tool for subjugation, but it can also be wonderfully entertaining and informative when exposed for what it is, especially when humor and pathos is involved. In Woza Albert! we can see the absurdity on the one hand of a people expecting a supernatural being to release them from their terrible lives, but on the other we can empathize with the solace that such beliefs provide the downtrodden. And what greater comic potential is there to be found other than asking everyday working people, “and what do you want from Jesus?” Woza Albert! is funny, moving, engaging and informative and Christianity would never be the same in South Africa after its premiere. Of course, everything in South Africa would soon never be the same, but that’s for a different essay.
The Respect for Nature and the Acceptance of Remorse in Japanese and Indian Theater

I. Introduction

For the purposes of this essay, I have chosen two plays, each of which is representative of either the traditional Japanese Noh theater or the Sanskrit drama of India. I will begin with Izutsu by Zeami Motokiyo (1363-1443) and conclude with The Recognition of Sakuntala by Kalidasa (373-415). In both plays the protagonist is gripped by an overwhelming sense of grief, or loss or regret in choices made in times past. Not only are the motivations of the characters rooted in this remorse, but they are allowed to fully experience their emotions, express them completely, even be cursed by them is to allow its audience to experience those same feelings and feel the catharsis of the theatrical experience in a culture that does not necessarily allow its citizens to express themselves openly. At the same time, the descriptive passages in both plays, especially when describing natural environments and through the use of metaphor, are as beautiful as in any written or spoken form and display an overall reverence for things natural. This element reinforces the respect for nature which is a vital part of both Hinduism, Taoism, Buddhism and Shinto.

II. Izutsu

What is basically a simple story of regret and unrequited love, Izutsu beautifully recreates through flashbacks moments in time gone by and finishes with the resolution that it was all a dream. It is a sad story and one which pulls at an audience’s heartstrings. In her explanation as to why she has returned to the well to draw water, The Maiden in Izutsu says, “By yearning moved, I have come back to my old home…” and later as The Daughter, she says, “Now bereft of him, though ill-becoming, I don this robe he gave me and dance as he was wont to do.” In regards to the natural environment, especially important on a stage which traditionally has few, if any, set decorations or scenic elements, listen how The Maiden describes a particular scene: “When the autumn winds sough through the garden pines. The drooping eaves o’ergrown with waving ferns – Al reminds me of the past...Stretches the vast and empty autumn sky As far as eye can reach. We hear the winds soughing through the pines...” Finally, as The Chorus sings, “Hidden under lush grass, Drenches with weary dew, Is precious to the lonely heart.” In the latter passages a moment in time is created through words which allows the reader or viewer to appreciate the moment, the spiritual effect of the beauty of the natural order in that instant. In the former passage the character expresses the sense of karma that is felt by all followers of eastern religions. One must accept the responsibilities for one’s choices in the past and one must understand that all the things we do is part of the balance in the universe.

In conclusion, Izutsu succinctly expresses the concept of yugen found in Japanese theatrical form in both a descriptive purpose and as an emotional element. The timeless beauty of a specific moment creates an
intuitive experience for the audience, one in which the respect for nature is balanced with the acknowledgement of emotional memories.

III. The Recognition of Sakuntala

_Sakuntala_ is the story of love, obligation, betrayal and reconciliation. This ancient Sanskrit drama begins in the beautiful environment of a Hermitage and ends with the final scene taking place in as beauteous environment is it was begun. In between there are the emotions of extreme remorse and overwhelming grief. In the description of both the natural world and the world of the human psyche, the words of the script transcend into pure poetry and religious exaltation. As _The King_ approaches the Hermitage he describes the scene as follows:

“...waters in deep channels to lave the roots of trees; smoke drifts up from oblations to the Sacred Fire to dim the soft sheen of tender leafbuds; free from fear, fawns browse lazily in meadows beyond, where darbha-shoots are closely cropped.”

Passages such as the above abound in the descriptive passage throughout the play.

As _The King_ becomes remorseful for his misguided actions in the past he describes his feelings as, “Pity this man whose heart burns with bitter remorse from having abandoned you with any cause...” Later in the same scene _The King_ says, “...what unrelenting anguish am I being subjected to: Denied sleep I cannot dream...”

In the instances I have chosen there is a deep-rooted and culturally reinforced sense of the respect for nature and the acknowledgment of remorse and regret. In the Indian culture with its Hindu and Islamic influences, a respect for nature and a responsibility for one’s actions are crucially important for an individual.

