

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.

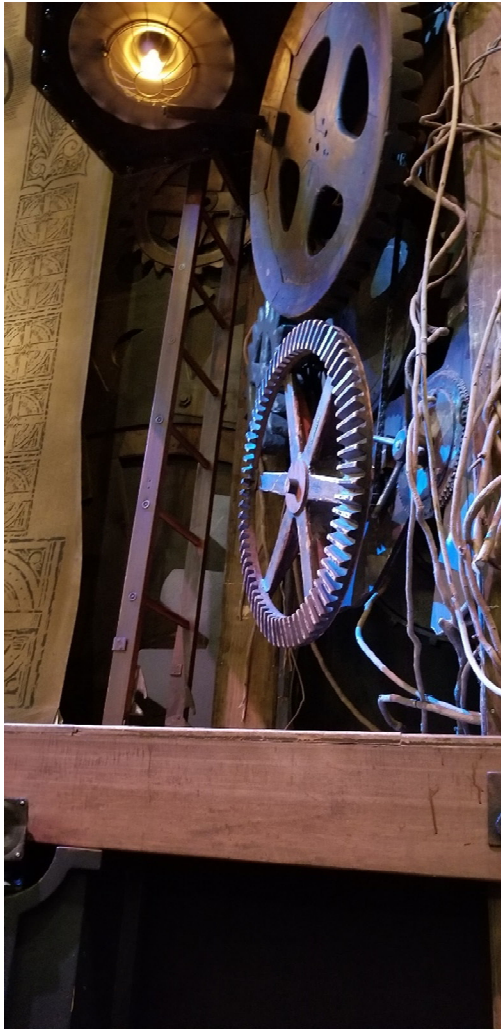
The building itself is a huge structure that is home to classic story of the Wizard of Oz, but with a twist. It portrays the storyline of the land of Oz. I remember feeling so excited to finally going to see the Wizard of Oz. Walking up the stairs felt like I was entering a whole new world. The design of the space was to engulf the audience into the story and the history of the theater. When I took the picture, I was not expecting a map of the land of Oz.

STUDENT NAME: Kelly Lew

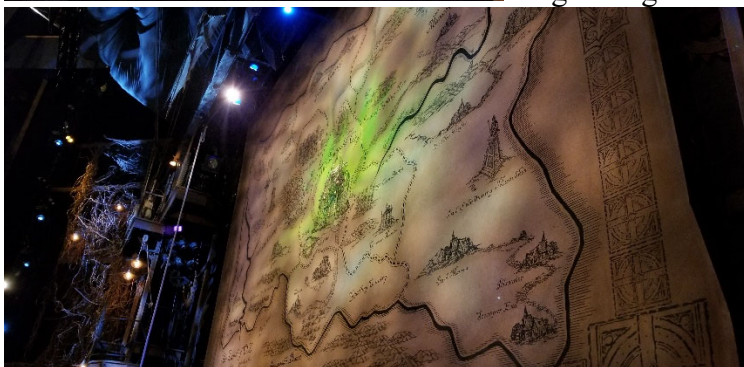
SITE OBSERVATIONS

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

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.



Stage design



Classic Stage space



Seating space

The first photo was intricate the stage was designed to incorporate all the moving parts as a design and part of play. I thought it creative way to not only design on the stage, but it creates another part that was utilized by the actors and actress. There was a scene where the actors started to climb the gears or was raised by the gears to a higher place on the stage.

The stage was a proscenium stage design where the audience face the stage. I chose to include the second photo to show an example stage.

The third photo is an example of how many seats were in the Gershwin Theater. When I was choosing a seat and knew that it was large theater. Once arriving in the theater there was an usher to walk people to the seats and hand out the playbills. The theater was larger than I imagined for seating. I have been to other Broadway theaters, but the Gershwin Theater was the largest theater I have ever visited.

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).

Wicked is a type of performance that is musical that can be interpreted as funny and dramatic throughout the performance.

A Broadway show that

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 entrance of the Gershwin Theater had their own driveway for cars to drop off theatergoers to not get wet. Upon entering the theater is huge. There were two grand stairwells that go to the floor where the play is performed, then is another floor that leads box seats and mezzanine seating. The ceilings were high, but the sound was not as loud as I thought it would be. The seats were tilted enough to face towards stage. I had a seat in the orchestra seat that had a view of backstage versus the full stage. There was some point where some scenes that were cut off from my perspective. The second floor had the concession stands. The aisles were large for the people to walk past each other comfortably even though it looks like it would not.

The theater was huge space where sound

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 architecture design limits people from talking or eating since the audience is either close to the stage or in close proximity to their neighbors. It prevents people from feeling they have their own space or privacy despite the leg space.

