

THEA 4111 Performance & Production Syllabus

Spring, 2005 Elman

Instructor: Shelly Elman
Office: Martha Munro 207C
Phone: 678/839-4704 (Office & Messages)
e-mail relman@westga.edu
Office Hours: Mondays, Wednesdays 10:00—12:00 noon; 2:00—3:30
Tuesdays, Thursdays 1:30—3:00
Text: *Respect for Acting* by Uta Hagen
A notebook

Course Description

This course is designed as a Senior Project of sorts. The student will be working on a major element of theatre and honing a process within that element. The student will meet with the instructor once per week; discussing elements of the project (please come to my office to give me your schedule). The majority of the classroom time will be taken up with nightly rehearsals and performances. The student will keep a detailed, **daily** journal commenting on those nightly rehearsals and the progress of the project. The end product will result in a detailed analysis of the project, and the weekly meetings will consist of working on portions of the analysis (devising the best questions for character analysis). Finally, upon completion of the performance aspect of the project, the student will write an overall evaluation of her/his process and performance. Criteria will be determined in the weekly meetings.

This course will focus on the following Degree Learning Outcomes:

- *Students will demonstrate that they are familiar with a representative selection of plays, indicated by a demonstrable knowledge of selected plays, theatrical conventions, and theatrical movements important in the formation of the modern theatre.*
- *Students will be able to critically understand basic knowledge of theatre history, theory, and criticism as well as research sources and methodology.*
- *Students will develop skill in analyzing plays, using theatre technology, and conducting research.*
- *Students will express through performance, writing, speaking, and other modes of communication the results of research and critical judgment, indicated by a demonstrable ability to reach an audience effectively.*
- *Students will be prepared to work and/or continue study in the performance area upon graduation.*
- *Students will have the ability to apply the skills they learned in courses to a variety of work and social environments.*
- *Students will become aware of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes the theatrical production.*
- *Students will have the ability to function safely and effectively using theatre technology.*
- *Students will have the ability to demonstrate knowledge of the various means of theatre through which a theatrical concept is realized.*

Course Objective

To hone research skills by thoroughly examining the environment of the play.

To develop and use a process toward directing, acting, designing, writing, etc. in the play.

To create a concept, role, design, production, etc. and realize this production in a public performance.

To apply those skills learned in upper division theatre courses to a project that will capstone the student's career as a theatre major.

Responsibilities

You will be responsible for attending weekly meetings (and the assignments for these meetings) with the instructor, for scheduling rehearsals that the instructor will attend. Attendance at all rehearsals is mandatory.

Depending on casting: the student will participate in a lead role in the musical *Three Postcards* **and** direct and/or act in the staged reading of *The Vagina Monologues*. Details to be announced in a weekly meeting as described above.

Grading

90-100	A
80-89	B
70-79	C
60-69	D
59 or below	F

Grades will be given for the working analysis and the final revised analysis. Evaluations of performance and process technique will also count toward the grade. See below.

Working analyses	20%
Revised, final analyses	20%
Participation (attendance, promptness)	15%
Journal	15%
Weekly meeting projects	10%
Includes weekly discussions on text chapters; development of analysis questions, etc.	
Performance reaction	15%

Course Outline

January

Hagen, Introduction, Chapters 1 & 2

Hagen, Chapters 3—6

Hagen, Chapters 7—10

Character Analysis questions from Part One

Hagen, Chapters 11—13

Preliminary Research Show and Tell

February

KCACTF

Hagen, Chapters 14—16

Hagen, 17—20

Character Analysis questions from Part Two

More Research show and tell

Hagen, 21—23

March

SETC

Hagen, 24—26

Hagen, 27—30

Character Analysis questions from Part Three

Final Research show and tell

Journal, Character Analysis, Performance response due