IV. Conclusion

In both the Japanese and Indian cultures and, in turn, in the beliefs of Hinduism, Taoism, Buddhism, Shintoism and Islam, a deep respect for and humility towards nature is an essential cultural element. In the literature and theater from both cultures the natural balance of all things and the acceptance of the accidental as well as the inevitable are often the subjects around which most literary plots are composed. In addition, in both cultures the role of emotion is somewhat more vague and circumspect. In each culture there are specific parameters concerning public and private behavior, but in each play we can see how not only the main character’s sense of remorse, but the plot itself revolves around emotional turmoil. This gives the audience the chance to become voyeurs, but to vicariously experience those emotions themselves. Much in the same way that individuals become addicted to soap-operas on television in the Western culture. In Japanese and Indian culture it becomes terribly exciting to watch mythic figures on stage experience levels of emotion we, as an audience constantly experience, but are not allowed to express.
IV. THA 471 Playwriting

Included is an assignment for writing a scenario, the basic ‘road map’ for writing a play.

Students also write multiple versions of dialogue segments, scenes, and plays of many lengths, from one minute to one act. Re-writing is key in this class, as students write, read aloud for critique, and then re-write segments and whole plays.
The scenario is a means by which playwrights can outline a story idea or concept before committing a play to the page. It is more than a collection of your notes on a particular idea. It becomes the roadmap for a trip with no definite destination. Now, as a playwright ready to create your first play, it is time to begin to turn thoughts into form. As the title implies this is a “rough” treatment for your play. A final more polished scenario will follow. The final play may look little like the original rough scenario. It is your presumed starting point. From here on as the form takes shape, your characters may well lead you to places never considered. This step will allow you to begin to sketch out all the sections of your play. Details are important here. Many of these details will not appear in the final script but are vital to the creation of your play.

Working Title
(An umbrella under which all ideas will gather for this work)

Action Statement
(This is a play about ________ who ___________.
Then a statement describing what activity the characters are engaged in, along with an explanation of who changes and how they change.)

Form
(Identification of the comprehensive organization. i.e. drama, comedy, 1-act.)

Given Circumstances
(The facts of the play)
- Geographic Location
- Date, Time of Year, Season, Time of Day
- Economic Environment
- Political Environment
- Social Environment
- Religious Environment

Subject
(A definition of the informational area.)

Characters
(A list of the characters and their descriptions with relationships to the other characters. Detailed characters sketches also.)

Conflict/Story/Plot
(A sequential list of the events and happenings of the story. Who is in conflict and why, who wins and why and notes about how the play begins and ends.)

Dialogue
(Form and style of the characters speech.)

Schedule
(A time plan for writing and completion.)
V. Design/Technical Theatre courses

A. THA 240 Theories and Techniques of Theatrical Design

Included are several examples of student work.
First are samples of student work: outlines for formal presentations to be given in class. The students researched and presented on a Scenic, Costume, or Lighting designer of note. The presentations included a bibliography and an overview of the designer’s work including style, variety and impact on the world of theatre.

The second example is the assignment for taking notes for an analysis of design. It includes a broad range of theatrical elements, which students must describe and analyze.

The third example is a worksheet for articulating the ‘environmental facts’ of a play, in preparation for creative design work.

B. THA 290 Stage Management

The sample is of a final exam, which demonstrates the range of knowledge stage management students must be able to articulate.
A. **Short Biography**
   2. Became interested in theater in grade school
   3. Apprentice at the Ross Common Playhouse in Wind Gap by age 15
   4. Graduation from King’s College and the Yale School of Drama (major: English)
   5. Influenced by John Conklin, resident designer at Yale, Donald Oenslager, and Michael Annals
   6. First Broadway show 1972, *Sticks and Bones*
   7. Awards (The Tony, Drama Desk, Joseph Maharam, Obie, The British Academy Award, Outer Critics Circle awards)
   8. Designs for great companies (*Guthrie Theatre*, *the Hartford Stage Company*, *the Long Wharf Theater*, *the Williamstown Theater Festival*, *the Yale Repertory Theater*, *the New York Shakespeare Festival*, *Arena Stage*, *New York Pro Musica*, *the Mark Taper Forum*, *the San Francisco Spring Opera*, *the Michigan Opera Company*, *the Brooklyn Academy of Music*, *the Manhattan Theater Club*, *La Mama E.T.C.*, *Playwrights Horizons*)
   9. designer in the tradition of Ming Cho Lee and Boris Aronson (sculptural design)
   10. Associated with semi-abstract, sculptural, and conceptual designs
   11. Realistically based interiors especially at Hartford Stage Company
   12. Major costume designer for modern dance and ballet
   13. Costume designer for film and stage

