

THEA 0029 - ONE ACT WORKSHOP

Catalog Description

Hours: 81 (27 lecture, 54 activity)

Description: Students will learn the basic requirements for mounting a one-act play from the perspectives of the director, backstage crew and actor. Classes will include lecture and rehearsal time culminating in a public performance of a one-act play. (CSU)

Course Student Learning Outcomes

- CSLO #1: Identify tactics to overcome communication problems that arise backstage.
- CSLO #2: Demonstrate responsibilities required to mount a one act play for a public performance.
- CSLO #3: Apply script analysis skills toward directing, acting, or crewing a one act play.

Effective Term

Spring 2021

Course Type

Credit - Degree-applicable

Contact Hours

81

Outside of Class Hours

81

Total Student Learning Hours

162

Course Objectives

1. Identify strategies to select plays, do background research, and create an artistic concept within specified parameters.
2. Identify and practice approaches toward production preparation including script analysis, auditions, design concepts, ground plans and plots, and blocking.
3. Demonstrate best industry practices for backstage communication and practice safe standards of moving scenery, managing properties, running lighting and sound boards, and managing costumes.
4. Practice standard expectations for approaches to rehearsal and performance including actor coaching, character development, taking direction, staying focused, and warming up.

General Education Information

- Approved College Associate Degree GE Applicability
- CSU GE Applicability (Recommended-requires CSU approval)
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)

Articulation Information

- CSU Transferable

Methods of Evaluation

- Classroom Discussions
 - Example: Instructor will lead discussions on directing and grade on daily participation points and growth over the course of the term.
- Reports
 - Example: Instructor will assess students' understanding of the creative process after participating in a one act production as either a director, actor, or crew member. Instructor will use a rubric to evaluate the term paper, which should demonstrate understanding and cite examples of learned methods in the class and problem solving during the rehearsal and performance process.

Repeatable

No

Methods of Instruction

- Activity
- Lecture/Discussion
- Distance Learning

Activity:

1. Following instructor's direction, students will assume roles of directors and actors and block a portion of an assigned scene to practice principles of focus, symmetry and balance onstage that best meets the requirement of the scene.

Lecture:

1. Instructor will demonstrate blocking principles on a PowerPoint presentation and show video samples of symmetry and asymmetry as well as balance and focus. Students will discuss and analyze placement of actors on stage identifying which are effective means of focus and symmetry and which are not.

Distance Learning

1. Instructor will create live-recorded lectures that students can attend synchronously or asynchronously demonstrating best practices to help prepare students to put on a one-act production from the perspective of a director, actor, or crew position. Students will analyze, discuss and practice scenarios applying learned principles in small break-out groups, over discussion board, chat, and in person through safe socially distant live rehearsals and performances.

Typical Out of Class Assignments

Reading Assignments

1. Read the one act play MISS JULIE and research 3 alternate resources that match thematic images that spring to mind toward building a creative concept for directing the play. Examples may include: A. your own drawing, B. a magazine cut out or, C. a Google image of a ladder with a bird falling from the top of it representing Miss Julie's fall from her social class while a bulldog is trying to step up the ladder representing Jean's desire to climb the social ladder from his lower class status. 2.

Read a handout from an article in BACKSTAGE entitled, "Bridging the Communication Gap Between Performers and Directors" and discuss experiences students have had due to poor communication and ways to avoid problems through improved communication.

Writing, Problem Solving or Performance

1. Problem Solving: Students are given a scenario by which they are assigned roles of director, actor or crew, and they will each act out an improvisation of ways they would approach solving the problem. An example may include: "It is the end of the final dress rehearsal, and notes are being given by the director to the cast and crew. One of the actors broke a prop backstage during the show that wasn't used by them in a scene, so that person had no business using it. The crew assigned to properties has not yet told anyone, and is considering discussing during company notes while all are present." 2. Performance: Practice role during technical rehearsal of assigned duties. Director leads the cue to cue sharing vision to lights and sound operators, crew follows their role as assigned, and actors practice finding light and remaining focused, quiet and ready to jump to next cue.

Other (Term projects, research papers, portfolios, etc.)

Required Materials

- A Sense of Direction: Some Observations on the Art of Directing
 - Author: William Ball
 - Publisher: Drama Publishers
 - Publication Date: 2003
 - Text Edition: 1st
 - Classic Textbook?: No
 - OER Link:
 - OER:
- Technical Theater for Nontechnical People
 - Author: Drew Campbell
 - Publisher: Allworth Press
 - Publication Date: 2016
 - Text Edition: 3rd
 - Classic Textbook?: No
 - OER Link:
 - OER:
- Drama Games for Rehearsals
 - Author: Jessica Swale
 - Publisher: Nick Hern Books
 - Publication Date: 2017
 - Text Edition: 1st
 - Classic Textbook?: No
 - OER Link:
 - OER:

Other materials and-or supplies required of students that contribute to the cost of the course.