

Las Positas College
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Course Outline for THEA 47A

PERFORMANCE IN PRODUCTION: INTRODUCTION TO LIVE PERFORMANCE

Effective: Fall 2015

I. CATALOG DESCRIPTION:

THEA 47A — PERFORMANCE IN PRODUCTION: INTRODUCTION TO LIVE PERFORMANCE — 3.00 units

This course provides instruction and supervised participation in theatre rehearsal and performance. On stage participation in cast of scheduled main stage production. Enrollment is for the duration of the production.

2.00 Units Lecture 1.00 Units Lab

Grading Methods:

Letter Grade

Discipline:

Family: Theater Non-musical Theater

	<u>MIN</u>
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:

IV. MEASURABLE OBJECTIVES:

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

- A. Evaluate and analyze a script for rehearsal and performance
- B. Create and dramatize the behavioral life of a character in rehearsal and performance.
- C. Demonstrate a strong work ethic within a professional framework of collaboration.
- D. Apply basic skills and methods to performing a role on stage.
- E. Use and maintain basic production elements such as props, costumes, and furniture to create the world of a chosen play.
- F. Recognize and demonstrate their collaborative responsibilities with the director and designers in rehearsal and in performance.

V. CONTENT:

1. Rehearsal and performance protocol and procedures.
 - a. The actor's responsibilities
 - b. The director's responsibilities
 - c. Production staff responsibilities
2. Evaluation of the historical and thematic elements of the play.
 - a. The author's intentions
 - b. The political, social, philosophical and moral agenda of the play.
 - c. Interpretation and evaluation of the historical circumstances.
3. Actor's script evaluation
 - a. Scoring the role
 - b. Exploration and creation of prior circumstances.
 - c. Creation of the time and place obligations for the script.
 - d. Identification and evaluation of character obligation.
4. Acting skill approaches.
 - a. Relationship work with the other actors.
 - b. Creation of the behavioral life of the character.
 - c. Preparations for investing in the emotional life of the role.
 - d. Outlining the needs and pursuits of the character.
5. Staging
 - a. Working with the director.
 - b. Justifying physical action.
 - c. Creation of character behavior.
 - d. Use of props, costumes and scenery elements.
6. Rehearsal
 - a. Use of given circumstances to justify dialog.
 - b. use of voice with projection and clarity of speech.
 - c. Creative collaboration with other actors
7. Integration of production elements with performance.

- a. Props
- b. Scenery
- c. Lighting/sound
- d. Costumes
- 8. Performance
 - a. Justification of play's action and dialog.
 - b. Vocal performance
 - c. Dynamics of dialog and behavior
 - d. Warm-ups and preparations
 - e. Responsible collaboration and performance standards

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.
- 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.

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.
- 3. Assignments related to performance and production due during production (character and script analysis) and post-production close date (reflection).

IX. TYPICAL TEXTS:

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