B. **Set Design—Combination of the Contemporary and the Traditional**
   1. Loquasto’s use of line
      a. angularity-flat walls set in right angles of each others
      b. verticality-create sense of great height
      c. designs appearance of immense cubes rather than box sets
      d. rich texture-providing relief from certain starkness
      e. clutter-softening angularity
   2. Loquasto’s notion of sculptural design (defines it not only spatially, but in terms of the interaction between space and performer)
      a. it cuts through the space
      b. it is an invasion
      c. it demands that performers deal with the scenery
      d. it is not simply textured; it really moves into the space
      e. it demands interaction (“Designs should ask for an exchange between the performer and his or her environment, just as acting does.”)
   3. Loquasto’s taller set designs compared to other designers
      a. due to working at the outdoor Delacorte Theater in Central Park in mid-1970’s
      b. 30 feet and more sets
      c. feel for space due to working at thrusts and arena stages
   4. Loquasto’s use of color (110)
      a. skillful manipulation of mood
      b. singled out by critics
5. Loquasto’s conceptual approach to design
   a. seeking strong visual and spatial metaphors for themes and ideas in plays
   b. design as a process of translation—from idea to design, and from design to final product
   c. desire for control and precision in his designs (familiar with the work of Europeans like Peter Stein, Giorgio Strehler, etc.—combining the roles of director and designer in highly visual, conceptual productions)
   d. Brechtian exposure of the mechanics of the stage—acknowledging limitations of the stage
   e. purpose of designer is to either deceive or clarify (Examples: Peer Gynt and Uncle Vanya)

6. Typical stylistic elements of the 1960s and 1970s
   a. textured surfaces
   b. materials (erosion cloth and rough wood)
   c. Constructivist elements (pipe scaffolding)

C. Costume Design
His desire for greater “control” as well as his interest in the European theatricalist approach led Loquasto do more costume design in conjunction with set design.

1. The importance of costumes
   a. integral to the visual picture
   b. bringing a consistency to visual picture
   c. instrument to punctuate the set
   d. most potent visual element—the single source of period, class, and style
   e. helping audience to distinguish between characters

2. Design for dance
   a. designers for choreographers Mikhail Baryshnikov, Glen Tetley, Jerome Robbins, and Twyla Tharp, Paul Taylor
   b. creation of new form of costuming for dance
      i. glamorized standard rehearsal clothes—legwarmers and loose-fitting clothing
      ii. creating monochrome, unisex outfits of satin and crepe de chine
      iii. affected fashion of rehearsal clothing
   c. working within rigorous limitations
      i. accommodate needs of dancer
      ii. allow for visibility of movement
      iii. reinforce movement in a way that it is complementing it
      iv. choreography already established

3. Design for theater and film
   a. work with primary sources (photos, pictures, clothes of a particular time)
   b. make costumes seem credible as opposed to designed
   c. Films with Woody Allen and Gordon Willis (Stardust Memories, A Midsummer Night’s Sex Comedy, Zelig)

D. Loquasto’s Approach to his Work
1. Hectic schedule—working on several projects simultaneously in various media
2. Enthusiasm for collaboration—enjoys working in resident theaters
3. Process as exiting and important as the finished product
4. Perfectionist
5. Chooses plays and directors that are important to his development
6. Creation of a positive working atmosphere that allows ideas to develop
7. Approach to himself as a designer and his work
   a. unable or unwilling to discuss stylistic elements
   b. dislikes to be categorized and limited to a style
c. claims not to be a colorist

d. does not approach set design from any theoretical basis

e. discusses his work distantly

8. Matter of Classic

a. balks at any categorization like “classical” unless there is intentional reference within design

b. acknowledges some classical approach in his “style”

