

Las Positas College  
3000 Campus Hill Drive  
Livermore, CA 94551-7650  
(925) 424-1000  
(925) 443-0742 (Fax)

**Course Outline for THEA 31A**  
**DRAMA WORKSHOP - BEGINNING**  
**Effective: Fall 2019**

**I. CATALOG DESCRIPTION:**

THEA 31A — DRAMA WORKSHOP - BEGINNING — 3.00 units

Participation as an actor in experimental workshop plays, original student scripts, and other projects, possibly leading to scheduled performances. Casting subject to in class audition.

2.00 Units Lecture 1.00 Units Lab

**Grading Methods:**

Letter Grade

**Discipline:**

- Drama/Theater Arts

**Family:** Theater Workshop

|                                         | <b>MIN</b> |
|-----------------------------------------|------------|
| <b>Lecture Hours:</b>                   | 36.00      |
| <b>Expected Outside of Class Hours:</b> | 72.00      |
| <b>Lab Hours:</b>                       | 54.00      |
| <b>Total Hours:</b>                     | 162.00     |

**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. Prepare, rehearse and perform in a one act play or scene
- B. Create a character that is believable and appropriate to the script
- C. Memorize lines and cues and deliver them confidently in rehearsal and performance
- D. Explain some basic techniques of acting
- E. Participate collaboratively with other cast members in the process of creating a play or production
- F. Establish a cooperative and creative working relationship with a student director in the process of creating a play for production

**V. CONTENT:**

- A. Analysis of the script and the author's intentions
- B. Basic acting techniques
- C. Incorporation of props, furniture, sets and costumes
- D. Public performances

**VI. LAB CONTENT:**

- A. Participation by the students as actors or crew in the preparation and performance of one act plays, scenes, or other projects
- B. Auditioning for the plays
- C. Memorization of lines
- D. Creation of a character through an understanding of the behavioral, emotional and physical life suggested by the script
- E. Blocking and staging led by the play's director
- F. Rehearsals - working with other actors and the director to create believable portrayals, appropriate physical action and interaction

**VII. METHODS OF INSTRUCTION:**

- A. Learning by doing: Student actors, having been involved in auditions, rehearsals and performances, will be evaluated during each (via rubric) on professionalism, concentration, character development, vocal development, physicality, focus, and style application.
- B. Observation of student directors working with the student actors
- C. **Classroom Activity -**
- D. **Demonstration -**
- E. **Individualized Instruction -**
- F. Coaching and guidance of student directors through discussions and individual conversations
- G. **Student Presentations -**

- H. Critique -
- J. Lecture -
- K. Observation and Demonstration -

VIII. TYPICAL ASSIGNMENTS:

- A. Using short form improvisation technique, execute an audition in the style of commedia dell arte.
- B. Working in pairs, prepare a cold read audition with conventional stage blocking and character creation.
- C. Incorporate a specific request of direction from student director.
- D. Having read Boleslavsky's "Acting," write a written response to chapter on "Concentration." How are you like/unlike the Creature?
- E. Having completed line memorization, perform off book for director notes and feedback.

IX. EVALUATION:

**Methods/Frequency**

- A. Class Participation
  - weekly
- B. Class Work
  - weekly
- C. Home Work
  - weekly
- D. Class Performance
  - 2-3x per semester
- E. Final Class Performance
  - 1x per semester
- F. Final Public Performance
  - 1x per semester
- G. Other
  - 1. Grading of participation in the process of creating the student projects
    - a. Spirit and discipline
    - b. Quality of performance
    - c. Amount of improvement
    - d. Ensemble support and cooperation
  - 2. Attendance

X. TYPICAL TEXTS:

- 1. O'Neill, Rosary Hartel *The Actor's Checklist: Creating a Complete Character*. 4th ed., Thomson, Wadsworth, 2014.
- 2. Smith, Phil. *Making Site-Specific Theatre and Performance: A Handbook*. 1st ed., Palgrave, 2019.
- 3. Breed, Amanda, and Tim Prentki. *Performance and Civic Engagement*. 1st ed., Palgrave Macmillan, 2017.
- 4. Sigal, Sarah. *Writing in Collaborative Theatre-Making*. 1st ed., Red Globe Press, 2017.
- 5. Play scripts of shows chosen to be performed

XI. OTHER MATERIALS REQUIRED OF STUDENTS: