



# ILLINOIS VALLEY COMMUNITY COLLEGE

## COURSE OUTLINE

**DIVISION:** Humanities, Fine Arts & Social Sciences

**COURSE:** THE 2005 Theatre Play Production

Date: Spring 2022

Credit Hours: 3

*Complete all that apply or mark "None" where appropriate:*

Prerequisite(s): None

Enrollment by assessment or other measure?  Yes  No

If yes, please describe:

Corequisite(s): None

Pre- or Corequisite(s): None

Consent of Instructor:  Yes  No

Delivery Method:  **Lecture**                      **1 Contact Hours** (1 contact = 1 credit hour)  
 **Seminar**                              **0 Contact Hours** (1 contact = 1 credit hour)  
 **Lab**    **5 Contact Hours** (2-3 contact = 1 credit hour)  
 **Clinical**                                      **0 Contact Hours** (3 contact = 1 credit hour)  
 **Online**  
 **Blended**  
 **Virtual Class Meeting (VCM)**

Offered:  **Fall**       **Spring**       **Summer**

**CATALOG DESCRIPTION and IAI NUMBER (if applicable):**

The study and production of a major play, musical, revue, and/or readers' theatre. All areas of production related to acting, technical work, business, and public relations will be dealt with as areas of specific assignments. The class meeting times will be arranged with the instructor for rehearsals and for independent work assignments.

## ACCREDITATION STATEMENTS AND COURSE NOTES:

None

## COURSE TOPICS AND CONTENT REQUIREMENTS:

1. To produce and present a full-length play, musical, revue, and /or readers theatre.
2. To give students an in-depth practicum in the production area, which they choose, or are assigned, while exposing the students to all areas of production.
3. To teach acting, staging, and design techniques and conventions appropriate to the play as literature and as a period of time.
4. To acquaint the student participants, the student body, and the community with theatre of varied genres over a period of time
5. To provide performance opportunity to develop and practice skills in acting, technical theatre, design work, and theatre personnel.
6. To provide students with pre-show, during the run and post show critique to assist them in working toward an artistically balanced performance within the framework of the play and the director's concept.

Students may contract to work on an aspect of production, which contributes, to the total production on an independent studies basis. Areas of production related independent studies may include: Theatre business, tickets, publicity, budget accounts, Costumes, design, costume construction, research for history of specific periods; dramatic use of lighting and sound, scenic design, scene construction and set decoration.

1. The script will be analyzed. Each semester a different theatrical genre or style will be used to broaden the student's exposure and supply varied examples for students enrolled in THE 2002, and THE 2005 or auditing THE 1005 for additional experience.
  - a. The areas of analysis are: (Aristotle's Poetic)
    - i. Plot, - Structures of various types
    - ii. Character, - development, motivation, and relation to plot
    - iii. Diction, - Language in character development
    - iv. Spectacle, - scenery, costumes, lighting, all visual elements
    - v. Thought, - theme, author's intent, ideas in the play
    - vi. Music, - poetry, sound rhythm and movement in play
  - b. Using Aristotle's view of theatre will help to develop a way to categorize and analyze the play and to better understand the director's concept
2. The general areas to be pursued for each production are:
  - a. Costumes- research, construct, find
  - b. Properties- research, construct, find
  - c. Scenery- research, construct, decorate
  - d. Publicity
  - e. Front of house personnel
  - f. Stage Management
  - g. Lighting, - Design, plot, hang, cue, run
  - h. Sound- Design, plot, set up, cue, run
  - i. Makeup- research, construct, design, apply

3. Strike, dismantling, clean up and set storage at end of productions will be done by all in the class and production.

### **INSTRUCTIONAL METHODS:**

Lecture, training, independent studies, (guided research) assignments, production meetings for group discussions of the various discoveries, progress and accomplishments made by the crews and the crew heads will take place on a regular basis through-out the production process.

Creative movement and imagination exercises will be used as training tools for actor.

Character discussions and their effect on the scenic elements will be addressed in-group discussion.

Rehearsals: read through, blocking rehearsals, character rehearsals, line rehearsals, technical rehearsal, pick up rehearsals, and dress rehearsals.

Scenic Building: design discussion, color psychology, furniture, painting techniques and period will be discussed and scenery will be created or altered to meet the production needs.

Lighting and Sound: the design and execution of the lighting and sound will be done in a way so as not to call attention to itself.

In General, The class will stress the unity of the elements of the production so that the elements blend into a controlled and focused theatrical product.

### **EVALUATION OF STUDENT ACHIEVEMENT:**

- Attendance of agreed meeting times, rehearsals and construction times.
- Completion of an agreement (contract) for participation in the class.
- Attendance at end of performance strike and clean-up activities. This involves all areas of the set, stage, shop, dressing rooms and all areas used in the facility.
- Completion of assigned tasks.