c. likes certain Postmodern architects who have classical references in their own work (Aldo Rossi)
<table>
<thead>
<tr>
<th>Year</th>
<th>Production</th>
<th>Company/Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1965</td>
<td>Narrow Road to the Deep North</td>
<td>Charles Playhouse, Boston, MA</td>
</tr>
<tr>
<td></td>
<td>Cat on a Hot Tin Roof,</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1965</td>
<td>The Subject Was Roses,</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1965</td>
<td>A Delicate Balance</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td>1965</td>
<td>The Unseen Hand</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1965</td>
<td>The Cherry Orchard</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td></td>
<td>Tartuffe (S &amp; C), Williamstown Theatre Festival</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1965</td>
<td>Ring Round the Mood</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1965</td>
<td>Little Malcolm and His Struggle</td>
<td>Yale School of Drama, New Haven, CT</td>
</tr>
<tr>
<td>1965</td>
<td>Against the Eunuchs</td>
<td>Yale School of Drama, New Haven, CT</td>
</tr>
<tr>
<td>1966</td>
<td>The Homecoming</td>
<td>Yale School of Drama, New Haven, CT</td>
</tr>
<tr>
<td>1966</td>
<td>The Waltz Invention</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td>1966</td>
<td>1969</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td>1966</td>
<td>The Subject Was Roses</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1966</td>
<td>The Cherry Orchard</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td>1966</td>
<td>Ring Round the Mood</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td>1966</td>
<td>The Unseen Hand</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1966</td>
<td>The Baccaei (S &amp; C)</td>
<td>Yale Repertory Theatre</td>
</tr>
<tr>
<td>1966</td>
<td>Wait Until Dark</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1966</td>
<td>Galileo</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1966</td>
<td>How to Succeed in Business Without Really Trying</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1966</td>
<td>The Rose Tattoo</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td></td>
<td>The Farce of Scapin (S &amp; C),</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td></td>
<td>Hartford Stage Company</td>
<td></td>
</tr>
<tr>
<td>1967</td>
<td>A Day in the Death of Joe Egg</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td>1967</td>
<td>Misalliance (S &amp; C), Hartford Stage Company</td>
<td></td>
</tr>
<tr>
<td>1967</td>
<td>The Trial of A. Lincoln</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td>1967</td>
<td>Anything Goes (S &amp; C), Hartford Stage Company</td>
<td></td>
</tr>
<tr>
<td>1967</td>
<td>Rosencrantz and Guildenstern Are Dead (S &amp; C)</td>
<td>Hartford Stage Company</td>
</tr>
<tr>
<td>1967</td>
<td>The Rice (S &amp; C), Williamstown Theatre Festival</td>
<td>Williamstown Theatre Festival</td>
</tr>
<tr>
<td>1967</td>
<td>The Skin of Our Teeth (Costumes only), Long Wharf Theatre</td>
<td>York Repertory Theatre</td>
</tr>
<tr>
<td>1967</td>
<td>The Revenger’s Tragedy</td>
<td>Yale Repertory Theatre</td>
</tr>
<tr>
<td></td>
<td>Sticks and Bones, Golden Theatre, NYC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Secret Affairs of Mildred Wild, Ambassador Theatre, NYC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>That Championship Season (S &amp; C), New York Shakespeare Festival (Public</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theatre)</td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>Old Times, Mark Taper Forum, Los Angeles</td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>Henry V (S &amp; C), Hartford Stage Company</td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>The Resistible Rise of Arturo Ui (Costumes only), Williamstown Theatre</td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>Festival</td>
<td></td>
</tr>
<tr>
<td>1972</td>
<td>A Streetcar Name Desire, Hartford Stage Company</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sticks and Bones, Golden Theatre, NYC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sunset, Chelsea Theater, NYC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Public Prosecutor is Sick of It All, Arena Stage (Kreeger Theater)</td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>The Orphan, New York Shakespeare Festival (Public Theater)</td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>The Siamese Connection, New York Shakespeare Festival (Public Theater)</td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>You Can’t Take It with You, Hartford Stage Company</td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>As You Like It, New York Shakespeare Festival (Delacorte Theatre)</td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>King Lear, New York Shakespeare Festival (Delacorte Theatre)</td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>La Dafne (S &amp; C), New York Pro Musica Antiqua, Spoleto, Italy</td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>In the Boom Boom Room (S &amp; C), New York Shakespeare Festival (Vivian</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Beaumont Theatre)</td>
<td></td>
</tr>
<tr>
<td>1973</td>
<td>The Tempest (S &amp; C), New York Shakespeare Festival (Mitzi E. Newhouse</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theatre)</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>What the Wine Sellers Buy, New York Shakespeare Festival (Vivian Beaumont</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Death, New York</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Dance of Death, New York</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Barber of Seville (S &amp; C), San Francisco Spring Opera</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>That Championship Season (S &amp; C), New York Shakespeare Festival (Public</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theatre)</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>Old Times, Mark Taper Forum, Los Angeles</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>Henry V (S &amp; C), Hartford Stage Company</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>The Resistible Rise of Arturo Ui (Costumes only), Williamstown Theatre</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>Festival</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>A Streetcar Name Desire, Hartford Stage Company</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>Sticks and Bones, Golden Theatre, NYC</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>The Secret Affairs of Mildred Wild, Ambassador Theatre, NYC</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>That Championship Season, Booth Theatre, NYC</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>The Rake’s Progress, Kennedy Center Opera House, Washington, DC</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>Sunset, Chelsea Theater, NYC</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>A Public Prosecutor is Sick of It All, Arena Stage (Kreeger Theater)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Orphan, New York Shakespeare Festival (Public Theater)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Siamese Connection, New York Shakespeare Festival (Public Theater)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>You Can’t Take It with You, Hartford Stage Company</td>
<td></td>
</tr>
<tr>
<td></td>
<td>As You Like It, New York Shakespeare Festival (Delacorte Theatre)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>King Lear, New York Shakespeare Festival (Delacorte Theatre)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>La Dafne (S &amp; C), New York Pro Musica Antiqua, Spoleto, Italy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>In the Boom Boom Room (S &amp; C), New York Shakespeare Festival (Vivian</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Beaumont Theatre)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Tempest (S &amp; C), New York Shakespeare Festival (Mitzi E. Newhouse</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theatre)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>What the Wine Sellers Buy, New York Shakespeare Festival (Vivian Beaumont</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Death, New York</td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>The Dance of Death, New York</td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Production</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td>A Doll’s House, New York Shakespeare Festival (Vivian Beaumont Theatre)</td>
<td></td>
</tr>
<tr>
<td>1976</td>
<td>Legend (S &amp; C), Ethel Barrymore Theatre, NYC</td>
<td></td>
</tr>
<tr>
<td>1977</td>
<td>The Cherry Orchard, Hartford Stage Company</td>
<td></td>
</tr>
<tr>
<td>1978</td>
<td>Don Quixote (Costumes only), American Ballet Theatre</td>
<td></td>
</tr>
<tr>
<td>1979</td>
<td>The Four Season (S &amp; C), New York City Ballet</td>
<td></td>
</tr>
<tr>
<td>1980</td>
<td>Stardust Memories (Costumes only), Rollins and Joffe Productions, Inc. (Film)</td>
<td></td>
</tr>
<tr>
<td>1981</td>
<td>A Midsummer Night’s Dream (S &amp; C), Brooklyn Academy of Music</td>
<td></td>
</tr>
</tbody>
</table>

