

Online and Blended Theatrical Design and Arts-Related Learning

THE CREATIVE PROCESS

The Influence of Design, Art and the Digital Humanities on Modern Theatre and Performance.

Description: In this course the student was introduced to the influence of design and art on Modern Theatre. Students explored the creation of theatrical environments from page to stage with reference to art, design, creative writing, music and historical iconography. The course culminated in a final virtually created project using the student's heightened artistic vision applying theories learned in class to enhance an existing modern script with historic artwork.

"The virtual highlights of this course are as varied as defining 'creativity' itself."



WEEK 1 surrounds the idea of "What is Creativity?" Many artists are afraid to encourage accidents in their art-making, and in this regard they are like any reasonable person who prefers safety to risk and order to chaos. This week we are going to take RISKS!



WEEK 2 surrounds the idea of "Self Art". It is titled as such because we begin to expand on our ability to fearlessly create and observe. We NOW ABSTRACT! This week we will post secrets, write a scene on how we perceive ART vs. Craft and collage ourselves for everyone to see.

"Simple benefits of online learning include 'freedom' to visit and revisit the virtual demonstrations."

PLAYWRITING ASSIGNMENT:

The highlight of this project surrounded the concepts of observing and abstracting which required the students to write an original dramatic scene analyzing *ARTS* or *CRAFTS*.

The students wrote a scene or vignette exploring the same format of:

XXXXXX OR XXXXXX

Part II of the Assignment: Encapsulate the written scene between two images as seen to your right. The production was always augmented with projected imagery to hit home the ~OR~ statement.

PLIÉ OR PLAY

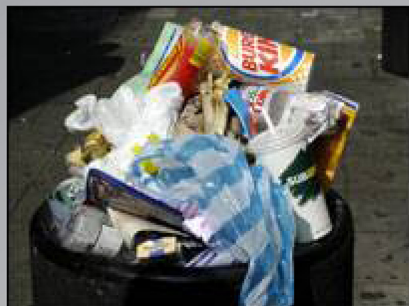


or



Below is one of the more successful and "political" student examples:

John David Defour on 5/30/2008 10:17 PM
 Michigan State University - Interdisciplinary Studies in Arts and Humanities Major



WASTE
 or
 WAIST



(Lights up on an American mother and her 8 year old child sitting at table eating dinner)

Mother: Finish your dinner and THEN you can have dessert.

Child: Nooooo, I don't want to. It's cold and gross.

Mother: Come on, just three more bites and you can be done.

Child: grunts and takes three small nibbles. ONE, TWO, THREE, can I have ice cream now?

Mother: *frustrated*. You have not even touched your broccoli! Eat half your broccoli. It doesn't bite.

Child: Broccoli is disgusting, it's gross. Why do I have to eat broccoli? None of my friends have to eat broccoli.

Mother: There are starving people in Africa that would love to have your "disgusting" dinner. You should learn to be more thankful for what you have.

(Child frowns and crosses arms. Lights down. Lights up on frat brothers chugging beer, taking shots)

Frat Boy: Man up! Take a shot!

Frat Boy 2: I don't think I can drink anymore...

Frat Boy 3: Don't waste it; there are sober people in Africa!

(Everyone bursts out laughing.)

(Lights down. Lights up on third part of stage with two African children doing homework. One is reading a book.)

First Child: Are you finished?

Second Child: Give me a second; I am on the last page.

First Child: Hurry, I want to play before it gets dark.

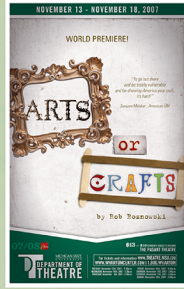
(A few seconds pass)

Second Child: OK, all done!

(The Two Children run outside and the Second Child throws the book off to the side {of the road})


First Child: Hey! Don't throw that away! There are stupid people in America.

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Arts OR Crafts
 Written and Directed by Rob Roznowski

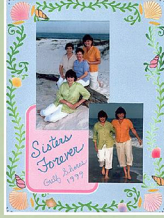
A new show written expressly for the "Year of the Arts and Culture" that explores the question, "What takes craft to the level of art?"



In a collection of original scenes ranging from the hilarious to the disturbing, this premiere explores censorship and snobbery involved in judging the artistic. From early Greek architecture to Christina Aguilera—nothing is sacred in this biting and incisive new work.

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"I began to research everything artistic I could think of. Scenes about the controversy of Virgin Mary made of Elephant Dung, Keith Haring's deceptively simple art, the architecture of the 9/11 memorial were all jettisoned while I searched for the right tone of the show. It was not until I wrote a very simple scene about scrapbooking did I find a style and premise that would anchor the show."



SCRAPS or SCRAPES

Sally is at a scrapbook table. She is very mid-western and wears a polyester monstrosity. She has a thick accent and talks to the audience like a daughter.

(P.S.: The images in this section were projected during the scene in performance)

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Sally: Oh, no, I'm not an artist. I am a scrapbooker. I don't even know why I am here. I mean I work with pre-made stickers and I buy those little corner tab things for my photos. I don't even take most of the photos I put in. I just arrange them. I shouldn't be here....

(She looks back down and begins to work.)

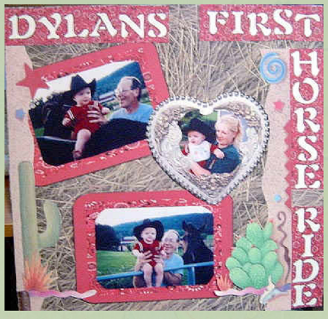
I just scrapbook. I mean I use my glitter pens to write funny captions like "I can't believe I ate the whole thing!" under Marty's picture when we ate Sizzler. I didn't even make that caption up. It's a jingle or something.

(She looks down and begins to work. Again.)

I just scrapbook. I am not an artist. I mean, I do draw smiley faces next to happy pictures. I do draw a rainbow if it was an extra-special lucky day. Like this one of me and Marty at the casino. We had just won \$1500 at the nickels. I wrote "One arm bandit..." (whispers) my ass..." But that's not special.

(She scrapbooks)

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(She scrapbooks)

Marty died about a year ago.


(She scrapbooks)

This is 'bout the only thing that keeps me sane.

(She scrapbooks)

Marty hated that I scrapbooked.

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(She scrapbooks. Laughs to herself.)

That was Marty.

(She turns the book to show the audience.)

This was Marty.

(SLOW FADE)