

USU 1330 Civilization: Creative Arts
Utah State University (Online)
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COURSE DESCRIPTION

Ever wanted to sample the arts in your area but feel you didn't have time? Want to learn more about artistic trends and aesthetics? This class will allow you to investigate some contemporary issues surrounding the arts, while giving you an opportunity to experience them first-hand.

The purpose of this course is to ask and explore some of the “big questions” surrounding the creative arts. These include, but are not limited to, the following: What is art? What makes something “art” and something else “junk”? What elements are similar to and different from various art forms across disciplines? What is the difference between “high” art and “low” art? Why do the arts exist? Why do people say we need art? Do we? Should the arts be funded by the government? If so, who gets to decide?

This course was developed with the premise that an educated person must be exposed to the arts and must consider many of these questions. It is hoped that through the course of this semester, you will encounter the arts differently and with more thoughtful consideration than you might have in the past. You will be faced with different kinds of arts across the disciplines and will have to make your own, informed decision about what you see, hear, feel, and think. You will eventually (if you're not already) be in a position to make an artistic decision regarding standards and who (you, your children, for example) should or should not see, fund, or make art.

DISCLAIMER: This class will ask you to confront some controversial issues and pieces of art. You may decide that you are delighted, astonished, confused, or offended by some of them, but you must be open to at least consider them. Your reasoned, respectful opinion is required, no matter how you feel about the works in question. Participation in the online discussions is not an option, but a requirement of this course!

Finally, a significant portion of your grade in this class requires you to attend various arts events, all within a two-hour drive of Salt Lake City or another metro area. If you are unable to attend at least five of these events, you will not be able to pass this course. Although this course is online, you will not be able to complete all of the requirements of it by merely sitting at your computer, nor will you be able to do all of the assignments in two weeks at the beginning or two weeks at the end of the semester. Your regular participation over the semester is expected.

COURSE OBJECTIVES

1. To expose students to the significance of the creative arts and the designed environment;
2. To enhance a personal aesthetic awareness of the arts;
3. To study the creative arts as a means of social and personal expression;
4. To provide an awareness of the diverse nature, history, and methods of the arts;
5. To acquaint you with the cultural, historical, and natural contexts that shape the human experience;
6. To increase your motivation, knowledge, and skills sufficiently to enhance personal and active participation in one or more of the arts, even if as a consumer
7. To draw upon and enhance your enjoyment of the arts, augmented by a better understanding of them.

TEXTS

These are widely available in the USU bookstore and at several online booksellers.

Heller, Nancy G. Why A Painting is Like a Pizza: A Guide to Understanding and Enjoying Modern Art. Princeton University Press, 2002. ISBN: 0691090521.

Shakespeare, William. A Midsummer Nights' Dream. SIGNET CLASSIC EDITION.

If this is the first (or 2nd) online class you've ever taken, PLEASE also purchase **100 Things Every Online Student Ought to Know**, available at the USU bookstore and at [Cambridge Stratford](#).

IN ADDITION, THERE WILL BE A NUMBER OF READINGS ON ELECTRONIC RESERVE, AVAILABLE THROUGH BLACKBOARD.

These include:

Selections from Material Culture, by Henry Glassie.

"The Ethics of Craftsmanship Among the Lancaster County Amish," by Malachai O'Connor in Craft and Community, ed. Shalom Staub.

"They Know the Rule for What Will Make it Pretty," by Sally Peterson in Craft and Community, ed. Shalom Staub.

"Robert Moore: Native American Craftsman," by Thomas Graves in Craft and Community, ed. Shalom Staub.

"Folk Aesthetics" pps. 219-239 in The Dynamics of Folklore by Barre Toelken.

"Richard Serra: The Case of Tilted Arc," http://www.arts.arizona.edu/are476/files/tilted_arc.htm

"Approaches to Art Criticism," <http://www.arts.arizona.edu/are476/files/crtAppr.htm>

"BBC Music: A Guide to Classical," <http://www.bbc.co.uk/music/classical/guide.shtml>

"What is Public Art?" http://www.ci.slc.ut.us/arts/publicart_1.htm

"The Vietnam Veterans Memorial and the Washington Mall: Philosophical Thoughts on Political Iconography," Charles L. Griswold, in Art and the Public Sphere.