Push Comes to Shove (Costumes only), American Ballet Theatre, NYC
Heartbreak House, Arena Stage
Give and Take, Twyla Tharp Dance Foundation
Once More Frank, American Ballet Theatre
Country Dances, Twyla Tharp Dance Foundation
Happily Ever After, Joffrey Ballet, NYC
After All, New York State Olympic Committee
Washington Square (S & C), Michigan Opera Company

1975:
- A Doll’s House, New York Shakespeare Festival (Vivian Beaumont Theatre)
- The Cherry Orchard, Hartford Stage Company
- Hamlet, New York Shakespeare Festival (Delacorte Theater)
- The Comedy of Errors (S & C), New York Shakespeare Festival (Delacorte Theater)
- Kennedy’s Children (S & C), Golden Theatre
- Rusalka (S & C), San Diego Opera
- Murder Among Friends, Biltmore Theatre, NYC
- Hamlet, New York Shakespeare Festival (Vivian Beaumont Theatre)
- Sue’s Leg (Costumes only), Twyla Tharp Dance Foundation
- Ocean’s Motion (Costumes only), Twyla Tharp Dance Foundation
- Awake and Sing!, Hartford Stage Company
- Measure for Measure (S & C), New York Shakespeare Festival (Delacorte Theater)

1976:
- Legend (S & C), Ethel Barrymore Theatre, NYC
- The Class Menagerie (S & C), Hartford Stage Company
- Other Dances (Costumes only), American Ballet Theatre and New York City Ballet

1977:
- The Cherry Orchard (S & C), New York Shakespeare Festival (Vivian Beaumont Theatre)
- American Buffalo (S & C), Ethel Barrymore Theatre
- Agamemnon (Costumes only), New York Shakespeare Festival (Vivian Beaumont Theatre)
- The Lower Depths, Arena Stage
- The Italian Straw Hat (S & C), The Acting Company (Saratoga Spa Theatre, Saratoga, NY)
- Golda (S & C), Morosco Theatre, NYC
- Miss Margarida’s Way (S & C), Ambassador Theatre
- Landscape of the Body (S & C), New York Shakespeare Festival (Public Theater)
- The Caucasian Chalk Circle (S & C), Arena Stage
- Mud Clackin’ Hen (Costumes only), Twyla Tharp Dance Foundation

1978:
- Don Quixote (Costumes only), American Ballet Theatre
- The Mighty Gents, Ambassador Theatre
- The Play’s the Thing, Brooklyn Academy of Music
- Curse of the Starving Class (S & C), New York Shakespeare Festival (Public Theater)
- Heptagon (Costumes only), Joffrey Ballet
- Stop the World, I Want to Get Off (S & C), New York State Theatre and tour
- King of Hearts, Minskoff Theatre, NYC
- Sarava (S & C), Mark Hellinger

1979:
- The Four Season (S & C), New York City Ballet
- 1903 Baker’s Dozen (Costumes only), Twyla Tharp Dance Foundation
- The Goodbye People, Belasco Theatre, NYC
- Daddy Goodness, Pre-Broadway
- Sylvia Pas de Deux (Costumes only), American Ballet Theatre
- Old World, Hartford Stage Company
- Bent, New Apollo Theatre, NYC

