

During the semester, you are responsible for writing **three** one-page *single-spaced* responses. For live productions or film screenings, please attach your **ticket stub** to your response with a paper clip (I will return the stub to you). **Minimum: 400 words; maximum: 450 words.**

**Due dates, submissions, and deadlines:**

For each live performance or screening you attend, your response paper is ***due the class after the event***. The deadline in the syllabus is the *latest* you may submit your response. Because your submission typically includes a ticket stub, I will only accept hard copies of your response papers. The ticket stub should include the date of the performance you attend.

If you view a performance within 24 hours of a class meeting, you may wait an extra class to submit your paper. The exception to this is policy is if you view a performance within 24 hours of the deadline—in which case, the paper is still due in that window.

**Shows:**

***The first response paper***, with a deadline of January 26, is a **production of your choice**. It may be a musical film (in which case, you obviously do not need a ticket stub). DVDs are available in the music and main libraries, as well as through interlibrary loan; you are also free to acquire a musical yourself. The musical *On Your Feet* at the Kennedy Center is also acceptable for this assignment. The event promotion website Goldstar provides some slight discounts for tickets.

***The second and third papers*** will be for *Assassins* at AU's Greenberg Theatre, 4200 Wisconsin Ave NW (Deadline: February 20) and *The Wiz* at Ford's Theatre, 511 10<sup>th</sup> St NW (deadline: April 27).

- Tickets for *Assassins* are \$10 for students and I will announce when they are available for purchase.
- Tickets for *The Wiz* are available for [under-35 discounts and other offers](#).

**Response Requirements:**

For each musical, you must address the ways the musical and production reflect(ed) **American society and values**. Any plot summary you include for your first response should be brief—no more than three sentences. Your responses for *Assassins* and *The Wiz* will **not need a plot summary**. As you write, cite **multiple, specific, detailed examples** in the performance. These may include:

- The script (storyline, character development,
- The score (musical styles, use of orchestra),
- Choreography,
- Design choices (sound, lighting, scenery), and/or
- The actors' performances (singing styles, dialects/accents/languages).

**Each paper will be graded on:**

- **Cohesiveness...**
  - This means that you should not try to address every point above. Rather, center your response on a single argument, and trace one or two of the threads above.

For instance, you may follow the dramatic development of a particular character through three songs and/or scenes; or, you may outline the relationship between location and scene in the story, and lighting/scenic design in the show.

- **Clarity...**
  - Proofread your response. You are free to let your subjective experience of seeing a production inform your writing. At the same time, a reader should understand what elements in the show you are evaluating with little trouble.
- **and Style.**
  - Each response paper should be publishing-ready. Aim to write for a readership with interest in the production to which you are responding. Proofread your work. Avoid overfamiliar language.

**Suggestions:**

Do the preliminary research before you watch: the creative team (composer, lyricist, bookwriter/playwright, director), the plot of the show, etc. This will help a great deal as you write your response.

DC is home to one of the most vibrant live theatre communities in the country. Both *Next to Normal* (Pulitzer, 2010) and *Dear Evan Hansen* (Tony, 2017) began in DC before moving to Broadway. At the same time, there are dozens of local theatres producing captivating, timely, and high-caliber work. I encourage you to explore theatre while you're in the DC Metro area as much as possible.