"A Loo with a View," <http://www.msnbc.msn.com/id/4326340/>

ASSESSMENT

Six writing assignments	60%
Quizzes on material	20%
Participation in online discussions	20%

Late work: Each writing assignment and quiz will have specific due dates. If you miss this date for a writing assignment, you will lose 10% for each calendar day that it is late. If you miss the due date for a quiz, it disappears forever and you will not be given the opportunity to retake it. Any exceptions must have **prior** email permission from me to submit something late. Please know that such permission will only be granted for serious extenuating circumstances, such as childbirth. You may receive dispensation after the due date only with **written** verification of illness or personal tragedy.

ACADEMIC HONESTY

It is expected that all the work you submit this semester will be your own, and not previously submitted by someone else or to any other course. Further, any outside sources used in your work or assistance outside of the USU Writing Center must be acknowledged and properly documented. Failure to do this may result in a failing grade. For more information on academic honesty, students are directed to the General Catalog, pg. 21, also available at <http://www.usu.edu/ats/generalcatalog/>.

STUDENTS WITH DISABILITIES

The Americans with Disabilities Act states: "Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille."

WITHDRAWAL POLICY AND "I" GRADE POLICY

Students are required to complete all courses for which they are registered by the end of the semester. In some cases, a student may be unable to complete all of the coursework because of extenuating circumstances, but not due to poor performance or to retain financial aid. The term 'extenuating' circumstances includes: (1) incapacitating illness which prevents a student from attending classes for a minimum period of two weeks, (2) a death in the immediate family, (3) financial responsibilities requiring a student to alter a work schedule to secure employment, (4) change in work schedule as required by an employer, or (5) other emergencies deemed appropriate by the instructor.

MORE ON ASSIGNMENTS

A significant part of your grade (60%) will come from attending and writing a brief assignment based on six arts events. Students may choose from a fairly extensive list (any event listed on the Cultural Events page or at a local university), but may attend different events if **PRIOR** permission is granted by Dr. Fox. Each assignment has a specific due date: they are not open

ended. See the Calendar for specific due dates for this semester. Also note that all the work submitted this semester must have been done this semester (i.e., the event must be one you see during this semester; and you cannot use assignments from other semesters, even if they are your own). Following are the six assignments:

- Museum Visit Assignment
- Folk Art Card Assignment (there's actually no event for this one)
- Music Assignment 1 (there's actually no event for this one, either!)
- Concert Review Assignment
- Public Art Assignment
- Theatre Assignment

QUIZZES ON MATERIAL

Students will take brief (and quick) timed quizzes based on the reading. ALL OF THE QUIZZES ARE OPEN-BOOK. Each quiz lasts only 10 minutes, so it is vital that you watch the clock and not get interrupted after you've begun a quiz.

The quizzes will cover both the "paper" texts and the online texts. They must be taken in order, starting with the Course Orientation quiz. Please note that if you do not take or cannot pass the Course Orientation quiz, you will not be able to proceed in the course.

PARTICIPATION IN ONLINE DISCUSSIONS

As this is an online course, the only opportunity we have to come together as a class is through the online discussions. You are required to post regularly (an average of at least once/week) to the online discussion, answering the weekly questions posed by Dr. Fox. Your post must be thoughtful, substantive, and add to the debate. That is, you may not post "me, too!" and consider your duties for the week complete. [More thorough guidelines will be posted on the course website.]

COURSE OUTLINE

Orientation

- 1 What every online 1330 student should know BEFORE they start
- 2 Course Description and Disclaimer
- 3 Course Objectives
- 4 Contact Information/ Meet Us
- 5 Texts
- 6 Assessment/Grading
- 7 Viewing My Grades
- 8 More on Assignments
- 9 Quizzes On Material
- 10 Participation in Online Discussions
- 11 Cultural Events/Events Calendar
- 12 The Bill of Etiquette
- 13 Academic Honesty
- 14 How to access ERes readings
- 15 MLA formatting
- 16 Orientation Quiz

Unit 1-What is Art?

