

FINAL EXAM: Research Proposal + Performance Remix

Tuesday December 13, 2011

12:00-3:00PM

Swain Hall Studio 2

12:00 - Warm up and set up (set pieces, lights, running order)
12:45 - Class' invited audience members arrive*
1:30 - Intermission (bathroom break), 1:35 Performances resume
2:15 - Celebration with food

* Each person must bring 1 new person/friend/guest to comprise our public audience (!) just 12:45-2:15.
* We'll have a food sign-up for those who would like to bring pot-luck items, as we celebrate your achievements.

Purpose: To hone your **performance** and **dialogue-based approach** to the question raised in performance of African protest and liberation poetry: **what does it mean to fight, and what is it you are fighting for?**

To develop a **research proposal** (4-5 pages) engaging experts' approaches to your topic, why performance is your method of approach, and where you hope to see this performance go.

Your final exam consists of

- 1) A 4-5p. research **paper** in the form of an **artistic proposal** (1/2 of Final, 10% of overall semester grade).
- 2) A **remix performance** of your final "dialogue performances" for which each class member **invites one new audience member** (1/2 of Final, 10% of overall semester grade).

▶ **Paper - 10%, 5 pages**

Who would most be benefited by seeing your performance?

Where could your performance go, and why is it important to share?

Write a research / **artist's proposal** that includes the following:

A. ▶ Mission / Purpose of your performance - 1 page

Great news. Your performance - due to its potential contributions for a wider audience - is up for funding by the NEA (National Endowment for the Arts).

Tell them what the organizing principle of your performance is.

(what question do you want the audience to leave asking themselves? What is the fight at hand?).

Tell them who your target audience is.

(e.g. your performance can contribute to others' lives if seen by audiences of: teenagers facing risky decisions or social pressure, people transitioning/applying for new careers, families who have gone through abuse or loss, people funding your project, school or business leaders, parents/students/members of x community - faith community, veterans, policy makers, construction workers - learning about x issue - depression or mental health, political honesty, the justice system, freedom of speech, self-advocacy.... Who most needs to hear what you and your interviewee have to say?)

B. ► Why performance - 2 pages

Engaging the **readings** we've had in class this semester (at least 3 citations), and the things you have learned in **class activities** (2 citations) and from your **classmates** (2 citations), describe to the NEA **why performance is the best mode to approach this topic**. (For example, what are the possibilities opened up by using the body in live space, why and how does it work to engage in dialogue between students-teachers/audience-performers, what happens to frames of identity/public speech/body or political representation as we analyze and experience them through performance?)

C. ► Experts' approaches - 1 page (up to 1.5).

How have other experts approached this topic before? Pick one example of public performance, or an example from your interviewee's site of expertise/everyday work. If you have a hard time, you may refer to readings such as Boal/Theatre of the Oppressed, Organizing for Social Change, etc.

Describe your expert/group's choices. Pick one choice you will apply to your own performance project. What visual, physical, public choices did the people in your performance or interviewee's example make? (*E.G. if your topic was environmental justice, your question, "how do we strategically bring powerholders to account for environmental practices which endanger people/life on our planet?" and your audience made up of environmental advocates / or manufacturing industry executives, you would research a group like Greenpeace, and analyze the choices they made - to use very large public banners on ships doing whaling, or over toxic dumps or on Mt. Rushmore. Why did this work well in Greenpeace's case, for their goals, and based on public or political response to their actions? What will you incorporate into your own performance as a result of this expert group's successful precedent?*)

Why did this work well in your expert/group's case? What will you do in your performance as **influenced by this track record** of success in fusing performance and whatever the topic of your project is?

D. **Conclude** your proposal to the NEA with a statement about something you will leave the class with/ a new discovery (of any kind, that is personal to you) about performance.

Order

Name of Applicant

Name of Mentor (your interviewee)

Title of Project

Mission/Purpose (1 page)

Methods - Why Performance (2 pages)

Applied History (1 page)

Concluding Statement

● ► **Performance - 10%**

This is a chance to "remix" your performance. You will make more bold/fuller choices physically and as your speaker, so that we know precisely who you are. You will allow your text to flow more smoothly from your speaker's perspective. You will be sure to ask a clear and genuine question of your audience - not just "incorporating" them, but giving them a chance to genuinely respond. You will bring successful performances to a more professional level (lights, set up, costume, props?) for this new audience, who will receive your artistic proposal.

Remix criteria

20 p. Speaker/Artist: Did you develop your **speaker/artist** with more detail?

Perspective: transition “into” your speaker. Voice, body, audience relationship.

Pentad: Agent, Act, Agency, Scene, Purpose (“who, what, how, where/when, why”).

20 p. Physical Performance: Do you have an increased and **dynamic physical** lens in performance?

Development: Did you specifically embed “resistance/path of least resistance”?

20 p. Dialogue with Audience: Did you create dialogue with your **audience**?

Did you facilitate what you need your audience to do *clearly*?

Did you facilitate an opportunity for them to *genuinely share response* (as a part of your performance; was your invitation specific/successful in getting them to respond)?

20 p. Precision of Performance: Could we hear the words you shared?, begin/complete 2-4 minutes?

How believable were you:

- As a **facilitator** of audience dialogue
- in your **transitions** from interview material to poem material
- in the **fullness** of your physical choices and transition to your speaker?

20 p. Script (edited with new choices), and new audience member / “NEA focus group participant”

The audience member you bring may be your interviewee, a friend, family member, teacher, classmate, or roommate.

Script (Edited - HAND IN WITH PROPOSAL, last of 5 pages)

Simply edit your prior script.

Hand it in with your performance, attached to your research/artistic proposal.

Include the following:

- **Name** of the person you are inviting to be in the audience 12:30-2:30 PM.

Choices you will make to REMIX:

1 sentence:

- **Speaker** - What you plan to do to *shift* into the perspective of your oral history interviewee.

(How does audience know you're different? How are you *honoring this person in the way you share them, and your relationship together, with us?*)

3 sentences:

- **Dialogue** - who is your audience, what're you asking them, how are you giving them a chance to respond?

- 1) **Who** are the people in the room with you? How do you plan to tell the people in the room “who they are” in relationship to you, as soon as you enter?
- 2) **What question** do you want the audience to leave the room asking themselves?
- 3) What is the **moment/process** of genuine response (you don't know what they'll do or say, they can **offer** something in the moment that shifts the performance)?

1 sentence:

- **Physical performance** - take it at least TWO NOTCHES further, include the new choice you are making about showing a moment of “resistance”/“least resistance” in your body *as you perform*.

1 sentence:

- **Professional performance** - what new choice (minimum 1 new choice) are you making about either the lighting, the sound/music, images, your costume or use of objects?