

Learning Places Fall 2018

SITE REPORT #3A

name of site report

NAMING PROTOCOL. When saving and posting your site reports on OpenLab, please follow the following format: SiteReport#Letter.LastnameFirstname. Here's an example: **SiteReport2B.SwiftChristopher**.



Select a meaningful image to that captures your perception of the performance site and provide a caption explaining what the image is.

The image captures the entrance of Queens Theatre, which is constructed of man-made glazed glass yet located in a public park full of nature. This gives the site a welcoming vibe to the visitors.

STUDENT NAME: Azzall Monasser

SITE OBSERVATIONS

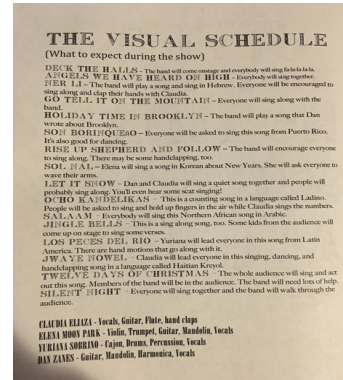
Insert 3 photographs and provide a title for each image. The title should be a word or short phrase that sums up the subject matter of the photo or a visual theme present in the photo.



“Welcome Everyone”



“Party Time!”



“Sing Along Boys & Girls”

Why did you choose these images? Do they summarize a feeling you have for the performance space? Do they focus on prominent objects or features? Explain.

These images summarize how the performance space was used. The first image is an open cafeteria at the entrance of theatre. It demonstrates how interactions actually begin before the performance. The lobby had seats and snacks, which brought people together; it was bright and full of conversations. The second picture captures the audience on stage with the performers as they perform, which created a fun atmosphere. The third picture is a visual schedule of the songs and what to expect as the performance goes. It provides the lyrics of the songs that were performed, which also instructed the audience to sing along, dance and interact with everyone. I used these three pictures because they welcome the audience and encourage us to use the space and be comfortable.

PERMANENT THEATER

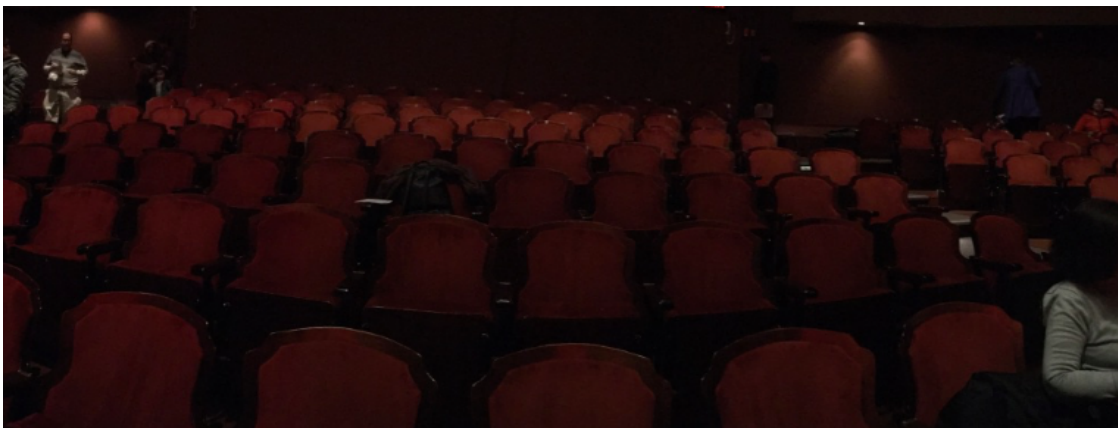
Answer the questions below *only* if you attended a performance in a purpose-built theater or an adapted space that is now a permanent theater.

1. Briefly describe the genre or type of performance (one sentence).

The genre of the performance was a holiday-themed musical, which brought different cultures together.

2. Describe the dimensions, shapes, and arrangement of audience and performance spaces in the building: entrances, ingresses, egresses, lobbies, lounges, audience seating, box seats, and stage.