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

The high ceilings allow the acoustics of the music and performance from the actors and actresses to travel. Considering how I was sitting in the front row, I expected it to be extremely loud; however, the volume was not as loud as I expected and people on the balcony and box seats were able to hear the whole performance. There were a few occasions where there were a love moving parts that were blocked by the design of the stage or height. There was a scene where one of the actors utilized the gear pillar as a tower to make an announcement. I was able to hear the actor but not see what the people in the balcony were able to see, since it was too tall and strained by neck.

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 audience spaces ever merge (audience in stage area, actors in audience area, for instance)?

The stage was a proscenium where the audience faced the stage in one direction. During the performance one of the actors seemed to merge to the audience; however, after close observation, there was trap door where the performers were emerging from. If the audience was in the balcony, it would look like the performers were emerging from the floor in the front row. From my seat, I was able to watch as the performers reappeared to the stage throughout the

scenes. It was fascinating to see them change from one costume to another very quickly or breakdown the equipment for the next act. The backstage crew was a hidden act that was quite fascinating to watch.

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.

I felt that the stage and audience relationship was like yearbook or scrapbook. Glenda, the good witch, was telling a story of how the witch of the west was not as wicked as everyone thought. I felt that she was telling a story that dates back to high school years or a walk through of memory. The audience was listening or reacting to the story in an emotional level or agreeing with Glenda.

PROVISIONAL THEATRE

Answer these questions only if you attended a site specific performance, a space temporarily adapted for this particular performance, or an outdoor performance in a place that was not designed for theatrical performance at all.

1. Briefly describe the genre or type of performance (one sentence).
2. Why do you think the artists chose this particular space to present their play/dance/show? How do themes, choreographies, texts, or images in the play relate to the surrounding environment?
3. Describe the seating arrangement. How was the audience space demarcated from the performance space? Did these two spaces ever converge?
4. How did the natural or designed environment affect your reception of the play (sight lines, acoustics, lighting, temperature, etc.).

5. What kinds of social interaction among audience members or between performers and audience members did the space allow or encourage? Were there opportunities for voyeurism, food or alcohol consumption, relaxation and repose, talking, movement, or participation in the performance? Explain.
6. Use a metaphor to describe the environment (ocean, layer-cake, peephole, for instance...*and don't use these examples!*). Explain why you chose that image or idea.

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.

I did not feel that there were examples of performativity, since there was not actual audience interaction. The actors did provoke an emotional level of connectivity. There was one scene that quite sad and the ambience of the room change to depressing mood. It made audience feel or think of time when they were sad in order to connect to this scene. I did not think that performers feed off of audience as a standup comedian would have need a reaction to continue their performance.

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 design of the theater set up a living stage that had a lot of moving parts, which would enhance the performance. In a way, the performance felt more like a occurring action than a performance. The structure of a dragon located on top of the stage would react during the scene of the Oz appeared or when the people referred to the character Elphaba being wicked. There

were moments where the stage felt like a living part of the performance. There stage door would open inviting more performers to the stage or when the monkeys would climb the pillars the gears would change as the scene changed.

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.

1. Question? When it comes to theater performances, how are spaces chosen to perform show like Broadway or Off-Broadway?
2. Question? As the production team builds the stage what are some consideration of how theater built as a proscenium, thrust, or theater-in-the-round arrangement?
3. Question? There are Broadway productions like Hamilton that are extremely popular, how are they able to maintain or recreate the same experience for new or revisiting viewers?

SITE REPORT #3B

STUDENT NAME: Kelly Lew

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:

How was the Broadway show *Wicked*, which is family friendly show, displayed evidence of women empowerment and racism?

Find 2 sources. **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.

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

Write an MLA citation for each source:

Source 1:

Wolf, Stacy. “‘Defying Gravity’: Queer Conventions in the Musical ‘Wicked.’” *Theatre Journal*, vol. 60, no. 1, Mar. 2008, pp. 1–21. *EBSCOhost*, citytech.ezproxy.cuny.edu:2048/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hus&AN=509898616&site=ehost-live&scope=site.

Source 2:

Schrader, Valerie Lynn¹. "Face-Work, Social Movement Leadership, and ♡Glinda the Good♡:

A Textual Analysis of the Character G(a)Linda in the Musical Wicked." *Studies in*

Musical Theatre, vol. 8, no. 1, Mar. 2014, pp. 43–55. *EBSCOhost*,

doi:10.1386/smt.8.1.43pass:[]1.

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

Wolf provides examples of how the song portrays a social issue. Elphaba is out casted and at times shunned. Wolf addresses how we as a society outcast people who are different especially with the social issue of racism.

Schrader explains that how there were scenes that portray how there were explains of empowerment and how being different could be strength than a weakness. It is interesting how a family friendly Broadway show portrays some insightful social issues we should learn to not only prevent but move away from it.

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

The key words I used during my search was "wicked," "musical," and "social issues."

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

I think if could find more reviews especially theater critic reviews that analyze the Broadway production. I think I would need to search Google to find more sources from the theatrical sources.