Evaluation will consist of the instructor's objectively testing the student via performance, adequate research and reporting, growth in understanding and execution of the tasks assigned, and growth in understanding the elements of production.

The educational and artistic growth of the student will be part of the evaluation. The entry level will be noted and the exit level will be noted.

Projects, in addition to the minimum requirements, will be considered for extra credit.

### **INSTRUCTIONAL MATERIALS:**

#### **Textbooks**

None

## Resources

- Barton, Lucy. Historic Costume for the Stage. Boston: Walter H. Baker Company, 1963.
- Bellman, Willard F. Lighting the Stage Art and Practice. 2<sup>nd</sup> ed. New York: Chandler Publishing Company, 1974.
- Bellman, Willard F. Scene Design, Stage Lighting, Sound, Costume and Makeup. New York: Harper and Rain Publishing, 1983
- Burris-Meyer, Harold and Cole, Edward C. Scenery for the Theatre. Boston: Little, Brown and Company, 1947.
- Davis, Marian L. Visual Design in Dress. Englewood Cliffs NY: Prentice Hall, Inc. 1980.
- Dietrich, John. Play Direction. Englewood Cliffs NY: Prentice Hall, Inc. 1983.
- Gassner, John. Producing the play. New York: Holt, Rinehart and Wilson, Inc. 1967.
- Gillette, A.S. An Introduction to Scene Design. New York: Harper and Row Publishers. 1967.
- Ingham, Rosemary and Elizabeth Conery. The Costumer's Handbook. Englewood Cliffs NY: Prentice Hall, Inc. 1980.
- Langley, Stephen. Theatre Management and Production in America. New York: Drama Book Publishers, 1990.
- Lee, Gura. Oral Interpretation. 7<sup>th</sup> ed. New York: Houghton Mifflin, 1987.
- McCaslin, Nellie. Creative Drama in the Classroom. 3<sup>rd</sup> ed. New York: Longman, 1980.
- McGaw, Charles. Acting is Believing. 4<sup>th</sup> Ed. New York: Holt, Rinehart and Winston, 1985.
- Parker, Smith Wolf. Scene Design and Stage Lighting. 5<sup>th</sup> ed. New York: Holt, Rinehart and Winston, 1985.
- Spolin, Viola. Improvisation for the Theatre. Evanston: Northwestern University Press, 1963.
- Southern, Richard. Stage Setting: For Amateurs and Professionals. New York: Theatre Arts Books, 1964.

## LEARNING OUTCOMES AND GOALS:

### Institutional Learning Outcomes

- 1) Communication – to communicate effectively;
- 2) Inquiry – to apply critical, logical, creative, aesthetic, or quantitative analytical reasoning to formulate a judgement or conclusion;
- 3) Social Consciousness – to understand what it means to be a socially conscious person, locally and globally;
- 4) Responsibility – to recognize how personal choices affect self and society.

### Course Outcomes and Competencies

#### Outcome 1 - Students will function as a member of a production team in the mounting and presentation of a full-length play, musical, review and/ or readers theatre.

- 1.1 – Students will participate in the audition process and receive a cast or technical assignment as dictated by the production needs
- 1.2 – Students will attend scheduled sessions required for the completion of their assigned tasks, i.e. rehearsals, shop hours, set build days, performances.
- 1.3 – Students will record a log of all hours spent in various assigned tasks.

**Outcome 2 - Students will gain an understanding of acting, staging and design technologies and conventions appropriate to the play as literature and the cultural context it was created in.**

2.1 – Students will apply and demonstrate their skill understanding to the performance product by completing specific tasks in their assigned performance activity.

**Outcome 3 - Students will develop their skilled use of technical tools in their assigned areas.**

3.1 – Students will demonstrate a working understanding of technical vocabulary in their assigned areas.

3.2 – Students will demonstrate with independent task completion in their assigned areas.

**Outcome 4 - Students will demonstrate an understanding of the professional standards of performance.**

4.1 – Students will in all areas of performance exhibit behaviors and task completion that meet with the professional standard guidelines followed in class.

4.2 – Students will demonstrate their understanding of professional practices to all public audiences they come in contact with.

4.3 – Students will apply both verbal and written criticism to their individual contribution in the artistic product.

**Outcome 5 - Students will be able to develop a stronger appreciation for all of the production tasks that make theatre a collaborative art form.**

5.1 – Students will work with other students and production staff in a way that demonstrates an understanding and respect for the artistic contributions of all persons involved.

5.2 – Students will demonstrate the willingness to strive to create an artistically balanced performance within the framework of the dramatic text and the director's concept.