

THTR 49F: PERFORMANCE PRODUCTION VI

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2025
Units:	6
Hours:	1 lecture, 15 laboratory per week (192 total per quarter)
Prerequisite:	Requires a pre-arranged audition and instructor selection for assignment to participate/enroll; students must complete an audition and accept an assigned role for enrollment. Audition information is available on the department website or by contacting the assigned instructor.
Advisory:	This course is included in the Production-Performance family of activity courses.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- With a target towards more advanced, in-depth development of script analysis and application, apply experience gained through rehearsal and development of progressive, challenging vocal techniques to be included in the rehearsal and performance process.
- With a target towards more advanced, in-depth development of script analysis and application, explore and confidently embody character representation through introduction to and incorporation of a variety of physicalized embodiment approaches cemented through the added challenges of live public performance.

Description

Supervised performance participation of rehearsal into performance of scheduled productions of the Theatre Arts Department. Particular focus rendered towards enhanced vocal and physical representation of characterization and process preparation. Culminates in a fully staged theatrical production.

Course Objectives

The student will be able to:

1. With a target towards more advanced, in-depth development of script analysis and application, apply experience gained through rehearsal and development of progressive, challenging vocal techniques to be included in the rehearsal and performance process.
2. With a target towards more advanced, in-depth development of script analysis and application, explore and confidently embody character representation through introduction to and incorporation of a variety

of physicalized embodiment approaches cemented through the added challenges of live public performance.

Course Content

1. Guided and drilled steps towards joining effective vocal production with appropriate scriptural and performance need analysis (for live public performance), including many of, but not limited to, the following targets:
 - a. Regional dialect analysis and incorporation from a variety of cultural and socio-economic backgrounds
 - b. Clear and appropriate articulation
 - c. Appropriate projection and breath support techniques
 - d. Language demands and influence
 - e. Advanced script based assessment of the above applications
2. Guided and drilled steps towards joining effective physical representation of dynamic character challenges with appropriate scriptural and performance need analysis (for live public performance), including many of, but not limited to, the following targets:
 - a. Gesture analysis and employment
 - b. Foundational posture assessment
 - c. Body energy communication potential
 - d. Physical representation of human emotional interpretation
 - e. Script based assessment of the above applications

Lab Content

1. Participation and observation of rehearsal process for scheduled production
2. Perform various, necessary production support functions, including but not limited to costume fittings, publicity, other preparation or technical support
3. Plan, prepare, and execute assigned facets of consistently performing in repetition a prescribed performance production in a public audience forum
4. Fulfill the necessary group project requirements of public performance through personal preparation, through warm-up, make-up application, costume preparation, and other necessary elements

Special Facilities and/or Equipment

A fully-equipped studio or standard proscenium theatre, dressing and make-up rooms, theatre scenic and costume shops, theatre box office, additional rehearsal space as required, basic audio-visual equipment.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Proficiency by successful completion of designated class project/performance assignment for public presentation
 Proficiency through detailed instructor feedback and evaluation at every phase of the production process
 Proficiency through evaluation of written character studies, background research, peer and self-evaluation

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture: presentation of theory and foundational premises of prescribed performance material

Discussion: assessment and analysis of situations as they relate to rehearsal instructions and performance preparation

Cooperative learning exercises: ensemble performance projects

Oral presentations: solo performance exercises

Laboratory: rehearsal and preparation

Demonstration: peer and instructor modelling and self-assessment through performance presentations

Trial and error experimentation towards fulfillment of prescribed course project of a full-length production for public performance

Representative Text(s) and Other Materials

The selected play script and appropriate background reading as assigned by the instructor each quarter. There is no regular text as the text chosen each term will not repeat within a minimum of 10 years. The text is chosen based on the specific performance project.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Read and study assigned play scripts
2. Research and study project related background materials
3. Performance assignment memorization
4. Read related project articles assigned by instructor
5. Write self-reflection journal

Discipline(s)

Theater Arts