1980:
- Stardust Memories (Costumes only), Rollins and Joffe Productions, Inc. (Film)
- Chapters and Verses (Costumes only), Twyla Tharp Dance Foundation
- Celebration (Costumes only), Joffrey Ballet
- Le Corsaire Pas de Deux (Costumes only), American Ballet Theatre
- The Fan (Production Designer), Robert Stigwood Productions (Film)
- The Member of the Wedding, Hartford Stage Company
- Emigres, Arena Stage (Kreeger Theatre)
- The Suicide (S & C), ANTA Theatre, NYC
- Twyla Tharp and Dancers on Broadway (Production Designer), Winter Garden Theatre, NYC
- Dances of Albion (S & C), Royal Ballet, London
- Raymonda (S & C), American Ballet Theatre

1981:
- A Midsummer Night’s Dream (S & C), Brooklyn Academy of Music
- So Fine (Production Designer), Warner Brothers (Film)
- The Floating Light Bulb (S & C), Vivian Beaumont Theatre
- A Midsummer Night’s Sex Comedy (Costumes only), Rollins and Joffe Productions (Film)

(Excerpts from American Set Design, pgs. 177-178)
Bibliography


The Life of Bob Mackie

When I first heard the list Joe read off, I could only identify one of the names. I heard the name Bob Mackie under costume designer and I thought of Cher. In my report, I will be giving information on the very gifted and famous American costume designer, Bob Mackie.

I. Brief history of the man named Bob Mackie
   a. Where he came from
   b. Who he worked with
   c. Who he looks up to in style

V. I will be exploring some of his achievements
   a. TV costumes
   b. Films
   c. Theater

VI. I will be sharing what some people’s thoughts are about Bob
   a. Carol Burnett
   b. Angela Lansbury

VII. I will be sharing the awards he has received
   a. Seven Emmy Awards
   b. 15 nominations
   c. 3 Oscar nominations

VIII. Finally, showing you some of the small examples of his work.
   a. Doll #1
   b. Doll #2
   c. Doll #3
In conclusion, I will close with a quote that Bob Mackie said in an interview about Theatre, “I love it when performers walk out and the audience reacts before they open their mouths. They react to the way they look, the fact that they’re there. That is so thrilling to me, just that audience reaction, which you don’t get when you’re making a film. In television you get it if you have an audience. But you lose a lot of it by the time it gets home. You don’t feel it as much as you do when you’re really there. Performing for the audience at that moment and making and keeping the timing going, I think that’s the most exciting thing. That goes for the clothes too. You can whip an audience into a frenzy just by the way you’ve dressed a star. Get somebody who really performs in a great costume with a great audience and terrific music—then you’ve got magic. That’s what it’s all about.”
BOB MACKIE

I. History

a. Bob Mackie’s real name is Robert Gordon Mackie
   - Was born on March 24, 1939/40.
   - His parents were Charles Robert and Mildred Agnus (Smith).
   - They had one son and named him Robin Gordon.
   - Bob was a native of California.
   - He first studied at Pasadena City College and got his degree in costume design at Chouinard Art Institute (1958-61).
   - He was a sketch artist a couple of years in Hollywood.
   - He headed for New York, starting his life small.

b. He worked with legendary designers Jean Louis and Edith Head.
   - He made his Broadway debut with Ray Aghayan.
   - Some of his clients he designs for include Cher, Carol Burnett, Diahann Carroll, Bernadette Peters, Diana Ross, Angela Lansbury, Brooke Shields, Rosemary Clooney, Elton John, Madonna, Carol Channing and RuPaul.

c. The people who first influenced Bob’s style and charisma include Lucille Ball, Mary Martin, Martha Graham, Grace Kelly, Rita Hayworth, Billie Holiday, Betty Boop, and Diana Vreeland. These people showed elegance and glamour.

II. Mackie’s Achievements

a. Some of his costumes in television were seen on shows such as The Judy Garland Show for CBS, The Sonny & Cher Comedy Hour for CBS, and The Carol Burnett Show.
b. Some of the films and theater work he designed for
   
i. *Max Dugan Returns* starring Masha Mason.
   
ii. *Staying Alive* starring John Travolta (finale costume only)
   
iii. *Pennies from Heaven*--the MGM musical remake starring Bernadette Peters and Steve Martin
   
iv. *Divorced American Style* with Ray Aghayan he designed Diana Ross’ costume for her film debut in “Lady Sings the Blues”
   
v. *Funny Lady* starring Barbara Streisand and James Caan
   
vi. *On the Town* with Carol Channings costume for “Lorelei”

Bob has just finished designing the entire production (costumes and scenery) for a world premiere ballet entitled *Blue Suede Shoes* featuring the music of Elvis Presley. He also designed a television musical titled “Mrs. Santa Claus” starring Angela Lansbury for Hallmark at CBS TV.