- 1 Introduction to quizzes.
- 2 Read Heller: Intro. & Ch. 1
- 3 Quiz 01 Heller Intro and Ch 1
- 4 What is Art? Discussion
- 5 Read ERes: Glassie--"Material Culture"
- 6 How to access ERes readings (from the Orientation)
- 7 A Note on the Glassie reading
- 8 Quiz 02 Glassie
- 9 Glassie Discussion
- 10 MUSEUM VISIT ASSIGNMENT

Unit 2-Visual Art

- 1 Read: Heller, Ch. 2
- 2 Chapter 2--Read me
- 3 Quiz 03 Heller Ch 2
- 4 Heller Ch. 2 Discussion
- 5 MUSIC ASSIGNMENT
- 6 Read: Heller, Ch. 3 & 4
- 7 Quiz 04 Heller Ch 3 and 4
- 8 Heller Chs. 3 & 4 Discussion
- 9 Read: Heller, Ch. 7 & 9
- 10 Quiz 05 Heller Ch 7 & 9
- 11 Heller Chs. 7 & 9 Discussion
- 12 CONCERT REVIEW ASSIGNMENT

Unit 3-Folk Art

- 1 Folk Art Introduction
- 2 Read ERes: O'Connor--"The Ethics of Craftsmanship..."
- 3 How to access ERes readings (from the Orientation)
- 4 Read ERes: Peterson--"They Know the Rule for What..."
- 5 More on the Amish
- 6 Read ERes: Graves--"Robert Moore: Native American Craftsman"
- 7 Read ERes: Toelken--"Folk Aesthetics"
- 8 Quiz 06 Folk art articles
- 9 Folk Art Discussion
- 10 FOLK ART ASSIGNMENT

Unit 4-Public Art

- 1 What is Public Art?
- 2 Public Art in Salt Lake City

- 3 "A Loo with a View"
- 4 "Movie Day at the Supreme Court"
- 5 Quiz 07 Public Art & Controversy
- 6 What's the Verdict? Discussion
- 7 Read ERES: Griswold--"The Vietnam Veterans Memorial..."
- 8 "WTC Site Memorial"
- 9 More on WTC Memorial
- 10 Columbus, IN story--make sure to read the story link under "Related Links"!
- 11 "Richard Serra: The Case of the Tilted Arc"
- 12 Quiz 08 Memorials & Serra
- 13 Memorials & Tilted Arc Discussion
- 14 PUBLIC ART ASSIGNMENT

Unit 5-Theatre

- 1 Language Help (read this BEFORE you read the play)
- 2 Midsummer Night's Dream Themes
- 3 Read: Midsummer Night's Dream, Acts 1-3
- 4 Quiz 09 Midsummer Nights Dream 1
- 5 Midsummer Night's Dream 1 Discussion
- 6 THEATRE ASSIGNMENT
- 7 Read: Midsummer Night's Dream, Acts 4-5
- 8 Quiz 10 Midsummer Nights Dream 2
- 9 Midsummer Night's Dream 2 Discussion

ASSIGNMENT DETAILS

ART MUSEUM WRITING ASSIGNMENT

The elements of art are:

color

value: the lightness or darkness of a color

line: actual lines (straight, wavy, diagonal, etc.) often used to create texture

shape or form: generally, shape is flat while form is 3-dimensional

texture

space: positive (filled) or negative (empty) space; how does an artist create or use space?

You will use these elements in this assignment, as you visit an art museum. If you are in Logan, you should complete this assignment at the Eccles Museum of Art on campus. Alternately, you may use any ART museum, but not a history museum. Find an art museum in your town or choose a museum or exhibit from the [Cultural Events](#) page and follow the directions below. If you are interested in attending a museum exhibit that is not on the list, you MUST get prior approval from Dr. Fox! If you are in the Vernal area, you may use the Dinosaur museum, [click here for the instructions](#). This exercise will take you approximately one hour. Please do not try to complete it more quickly than that. The idea is that you ENJOY yourself.

This assignment arises from my own experiences at museums, as I tend to move quickly from one piece to the next. But very recently I was reminded of the necessity of taking your time. As I was strolling through the UCLA Sculpture Garden, which contains mostly abstract work, I saw something from afar that looked like a jumble of abstraction, made of steel. Then I moved through the garden and noticed that now the piece took the shape of a horse bending its head toward the ground. As I approached, I couldn't tell whether the horse was made of steel fashioned to look like wood but once I got REALLY close I saw that it was, indeed, treated drift wood. Then I noticed that the work was called "Pensive" and I took a new perspective to the entire work.

You will mimic this process as you work your way through the museum.

