

Las Positas College
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Course Outline for THEA 47C
PERFORMANCE IN PRODUCTION: INTERMEDIATE
Effective: Fall 2015

I. CATALOG DESCRIPTION:

THEA 47C — PERFORMANCE IN PRODUCTION: INTERMEDIATE — 3.00 units

This course is a continuation of THEA 47B. Student will participate in the cast of a scheduled main stage production. This course will focus on rehearsal technique, personal creative exploration, and ensemble building and motivated performance response.

2.00 Units Lecture 1.00 Units Lab

Prerequisite

THEA 47B - Performance in Production: Beginning with a minimum grade of C

Grading Methods:

Letter Grade

Discipline:

Family: Theater Non-musical Theater

	MIN
Lecture Hours:	36.00
Lab Hours:	54.00
Total Hours:	90.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering the course a student should be able to:

A. THEA47B

1. Analyze the text and given character to create a live performance
2. Determine the appropriate theatrical style and conventions for character development (farce, realism, Brecht, post-modern presentationalism, etc.)
3. Complete a thorough and written character analysis, completed with imagined and specified historical background of the character
4. Develop an understanding of the role of the character within the context of the play, identifying relationships and specific actions and character choices unique to the examination and portrayal of those relationships

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Develop and utilize 2 or more rehearsal techniques for character development
- B. Develop a personalized, systematic, approach for memorization
- C. Build collaboration and trust with ensemble members by serving as a positive and professional example during note giving and creative staff interactions
- D. Research, practice, and prepare a series of personal physical and vocal warm-ups, to be completed at each rehearsal and performance
- E. Make complex, creative, and bold acting choices during the rehearsal process as a means of creative exploration
- F. Analyze the play to serve as support for fellow cast members

V. CONTENT:

A. Auditions and casting for a lead size role.

B. Rehearsals

1. Introduction to a specific piece and/or historical background
2. Blocking
3. Memorization of lines, number and size relative to the size of the leading role
4. Character work
 - a. Analysis and historical and thematic research of the play
 - b. Physical life
 - c. Vocal life

- d. Inner/emotional life
- 5. Coaching by director, choreographer, musical director
- 6. Working rehearsals
 - a. Taking the lead in rehearsals as an example to fellow cast members
 - b. Pacing
 - c. Polishing
 - d. Sustaining characterization, energy, freshness
 - e. Develop rehearsal process for characterization
 - f. Create rehearsal sequences for warm-ups
- 7. Run throughs
- 8. Technical and dress rehearsals
- C. Performance for a live audience as an leading role

VI. METHODS OF INSTRUCTION:

- A. Individual study, research and creative work by the each actor
- B. Group rehearsals with various cast members
- C. **Audio-visual Activity** - Observation and discussion of previous production, analysis of production history of the musical.
- D. **Individualized Instruction** - Feedback and instruction given by choreographer/director/vocal coach.
- E. **Student Presentations** - Public performance of a musical
- F. Continued supervision, feedback and coaching during the performance period

VII. TYPICAL ASSIGNMENTS:

- A. Writing a character analysis, including biography, social background, physical characteristics, inner life, creating a score and objectives -all specific to the particular musical performed in that semester.
- B. Preparing for "off book" rehearsals; learning all lines and cues through outside preparation in time for the first off book rehearsal, when no scripts are allowed on stage.
- C. Learning necessary songs and choreography.
- D. Guiding fellow cast members in appropriate warm-ups and rehearsal practice

VIII. EVALUATION:

A. **Methods**

- 1. Papers
- 2. Class Participation
- 3. Home Work
- 4. Class Performance
- 5. Final Public Performance
- 6. Other:

If chosen, possible participation and competition in the American College Theater Festival

B. **Frequency**

- 1. Daily rehearsal participation.
- 2. Frequency of public performances is determined by show and semester.

IX. TYPICAL TEXTS:

- 1. Cramer, L. *Creating Musical Theater.*, Bloomsbury Methuen Drama, 2013.
- 2. McGaw, C., Stilson, K., Clark L. *Acting Is Believing.* 11 ed., Cengage Learning, 2011.
- 3. Specific Libretto and score of musical being performed in a specific semester. Previous productions include: Rent, Hair, Godspell, etc.
- 4. Specific script of production for specific semester. Script varies annually. Script might include Romeo & Juliet, All My Sons, The Imaginary Invalid, etc.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Students may be required to bring special shoes, rehearsal skirts and jackets, as well as a theatrical make up kit.