III. Comments From People

a. Carol Burnett: “The key to Bob’s success is that he has a producer’s mind. He doesn’t just think of his department alone. He looks at every show as a whole. His true genius lies in his zeal for details and his sense of humor.”

   (www.knickerbocker.com/highpark/bobmackie.html)

b. Angela Lansbury: “Everybody said Bob Mackie! You don’t want to come out looking like Cher! but he really came through. He made me a fabulous slinky, elegant, feminine gown. I’ve never had such a reaction to a show in my entire career…”

   (www.knickerbocker.com/highpark/bobmackie.html)

IV. The Awards Received

a. 7 Emmy Awards

b. 15 nominations for Emmy’s
c. 3 Oscar nominations

V. Examples of his Work

a. Doll #1

b. Doll #2

c. Doll #3

In conclusion, I will close with a quote that Bob Mackie said in an interview about Theatre, “I love it when performers walk out and the audience reacts before they open their mouths. They react to the way they look, the fact that they’re there. That is so thrilling to me, just that audience reaction, which you don’t get when you’re making a film. In television you get it if you have an audience. But you lose a lot of it by the time it gets home. You don’t feel it as much as you do when you’re really there. Performing for the audience at that moment and making and keeping the timing going, I think that’s the most exciting thing. That goes for the clothes too. You can whip an audience into a frenzy just by the way you’ve dressed a star. Get somebody who really performs in a great costume with a great audience and terrific music—then you’ve got magic. That’s what it’s all about.”
Sources


General Notes On Analysis

Setting:
Describe the setting or settings.
1. Does it change a great deal? How are the changes accomplished?
2. How do the actors relate to the setting? Does it surround them? Does it possess them? Is it a backdrop for the action or an integral part of the action?
4. What means, if any, are expressed by the setting? What attitude toward life is expressed by the author's choice of setting?

Properties:
Describe the key properties.
The way properties are used is key to their significance. Look beyond their literal use.
1. Do properties help propel the action?
2. Do properties help the playwright identify the character?
3. Do properties help the playwright communicate information about time and place?
4. Do properties help the playwright communicate his or her ideas? Are any properties used as symbols?

Costumes:
Describe the costumes.
As with properties, the way costumes are used is key to their significance.
Costumes have expressive power because certain features of the costumes have been selected to communicate information, ideas, and feelings.
1. Is the costume blocky, loose, trim, dumpy, elegant?
2. Are the garments rough, prickly, plastic?
3. Do costumes help propel the action?
4. Do costumes communicate information about time and place?
5. Do costumes help the playwright communicate his or her ideas? Are the costumes symbolic?

Lighting:
Describe the lighting moods.
1. Describe the significance of the times of day or weather?
2. Does the lighting help the playwright communicate his or her ideas?
3. Is the lighting symbolic or simply so we can see?
4. Does the lighting communicate the ideas of time and place.

Sound:
Sound can effect us perhaps more than most other elements.
Sound can be used as a subliminal means of affecting the audience.
1. Does the author have any specific style or means chosen for the piece?
2. Does sound help the playwright communicate his or her ideas of time and place?
3. Do specific sound effects give us insight into the ideas of the play or specific characters?
4. Is the sound practical or symbolic?
5. What is the capacity of sound to arouse emotion?
Gesture:
Think of gesture as a dance calculated to express characters identity.
Describe the gestural qualities appropriate to each of the characters.

Words:
Words in a play have referential, musical, and dynamic functions. The style of dialogue in a play and the style of dialogue assigned to each character is the result of:

1. The content of the speeches.
   - What subjects dominate the conversations?
   - What view of life is expressed in the images and idioms used by each character?
   - Listen to the musical intonations implied in the words.
   - What does this aspect of the dialogue tell us about the character speaking and the world of the play?
   - What motives suffuse the speech of the characters?

Character:
Who are the major characters of the play? A major character is one whose thoughts and actions keep the plot in motion.
Characters are revealed through:
   - What other characters say about him or her.
   - What they say about themselves.
   - What they do.
   - How they function in the plot.

Plot:
Plotting is a means of patterning experience.

1. A means of arranging the character's decisions and subsequent actions so they bear an emotional weight.
b. A means of arranging the character's decisions and subsequent actions so the audience identifies in some way with the character and the action.

How do we discover the ideas that guide the playwright through the plot?

