

Theatre III: Performance & Direction

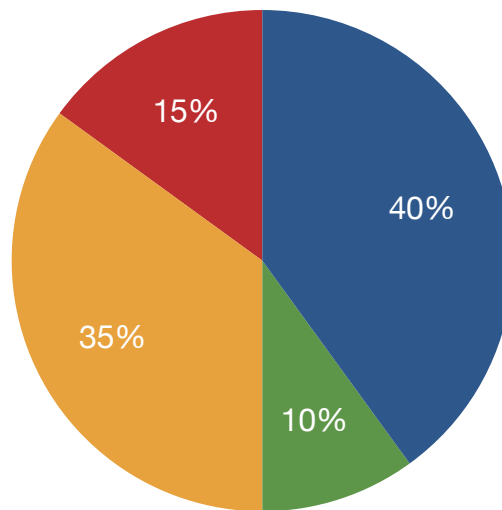
Syllabus & Important Class Information

Course Learning Objectives

- design & implement lighting plans
- critically read plays from a variety of eras and genres
- learn new elements of performance through studying *An Actor Prepares* by Stanislavski and other acting master classes
- perform monologues and scenes from original works and classic plays
- understand how backstage and onstage elements of a show work together
- hands-on experience working on a production*

Grading

- projects (40%)
- discussions (10%)
- practicum* (35%)
- assignments (15%)



a note on practicum*:

Practicum is an essential part of Theatre I and all theatre classes offered at CCHS. This may include in-class troubleshooting and designs for current productions happening with the CCS Theatre, building props/sets, going to the costume trailer, and more. Practicum will frequently include going to CCMS to work in our theatre space.

Materials We May Read/Watch

- A traditional comedy such as *Tartuffe* by Moliere or *The Tempest* by William Shakespeare
- A naturalistic drama such as *An Enemy of the People* by Henrik Ibsen
- *An Actor Prepares* by Constantin Stanislavski, and other acting methods
- *The Pirates of Penzance*
- *Hamlet* by William Shakespeare
- *Rosencrantz and Guildenstern are Dead*

Are auditions required for class?

Auditioning for CCS Theatre productions is not a requirement for class, but it is an opportunity to share the skills you work on in class and to try something new! As upper level theatre students, working on current productions is highly encouraged. Each semester we have 1-2 productions that students can audition for. We also have opportunities for students who are interested in working backstage (“teching”) productions. Please reach out if you have questions.

In class, we will work on props, set pieces, costuming, and more as a part of theatre practicum. The demands of each show is slightly different, so depending on the production(s) will change how many practicum days we have in the semester.

Course Breakdown

This is a rough schedule of what to expect during the semester week-by-week. Please take note of the **audition dates** and major assignments.

Week One: Welcome Back to Theatre!

Auditions for *Macbeth* August 23-24 3:30-5:00

Assignment: Class Bio 8/27

Week Two: *Tartuffe* by Moliere OR *The Tempest* by William Shakespeare

Weeks Three & Four: Blocking & Performance Refresher

Project: Subtext Scene One 9/14

Project: Subtext Scene Two 9/16

Week Five: *An Enemy of the People* by Henrik Ibsen

Auditions for *A Christmas Story* 9/21-9/22 3:30-5:00

Weeks Six & Seven: Ibsen Scenes

Project: Scene from *An Enemy of the People* 10/5

Week Eight: Reading a Libretto–*The Pirates of Penzance*

Weeks Nine & Ten: “Modern Major Monologue”

Project: Monologue–“The Modern Major General” 10/26

***Macbeth* will be performed 10/29-10-31/21**

Weeks Eleven & Twelve: *Hamlet* by William Shakespeare

Week Thirteen: *Rosencrantz and Guildenstern are Dead*

Weeks Fourteen & Fifteen: Shakespearean Scene Study

Project: Shakespearean Scene Study 12/2

Week Sixteen: Directorial Casebook

Project: Directorial Casebook 12/9

***A Christmas Story* will be performed 12/10-12/12/21**

Week Seventeen: exam week–our final project will be completed in class the week before!

Theatre Objectives Covered (NCDDP)

PCU.1.1. Understand the role of theatre arts in United States history as a means of interpreting past eras within a historical context.

PCU.1.2. Exemplify the concepts of United States history as a means of interpreting past eras within a historical context.

PCU.2.1. Understand how the rules of audience etiquette originated, how they have evolved, and for what purpose.

PCU.2.2. Analyze the interrelationships of theatre roles.

P.A.1.1. Analyze full length plays in terms of plot structure, pacing, given circumstances, and character development.

P.A.1.2. Distinguish the evolution of written texts to theatrical performances.

P.AE.1.1. Analyze design concepts for aesthetic impact of technical elements.

P.AE.1.2. Apply working knowledge to solve problems in the major technical elements such as sound, lights, set, and costumes for formal or informal audiences.

P.C.1.1. Use non-verbal expression and physical self-awareness to communicate movement elements and characterization including size, weight, and rate of movement.

P.C.1.2. Apply vocal elements of volume, pitch, rate, tone, articulation, and vocal expression to develop characters.

P.C.1.3. Create original works such as monologues, scenes, or performance pieces.

P.C.2.1. Use improvisation and acting skills, such as observation, concentration, and characterization to create extended scenes.

P.C.2.2. Interpret monologues through formal and informal presentations.