The theatre has an exterior of curtain wall in a shape of an asymmetrical semi-circular shape, which is the entrance to the lobby. As you enter, the lobby has tables, chairs and a stand which sells snacks for the audience as they wait for the show. The glass curtain walls enter daylight into the lobby and give the seaters a view of the nature in the park. It's an open floor area with marble floors and a modern design. The ceilings have LED colorful lights that give the lobby a beautiful look. There are three gold-finished columns that give the lobby a royal look. Prior to entering the stage, there are employees who stand to scan your tickets, hand out print outs and pamphlets for the song lyrics, and lead you to your seat. There are two ingresses to the stage, a left ingress and a right ingress that lead to two sides of the seats according to the seat number. For each entrance, there's a hallway that leads from the entry to every seat aisle to the stage front. The stage is a traditional proscenium stage with no apron which keeps the audience lined up facing the play. It's mostly red and gray themed theatre. The seats were partially inclined and spaced apart with no boxes. They were arranged by alphabets and numbers and kind of looked like an old movie theatre seating. There were two emergency egresses at the sides of the bottom of the stage.



3. Does the architectural design provide opportunities for voyeurism, food or alcohol consumption, reading, talking, or other interaction among audience members? Explain how the architecture might *encourage* or *limit* activities other than viewing the performance.

The architectural design does not provide opportunities for voyeurism, also food and alcohol consumption are forbidden. Upon entering the stage, they ask you to get rid of any drinks or food you have. As for the seats, they were designed in an open side by side space, which limited the audience to view the stage directly, as well as the lights which focused the attention onto the stage and performers. The space was limited; people would dance at their seats or in the hallways. In order to leave your seat, one would have to pass by everyone sitting. On the other hand, there were no signs forbidding camera use during the performance, which allowed camera use. The parents were recording the play and their kids on stage. The design also encourages reading the lyrics, singing, talking, or other interactions since it's a musical and everyone has pamphlets.

4. How did the architectural design and fixtures affect your reception of the play (sight lines, acoustics, lighting, etc.)?

The architectural design and fixtures were made for a small room. The sight lines were bad from my seat and perspective. It was hard for me to see everything since the seats were not as inclined as bigger theatres, also a bigger man was sitting in front of me, therefore blocked my view. The lights were dimmed in the theatre and more focused on the performers on stage. The acoustics were pretty loud and clear. It was a small room filled with mostly kids and their parents/guardians. Everyone was singing along which made the acoustics clear, as well.

5. Describe the dynamic between the audience space and the performer's space. Was the stage a proscenium, thrust, or theater-in-the-round arrangement? Did the performance and audiences spaces ever merge (audience in stage area, actors in audience area, for instance)?

The audience and the performer's space was very interact as the audience got on stage to dance, and interact with the performers. Also, the members of the band walked between the audience space and interacted with us. The performance didn't feel like a play in which the audience had limitations and rules to follow. It felt like we were part of the performance itself. I felt like the performance wasn't planned like every other play; it was spontaneous and encouraged interactions and conversations. The stage was a proscenium stage, which gave everyone in the audience the same view of the stage.

6. Use a metaphor to describe the audience/stage relationship (ocean, layer-cake, peephole, for instance...*and don't use these examples!*). Explain why you chose that image or idea.

"A Garden of Flowers"

The relationship between the audience and stage reminded me of a garden of flowers. The audience and the band members were full of joy and youth. Everyone was waving their arms left and right to the songs which resembles the movement of flowers to the wind. How the audience and performers were all dancing, yet were standing still in their positions, also reminds me of the movement yet stability of flowers. The diversity of the audience, and how each member of the band was from a different race/culture also reminds me of a colorful garden with different seeds and flowers. The kids dancing around, having fun and the happy families reminded me of a joyful place to be, as well. The stage had no limits or rules which also resembles an open garden.

ANALYSIS/DISCOVERIES [FOR EVERYONE]

Use this section to reflect on your observations. Remember to refer to your observations when drawing general conclusions.

Performativity: ways in which theater becomes life, words become actions, audiences become actors, objects become agents, buildings convey meaning, and participants become engaged in broader social concerns.

1. Describe the moments in the production where *theater* became more like *life* or when something occurred in the performance space that exceeded the internal action of the play itself.

There were moments where all the kids ran up to the stage to dance and have fun exceeded the internal action of the play itself and was unusual of a traditional play. It made the play feel as if it was not planned and wasn't a real performance. The band members kept on telling us to get up and dance, and told the kids to have fun and enjoy it as if it's home. The members themselves walked through the aisles between the audience which felt like we were all part of the same performance and felt real. One other moment related to me, was when the band started singing an Arabic song I knew. I felt like I could relate to that moment since it's my first language and I knew the song, too. People were recording the play and their kids dancing on stage, this didn't give me the feeling that I was at a traditional theatre for a play. It felt like there were no rules as there should be during plays.