1. Analyze the title.
2. Observe the decisions of the major characters at the moments of crisis.
3. What is most important to each character at the central moment of crisis?
4. What effect are the decisions of major characters on the others at a moment of crisis?
5. Look for statements of intentions or philosophy in the script: Long speeches Or repeated key phrases.
6. What feeling or idea is the playwright trying to express?
7. What conflict is the center of attention?
8. How does the playwright seem to vote in this situation?
9. Does the playwright leave you with any idea why he or she voted in this way?
THA 240—Theories & Techniques of Theatrical Design
Writing Assignment—Environmental Facts Worksheet

Title of the Play ____________________________ Author ____________________________

All facts must be specifically stated or implied within the text. Read the script carefully. Researching the cultural, social, and historical elements of the script will be helpful in making you more sensitive to the implications of the dialogue and the action. This should take several careful readings of the script.

Geographic Location:

Date: Year, Season, Time of Day (for each scene).

Economic Environment: Class, Degree of Wealth or Poverty.

Political Environment: The specific relationship of the characters to the form of government under which they live.

Social Environment: The mores and social institutions under which the characters live. Are they in line with the society in which they live?

Religious Environment: Formal and informal beliefs and affiliations.
Answer 2 of the following: (20 each)

1. It is your first job in summer-stock, and you have just begun the summer season realizing that you are Assistant Stage Manager for a somewhat disorganized, badly tempered, power hungry SM (in your perception). How will you handle this situation with 3 months to go?

2. Your ASM assists with auditions and leaks the cast list out to some friends at the bar afterwards, when it will not be posted until noon the next day. How do you confront this situation? What should you do in the future to prevent this from happening?

3. You have just replaced your dysfunctional prop master mid-season. What about the previous prop master’s work do you need to disclose with the replacement? What expectations should you discuss with them now? What do you need to do to ensure a better working relationship this time around?

4. You have an actor in a minor role that is only on stage in the beginning and the end of the show. He is complaining about their rehearsal call time: that every night he gets there in the beginning does his 5 minute-part, and waits around to never be used again that night. How can you solve this problem? Who do you need to speak with and in what order?

Answer these as well. (5 points each)

1. Name 10 items your SM kit cannot do without and why.

2. How would you deal with a fire backstage left, by the prop cabinet on the Toland stage?

3. Describe the 3 most important qualities for a stage manager? (in your opinion)

4. How does Lisa suggest you sweep the stage?

5. Discuss 4 things you would need to do to get a job as a Stage Manager.

And Now Answer Three of These Questions. (5 points each)

Discuss the Stage Manager’s role in three of the following situations:

- Paper Tech
- Performance
- Auditions
- Production Meetings
- Blocking Rehearsals
- A Medical Emergency
**FEEDBACK ON STUDENT WRITING**

NAME ___________________________    DATE ____________________

**CONTEXT (CLASS, PRODUCTION, YEARLY REVIEW) ___________________________**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>ASSESSMENT (Circle one)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mechanics</td>
<td>NA 1 2 3 4</td>
</tr>
<tr>
<td><em>Is the writing technically correct?</em></td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>NA 1 2 3 4</td>
</tr>
<tr>
<td><em>Are the ideas or information in a logical sequence?</em></td>
<td></td>
</tr>
<tr>
<td>Reaction</td>
<td>NA 1 2 3 4</td>
</tr>
<tr>
<td><em>Are personal responses or experiences integrated and well-expressed?</em></td>
<td></td>
</tr>
<tr>
<td>Observation</td>
<td>NA 1 2 3 4</td>
</tr>
<tr>
<td><em>Does the writing clearly capture careful, directed attention?</em></td>
<td></td>
</tr>
<tr>
<td>Analysis</td>
<td>NA 1 2 3 4</td>
</tr>
<tr>
<td><em>Does the writing clarify both divisions among parts, and express their relationship?</em></td>
<td></td>
</tr>
<tr>
<td>Application</td>
<td>NA 1 2 3 4</td>
</tr>
<tr>
<td><em>Does the writing clearly describe an example of an abstract concept?</em></td>
<td></td>
</tr>
<tr>
<td>Research</td>
<td>NA 1 2 3 4</td>
</tr>
<tr>
<td><em>Does the writing use a clear method to answer a research question?</em></td>
<td></td>
</tr>
<tr>
<td>Argument</td>
<td>NA 1 2 3 4</td>
</tr>
<tr>
<td><em>Are arguments in the writing supported by relevant, reliable and sufficient evidence?</em></td>
<td></td>
</tr>
<tr>
<td>Criticism</td>
<td>NA 1 2 3 4</td>
</tr>
<tr>
<td><em>Does the writing competently compare or measure an object or phenomenon against clear standards?</em></td>
<td></td>
</tr>
<tr>
<td>Synthesis</td>
<td>NA 1 2 3 4</td>
</tr>
<tr>
<td><em>Does the writing effectively create a new whole by combining two or more ideas?</em></td>
<td></td>
</tr>
</tbody>
</table>

**COMMENTS:**