Complete this FOUR times, with four different pieces of work. You will be graded on completion and the level of thought that goes into your answers. For full credit, you must include at least 3 different media (painting, sculpture, photograph, ceramics, etc.).

Be sure to include the name of the museum and/or exhibit and the date you visited.

1. Record your very first impression of the work, preferably from far away. Use at least 2-3 sentences.
2. Now, note the title, date, media, and artist. Does this information change how you perceive the work?
3. Look at, or stare, at the work for about 10 minutes. No cheating! Bring a watch with a timer if you need to. Did this extended viewing and thinking change your perception of the work? Why

do you think this is so? Please do not answer something like, "No, because all I could think about is lunch." If you have such needs, you can take a break in the middle of this exercise or even complete it in two trips.

4. Choose two of the elements of art listed above. You should choose different elements for different pieces of art, so that you comment on all of the elements by the end of the assignment. Which two elements are most emphasized in this piece of artwork? What is the effect of that? You are not trying to emotionally analyze the piece, but to formally analyze it, as Heller does in her book (i.e., look at the elements of the artwork and discuss them, as opposed to philosophizing about the emotion in the art--you can mention what meaning you think the piece has, but the main focus should be about the elements).

MUSIC ASSIGNMENT 1

This assignment is a bit different, as it is not linked to a performance, though there is a Concert Review that is due later in the semester (you must attend a concert for that one, hence the name).

Go to the BBC music website, [A Quick Guide to Classical](#). You will need Windows Media Player (available for Macs and PCs) or Real Player to listen to the music on this site.

A. You will see that the site is broken up into six sections, based on period: medieval, renaissance, baroque, classical, romantic, and modern. Listen to a selection of music from each period in order to understand the differences that mark each period.

B.

In each period, choose one composer and do the following:

- Click on their highlighted name, and follow the link on the right-hand side to the Discography.
- Click on the title of any work. You may find that you need to try more than one; there are some without links. Further, some of the albums listed are compilation CDs, so you need to be sure that you are listening to the right composer.
- You want to listen to at least one composer in each period. I want you to begin to hear the differences between composers and periods.

Students who have difficulty listening to the music on the BBC site may choose to listen to the same composers (paying close attention to period) on another site such as <http://www.rhapsody.com> or iTunes (iTunes is \$1 a song). Alternately, you may Google the composers to find the music that way. The important thing is that you listen to some music from each period!

B. Then, choose a period that appeals to you. Learn more about one composer in this period by following the links on the right-hand side of the page. *NB: You will get extra consideration for choosing a lesser-known composer (i.e., not Vivaldi, Mozart, Tchaikovsky, Beethoven, or Bach).* Listen to as much as you can, including one full-length album. You may need to go to the local or university library to listen to a CD. These are widely available, and I suggest you start with the

CDs listed under the BBC's recommended "good recordings." [Of course, you could always buy a copy of a CD. If you do this, I do not suggest that you buy one of the \$5.99 CDs that always seem to be on sale at *Barnes and Noble* and *Borders*. It's actually worth it to buy the more expensive ones!]

C. Choose a composer from the BBC website and complete the following completely, then submit (1 pg. limit) (You must copy and paste this into Blackboard):

1. Biographical Data

- a. Name of composer
- b. Birth date and place
- c. Death date, place, reason
- d. Musical training
- e. Influences or musical/artistic friends

2. List 5-10 major works, with dates.

3. In 1-2 sentences, explain the composer's philosophy of music, or why s/he wrote and performed music. What was her/his motivation? In particular, what was his/her motivation to CONTINUE to produce music throughout their life, which may be different from the reason s/he started playing?

4. Do you like the music? Why or why not? Please be specific here. 3-4 sentences.

5. List ALL sources you consulted (including the BBC and the ones you used in listening to the music). [Please click here to view Purdue University's page on proper MLA formatting.](#)

CONCERT REVIEW ASSIGNMENT

As the title for this assignment denotes, this assignment is given to get you to a CONCERT of CLASSICAL, JAZZ or BLUES music. Unfortunately, BALLETS and MUSICALS do NOT count for this assignment, though OPERAS are acceptable.