2. How might the designed and/or natural features of the performance space enable moments of performativity? Or, on the other hand, do the architectural and/or natural elements inhibit performativity?

The natural features of the performance space as the lights, chairs and hallways prohibit the audience to walk around much, since the lights are dimmed, the chairs are too close to each other and the hallways are dark and narrow. To dance, one would have to dance by their seats, however, that means they will block the people sitting behind. To step out out for any reason, one would have to pass by everyone and block their view. The amount of kids dancing and hopping around in a closed area that's also dark, isn't really kid-friendly. I believe that a show like that-families series and kids show- should have used the architectural elements to make the the audience more comfortable and enjoy the show more. For example, since the goal was for the audience to move around, dance, interact and act like they're "at home," then the elements and space shouldn't have been at that theatre. An open space or a wider and brighter room would have suited that type of performance more.

QUESTIONS for FURTHER RESEARCH. Write down questions that require further research to answer. These should follow directly from your analysis section and be complex and specific enough to serve as the basis of a research project; do not include questions you can answer with a quick google search. Focus your research questions on spatial and architectural aspects of the performance space.

1. Question? **What was the reason behind building a huge private theatre in a public park?**
2. Question? **Do these holiday-themed performances have an affect on the audience's perspective on religions and cultures? How?**
3. Question? **Why was a proscenium stage chosen for this play?**

SITE REPORT #3B

STUDENT NAME: Azzall Monasser

FURTHER RESEARCH

Develop a new research question (or revise one of your questions from part 3A of this report).

This question should concern EITHER:

The relationship between the performance you viewed and the staging (if in a traditional theater space) or the place where it was performed (if in a provisional theater space).

OR

The relationship between a social / political issue and the performance you viewed.

Research Question:

Do these holiday-themed performances have an effect on the audience's perspective on religions and cultures? How?

Find 2 sources. *You can choose to use: internet sources, books, archival documents or ephemera, scholarly articles, newspaper articles, or performance reviews. Your choice should be intentional.

1 source should have to do with the **production or performance** (this could either be about the play itself or about something to do with the performance). For example, if I viewed a production of *Hamlet* that was interactive, I might research "Hamlet" or conduct research more broadly on "interactivity and Shakespeare."

1 source should be about the **place or social / political issue** that is articulated in your research question.

Write an MLA citation for each source:

Source 1

Iverson, Susan V. "Inspiring Change and Action: Measuring the Impact of Theatre for Social Justice." *Staging Social Justice: Collaborating to Create Activist Theatre*, edited by Norma Bowles et al., Southern Illinois UP, 2013, pp. 66–75. EBSCOhost, citytech.ezproxy.cuny.edu:2048/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=2016383727&site=ehost-live&scope=site.

Source 2

PAWLEY, ALISUN, and DANIEL MULLENSIEFEN. "The Science of Singing Along: A Quantitative Field Study on Sing-Along Behavior in the North of England." *Music Perception*, vol. 30, no. 2, Dec. 2012, pp. 129–146. EBSCOhost, doi:10.1525/MP.2012.30.2.129.

Why did you select these sources? How do they address all or part of your research question?

The first source is a book on measuring the impact of theatre. In the book, Susan Iverson evaluates responses to the pre- and post- show surveys she distributed to students who attended the play. She realized that theatre holds greater potential to motivate behavioral change and perspectives than any lecture or discussions. This source describes the effect of theatre on the audience, how emotions play a role and watching it live and living the moment has a role. It addresses the importance of plays to send a message and to change a social issue. The second source describes the effect of the performance as a sing along, and the production of it. It explains what sing-alongs are, how they happen, and how they affect individuals.

Describe the process you used to find this source including any keywords and the search engine or tool you used to search.

I googled the Ursula City Tech Library, clicked on the link for it. I then clicked on articles and opened EBSCO (all) to search my sources. Then I entered keywords such as "Audience," "Theatre," and "Social Impact" to find a social issue related source. As for the second source, I typed "Sing Along," and "Performance OR Production."

What other sources or further information would you need to answer your question? Where would you look for that information?

I would interview some of the audience and ask them if they really learn anything or change their perspectives about cultures. I would research newspapers and cases that have to do with theatre effect on audience.