

Dr. Laura Dougherty

Peer Review:

In addition to honing your acting skills, I hope, in this class that we work to better articulate your voice, observations and awareness of others' performances, especially as related to style. For our first two performances (Greek Scenes and Shakespearean monologues) you will submit reviews of one of your peer's performances (to be assignment.) The peer review has three parts: **1. Observation & Notes of First Round Performance 2. Observation & Notes of Second Round Performance 3. Written Reflection**

For these reviews we will consider the following:

Actor's Relationship with Text

Physicality as it Pertains to Character and Style

Acting Essentials

Arc/Journey of the Performance

You will need to submit the observation form for each performance, along with your written review. So you are turning in: AT LEAST two pages of notes (one for each performance), and a 2 page(ish), (400-750 word) written reflection.

During and immediately following the performances, the reviewer will take notes on her/his subject's performance. The challenge here is articulating VERY specifically, what you saw. Refer to and note moments that particularly captivated you, or ones that were muddled. Even if, to start, you can't quite crystallize what it is that was captivating, confusing, enthralling, terrifying or off-putting, note it. Part of this assignment is following your instincts as an active acting student and audience member down the rabbit hole! Try to describe as much as you can VERY SPECIFICALLY about moments in the scene, physicality, language, choices. This will help you when you watch the second performance and then write your review. The note-taking part is for you. So: draw diagrams. Make metaphors. Describe in tastes, colors, Backstreet Boys songs: whatever and however you can best articulate what you see, do it! The devil is in the details. BE SPECIFIC. (It's a good devil. The best one.) Again, if you need to make a sketch, have it. (Later in the written review you will need to articulate your observations and criticism in a manner that effectively communicates to me an understanding of what you saw, but I really happy to indulge your creative minds in these reviewers notes!)

For your written reflection, you will create a narrative which chronicles the performances. In it you will describe the very moments you observed. You will craft construct criticism, ask questions (yes, these might be rhetorical), articulate your take on the performance.

Grading Rubric for Peer Review:

Section of Assignment	Possible Points	General Expectations
First Observation	3	Your notes are clear and very specific (you note single moments in each category). You identify questions you have. Even if you are still searching for the best way to articulate what you think about a given moment, you are trying to get there. You have made notes. You have posing questions or concerns. You have, perhaps, and if appropriate, included diagrams or drawings.
Second Observation	5	Your observations are again very specific in each category of the observation sheet. Given your familiarity with the scene and the actor(s) choices for it, you note what stands out this time. You structure your observations given the scene's style. You note how the acting choices feed the world of the play, create it or betray it. You have included that which is different from the first performance and to what end. You note where and how the actor has improved, or lost steam from the first round.
Written Reflection	7	You have created a clear narrative chronicling your subject's process. You make specific mention of moments from each rounds of performance. You are careful to craft construct criticism. You mention your subject's choices as related to the appropriate style of the scene. Mechanics and grammar are spotless. MLA format is followed. You make mention of the specific categories of observation where appropriate. The focus is on what your subject DID DO rather than what you might HAVE DONE.

Performer & Scene:

Category of Performance	Notes, Observations, Reflections, Questions, Concerns, Dreams
<p>Actor & the Text: What stands out about the actor's use of language? Comfort? Ease? Unease? In which moments does the actor own the text? In which does the actor get owned by the text?</p>	
<p>Actor & the Body: Choices the actor has made for the character? How s/he moves? Highs? Lows? How did the performer use her/his body to further the mood, to create the world of the character?</p>	
<p>Acting Essentials: Lines memorized and familiar. Presence onstage. Focus. Clarity and intelligibility of language. Awareness as pertains to blocking. Interesting stage pictures.</p>	
<p>Arcs and Journeys: The Big One. The scene in general? Strongest moments? Which were: confusing or strange? Which were clear or focused? Where did the character start? Go? End up? What happened? Do you questions or confusions? What moments were surprising?</p>	
<p>Wildcard : What else?</p>	