Here are some definitions to help you sort out the various performances on offer. A CONCERT has no "story line," but contains various pieces of music (by Mozart, Bach, Duke Ellington, etc.). An OPERA is a play which has no spoken parts, and everything is sung (often in another language). A BALLET also has no spoken parts, and everything is acted out with dance moves (hence why this is acceptable for the Theatre Assignment, but NOT this assignment). A MUSICAL is a play that has spoken parts (examples: *The Music Man*, *Joseph and the Amazing Technicolor Dreamcoat*, *Les Miserables*, etc.). If you have any doubts, simply email either Dr. Fox or the T.A. Whew!

Now, here are the assignment instructions:

Attend one of the musical events listed on the [Cultural Events](#) page, or one you have been approved to attend (please get PRIOR APPROVAL). Any musical event at USU, BYU, or the U is acceptable and you don't need to get approval for it.

A. Access professional concert or opera reviews (related to your event, though it shouldn't necessarily be a review for your specific event) in the Sunday edition of a major newspaper like the *New York Times*, *Washington Post*, or *Los Angeles Times* in the library or on the internet to get an idea of a quality review looks like. Ideally, this should be done before you attend the concert. **Include proper MLA citations to at least two articles you read at the end of your review.** [Please click here to view Purdue University's page on proper MLA formatting.](#)

B. Write your review. A "review" combines reporting with personal opinion (a "review also includes a title; so **you need to include a creative title to your review, a "headline" if you will, just as you would see in a newspaper).**

- **First, describe what took place: who, what, where, when, why.**
- Next give an interesting rundown of what was performed. **You must include artist names and song titles (please remember to *italicize*, "quote," or underline your titles).** Share your own reactions and opinions: what did you like, what did you not like, and why?
- Finally, give the performers a pat on the back or suggestions for improvement, and give your readers good reasons for going (or not going) to the next such concert. You must provide a recommendation to *future* audience members. Distinctly say whether others should go or not go to another such concert. Remember that amateurs, students, and professionals should not be judged by the same standards.

Your review should be approximately 500 words long.

Some things to keep in mind as you create your review:

- Where some songs/pieces stronger than others? Why?
- Was there anything/anyone on stage distracting you or out of sync with the performance?
- If you're writing on an opera, summarize the plot in 2-3 sentences and comment briefly on the sets, costumes, and props.

[Thanks to Prof. John Howell, Virginia Tech music professor for elements of this assignment.]

FOLK ART WRITING ASSIGNMENT

After completing the reading and answering the discussion questions, complete this assignment. You should have a better idea of what is considered "folk art" and be able to identify it in the world around you after reading Glassie and Toelken. Your task is to locate a piece of folk art in your world and write a mock "museum card" for it; by this I am referring to the helpful cards that accompany pieces of artwork in museums. If possible, take a picture of the piece of folk art and include it with your card (please use a low resolution so that I can see it). Keep in mind that a "piece of folk art" must be intentional, but may be temporary, such as a beautifully decorated cake (homemade only!) or a sand sculpture.

Please note that you may not choose something you found on the internet, but you must find it in your own environment: your home, your parents', friends', etc. If you're not sure what to choose, or are confused, feel free to contact Dr. Fox.

Your card must include the following information. Please follow this format through the use of paragraphs, though you should NOT number your entries (REAL museum cards do not have numbers on them).

1. Title of work. You will probably have to make this up, but if you know the creator, ask her/him.
2. Artist(s). Provide as much information as you can, from "my grandfather, John Smith," to "unknown woman weaver in Uganda."
3. Description of the item. Your physical description of the item should include its **use or utility**, its **dimensions** and the **material(s) the object is made from**. If you know how and when it was made, include that as well. You should also address its **aesthetic qualities**, and if its **current use differs from its original** (e. g., was once a teapot and is now an ashtray).
4. What is the provenance—as the art dealers would say—of this item? That is, where did YOU PERSONALLY find/get/see it? Give as much of the origin/history of the item as you know.
5. Why this piece? Here we digress from the typical museum piece rather dramatically, but I want you to tell me why you chose this piece. In a paragraph (at least four good sentences), describe why you chose this piece of art—why it appealed to you. Be sure to back up your decision with reference to the Glassie and Toelken readings (you CANNOT say that the only reason you chose it was because it has sentimental value to you, you must provide evidence that it is indeed Folk Art from what we have learned in class!).

