

Las Positas College
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Course Outline for THEA 41B
ADVANCED PASSPORT TO THEATER
Effective: Spring 2014

I. CATALOG DESCRIPTION:

THEA 41B — ADVANCED PASSPORT TO THEATER — 3.00 units

Advanced level participation in scheduled performances of the theater department as a performer, stage manager, assistant director/designer or running crew member. Enrollment is for the duration of the pre-show preparation, through rehearsals and performances.

3.00 Units Lecture

Strongly Recommended

THEA 41A - Passport to Theater - Non Musical
with a minimum grade of C /P

Grading Methods:

Letter or P/NP

Discipline:

	MIN
Lecture Hours:	54.00
Total Hours:	54.00

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

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering this course, it is strongly recommended that the student should be able to:

A. THEA41A

IV. MEASURABLE OBJECTIVES:

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

- A. Have performed the duties of either an assistant director/designer, stage manager, running crew member or performer for a main stage Las Positas College theatrical production demonstrating advanced knowledge of theater production concepts and processes.
- B. Demonstrate the advanced skills necessary to perform the duties of an assistant director/designer, running crew member, stage manager or performer for a public performance such as increased responsibilities in organizing rehearsals, in depth characterizations, and leadership roles within the ensemble.
- C. Demonstrate not only an advanced working knowledge of theater terminology and etiquette from audition through rehearsals and performance but act as role model for beginning cast and crew members.
- D. Create designs, production books, scripts analysis, or character analysis which creatively support the ideas and concepts the director and the playwright involving research and advanced organizational skills such as taping out ground plans, blocking small scenes or developing light plots.

V. CONTENT:

A. For Actors:

1. Prepare audition material appropriate for the play/musical
2. Attend and participate in rehearsals, costume fittings, music/dance/fight calls.
3. Incorporate director/choreographer notes
4. Create effective characterizations based on text analysis and rehearsal discoveries
5. Performances

B. For Stage Managers

1. Attend and act as secretary at all production meetings and rehearsals.
2. Organize rehearsals, maintain production book, and all rehearsal schedules.
3. Facilitate all communications amongst Director, Design staff, shops, and performers.

C. For Running Crew members

1. Demonstrate working knowledge of safety in the shops and backstage.
2. Participate in the creation of the scenery, costumes, properties, lighting or sound design.
3. Attend all technical, dress, brush up rehearsals and performances.

D. For Assistant Director/ Designers

1. Attend all production meetings, recording director notes and updating deadlines.

2. Create a portfolio, drawings, light/sound plot, costume renderings based on the needs of the text and the directors concept
3. Attend all scheduled rehearsals.

VI. METHODS OF INSTRUCTION:

- A. **Field Trips** - To observe the work of other actors, designers, stage managers or directors working on similar styles or genres.
- B. **Research** - Into the designs, time periods, locations, cultural aspects related to the text
- C. Lecture, discussion and research on the background of the playwright, play, style, etc.
- D. Performances
- E. Coaching, feedback and guidance from the director/instructor
- F. Demonstration and hands-on guidance in the technical areas of set building, set painting and lighting installation
- G. Group rehearsals with various cast members

VII. TYPICAL ASSIGNMENTS:

A. Score a script marking beats, objectives, and blocking. B. Record and impliment all director notes into charactorizations, performances, or designs. C. Create and maintain a show production book recording all blocking, design, meeting notes and cast information. D. Attend production meetings and incorporate ideas and information into designs and production books. E. Memorize all blocking, cues, songs or lines.

VIII. EVALUATION:

A. **Methods**

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

A. Attendance and participation in all scheduled rehearsals, meetings, and performances. B. Meeting all deadlines for written work, memorization, and designs. C. Participation as a creative, supportive team member in the production of a public performance

B. **Frequency**

For the duration of the play production process

IX. TYPICAL TEXTS:

1. Stern, Lawrence *Stage Management.*, Pearson, 2010.
2. Script of play being performed
3. Libretto and vocal book of musical being performed

X. OTHER MATERIALS REQUIRED OF STUDENTS: