

San Bernardino Valley College

Curriculum Approved: May 6, 2002

Modification to six lab hours approved by Board: October 10, 2002

Last Updated: April 24, 2002

**I. CATALOG DESCRIPTION:**

A. Department Information:

Division: Humanities and Social Science  
Department: Speech and Performing Arts  
Course ID: THART 114x4  
Course Title: Theatre Practicum  
Units: 4  
Lecture: 2 Hours  
Laboratory: 6 Hours  
Prerequisite: None

B. Catalog and Schedule Description:

Supervised rehearsal and performance of a college musical and/or play production. Focuses on all aspects of theatre presentation, acting, and production. Enrollment in this class is contingent upon an audition for a current theatre production.

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

**III. EXPECTED OUTCOMES FOR STUDENTS:**

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

- A. Develop an understanding of the live stage in production;
- B. Develop an awareness of the human body in developing characters in plays/musicals;
- C. Analyze and emulate a character in a play;
- D. Distinguish between and demonstrate appropriate emotional responses;
- E. Demonstrate the ability to remain focused in character for an extended period of time;
- F. Develop an awareness of ensemble work;
- G. Demonstrate the ability to exhibit composure in rehearsal and performance;
- H. Distinguish between the senses and their respective attributes in character analysis;
- I. Demonstrate the ability to follow directorial directions and critiques;
- J. Develop an awareness of the voice and how it must be used in performance;
- K. Distinguish between the various theatre production roles and techniques.

Because students may take the course four times, an iteration of objectives for each repeatability may include:

- L. First repetition of course: Walk on part;
- M. Second repetition of course: Minor speaking role;
- N. Third repetition of course: Minor or major speaking role, possibility of production role;
- O. Fourth repetition of course: Major speaking role, possibility of production role.

**IV. COURSE CONTENT:**

- A. Body dynamics
  - 1. Relaxation
  - 2. Concentration
  - 3. Sensory awareness
  - 4. Roots of feeling
  - 5. Body and emotion
- B. Mental centering
  - 1. Imagination
  - 2. Improvisation
- C. Sound from the stage
  - 1. Voice
    - a) words and meanings
    - b) breathing
    - c) vocal quality
    - d) vocal emphasis

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2. Speech
  - a) articulation
  - b) pronunciation
  - c) projection
  - d) voice placement
3. Language
  - a) phrasing and context
  - b) physical reinforcement of verbal
  - c) dialects
  - d) regional accents
- D. Rehearsal
  1. Role analysis
  2. Character improvisation
  3. Character development
  4. Character/ensemble
  5. Working with a director/artistic leader
- E. Performance
  1. Preparation for the first performance
  2. Sustaining the role for many performances
- F. Production
  1. Analysis of production activity
  2. Preliminary discussions
  3. Production area layout
  4. Production area first design
- G. Production/Assignment Development
  1. Production design justification
  2. Production mockup or layout
  3. Production assignment organizer
  4. Production assignment discussions
  5. Production concept evaluation
- H. Rehearsals
  1. Evaluation of concepts and physical items in use
  2. Theme and enhancement of physical objects during rehearsal
  3. Development of procedures leading to the performance/use of production area
- I. Performance
  1. Effectiveness of production design/function
  2. Considered changes to improve the production
  3. Sustaining the production activities for a series of performances
- J. Emotional Response
  1. Identifying emotions appropriate for character
  2. Searching within for emotional reproduction
  3. Identifying emotional triggers
  4. Identifying appropriate amounts of emotional portrayal

**V. METHODS OF INSTRUCTION:**

1. Lecture
2. Modeling
3. Video analysis
4. Observation
5. Journaling

**VI. TYPICAL ASSIGNMENTS:**

- A. Observation: Sit for an hour in a public place such as a park, an airport, or a mall and watch people's behaviors. Prepare a 4-6 page paper detailing your observations, paying special attention to the dynamics discussed in class.
- B. Analysis: Prepare a written analysis of the characterization you have been assigned. Be sure to address the character's role and purpose in the play, the unique physical and emotional attributes of the character, and detail your plan for representing those attributes in your performance.
- C. Performance: Using your written character analysis as research, keep a journal of your activities, thoughts, and emotions as you perform the role on a regular basis. Discuss the adjustments you make to your characterization along the way as well as your techniques for sustaining the character for the duration of the play.
- D. Production: Prepare a directorial plan for the upcoming production. Be sure to include a detailed description of your artist vision as well as your plans for helping your vision become reality. Also include a discussion of responses you need from the actors so that their characterizations support your vision.

**VII. EVALUATION(S):**

- A. Methods of evaluation:
  - 1. Objective evaluation of students' comprehension of course concepts. Sample test question: List and explain the important concepts and techniques involved in sense memory.
  - 2. Subjective evaluation of students' performances: Students are evaluated on their ability to appropriately portray their assigned characters, their ability to follow directorial directions, and their ability to apply course concepts.
- B. Frequency of evaluation:
  - 1. At least two examinations of course concepts
  - 2. At least one performance (minor or major) in a performance
- C. As students repeat the course, they are evaluated in their ability to demonstrate increasing difficulty in the roles they have been assigned.
  - 1. If in an acting role, evaluation includes character analysis, voice work in dialect, rate of speech, timing, emotional expression, vocal color, projection, clarity of articulation and pronunciation.
  - 2. If in a production role, evaluate includes development of artistic precepts, organization of production details, execution of design, visual effectiveness and auditory effectiveness, use of production item in rehearsal, and effectiveness of the production area in performance.

**VIII. TYPICAL TEXT(S):** No textbooks are required for this course. Each version of the course uses the script for the performance to be conducted. Past scripts have included:

- 1. Twilight Los Angeles
- 2. Our Town
- 3. Reckless
- 4. One Flew Over the Cuckoo's Nest
- 5. The Life
- 6. Godspell
- 7. Jesus Christ Superstar
- 8. Grease
- 9. Sweet Charity
- 10. West Side Story

**IX. OTHER SUPPLIES REQUIRED OF STUDENTS:** None