EXTRA CREDIT OPPORTUNITY: You can "publish" to our online gallery after submitting your assignment for an additional 5 points (you must have a picture to do this). Please use the "Enable HTML creator"--this option is right above the text box when you are typing your assignment. You will need to insert the picture and text in that mode. Note that you will NOT get extra credit simply by choosing the "Publish controls" option in the drop down menu next to the assignment name in the "Submitted" tab! It must look at least as good as our examples and as life-like as possible!

To publish: After submitting your assignment, you will need to go into the "Submitted" tab in the Assignment tool and use the drop down menu next to your assignment's name to "Publish." You can check your publication by going into the "Published" tab on the far right. This must be done BEFORE the due date, otherwise, you will be unable to publish for points.

PUBLIC ART WRITING ASSIGNMENT

Public art is just that: public. It must be outside or easily accessible. You should not have to pay or enter a museum to see it. First, read <http://hass.hass.usu.edu/arts/pathway/index.php3> to see examples of public art on USU campus.

Then, visit 3 pieces of public art in your town. Unfortunately, you may not simply do the online public art tour because part of the point of much of this art is the experience of actually being there. There is a lot of art on college campuses, generally, so you should be able to complete this assignment by walking around USU, the U, or BYU. If you choose the USU campus, you may NOT use the sculpture of Big Blue for this assignment!

Try to interact with the sculptures as much as possible. Touch, walk around them, and if there's a place to sit down, do and enjoy the experience.

1. List where you were: city, state (if not UT), date, and time.
2. In 1-2 sentences, describe each piece and what it was like being there, surrounded or very near to the pieces. Be sure to give the size, shape, color, title and artist (if provided). (Note that titles and artists are included in the USU online tour, above.)
3. Pick one piece and respond to this:
You are at a public meeting and some members of the community have lodged a complaint that the sculpture was too expensive or inappropriately publicly funded. Create a short (1-2 paragraphs) argument for public funding for this sculpture and for future pieces. You should consider how this piece (and public art in general) enhances the space and, perhaps, our lives. You may rely on personal opinion for some of this, but you **MUST** refer to the principles suggested in the Richard Serra case and the Heller book by name. For example, you should say, "As Heller suggests..." or "As Serra described..." or something similar.

THEATRE WRITING ASSIGNMENT

Attend a production from the [Cultural Events](#) page. Any theatrical production at USU, the U, or BYU will qualify for this assignment (the events page has a longer list). **If you choose a play not on the list, it must be approved in advance by Dr. Fox!** (Otherwise, you may have a very enjoyable evening of theatre, but it will not count for this assignment.)

After seeing the show, **write a 1-2 page (double spaced) review of the play, based on the following instructions.** You should cover the info mentioned below, but work your answers into a coherent essay. *The thesis of the essay should be whether or not you would recommend the play to a friend.*

Before you start writing, take a look at a theatre review (it doesn't have to be for the production you are seeing) in a major national paper: *The New York Times*, *Washington Post*, *Los Angeles Times*, *Christian Science Monitor*. **Cite these at the end of your paper in proper MLA formatting.** [Please click here to view Purdue University's page on proper MLA formatting.](#)

Be sure to include all the information about the play in the first paragraph. The title should be in quotes or all caps or italicized or underlined. Also include the playwright, where and when you saw it, and who put the play on (the name of the company or producers).

In your introduction you should also include what you expected from the play, and a bit of background information about the play or the way it was advertised.

Keep plot summary to a minimum: one paragraph. You can include: Does the plot make sense? Is it easy enough to follow? Is it believable enough not to annoy the audience? Does it have enough twists and turns to keep you interested? Is it too predictable? If you attended the play with other people, you may include their opinions here, especially if they disagree with you. What is the play's message or theme?

Be sure to distinguish between actors and characters. A character might be bad, but the actor quite good.

Then focus on a general review:

- Did you enjoy the play?
- What were its good points? (Most plays have good points, but be sure to give evidence)
- What were its bad points? (Most plays also have bad points, again, be sure to give evidence)
- What sorts of people might enjoy this play? (families, couples, dates, older folks, etc.)

If you choose, you may give the play a rating (in stars, or woofs, say), but be sure to explain what your rating means: how good is four stars?

If you use any outside sources, you MUST a citation along with the citation of the review(s) you read before you started.

If you live more than 2 hours from Logan, Provo, or SLC, you may review a foreign-language film instead. [Click here for the instructions.](#)