

University of Montana

ScholarWorks at University of Montana

Syllabi

Course Syllabi

9-2014

THTR 429.01: Production Acting III

John Kenneth DeBoer

University of Montana - Missoula, john.deboer@umontana.edu

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

Let us know how access to this document benefits you.

Recommended Citation

DeBoer, John Kenneth, "THTR 429.01: Production Acting III" (2014). *Syllabi*. 1924.

<https://scholarworks.umt.edu/syllabi/1924>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

Production Acting III – THTR 429 – 1 Credit
Day and Time Dependent on Production

Instructor – John Kenneth DeBoer
Office – McGill 212B
Mailbox – PARTV 197

Email – john.deboer@umontana.edu
Office Hours – MWR 1-2 PM
Phone – 243-2018

Aim

The purpose of these courses is to connect class work in theatre to the authentic experience of performing in a main-stage University of Montana theatrical production. Production acting registration will be based on casting:

- Production Acting I – First role (BFA Acting Track) and ensemble/chorus roles (may be paired with an additional credit of Practicum);
- Production Acting II – Second role (BFA Acting Track) and supporting roles (may be paired with an additional 1-2 credits of Practicum); and,
- Production Acting III – Third Role (BFA Acting Track) and leading roles (may be paired with an additional 1-2 credits of Practicum).

Outcomes

At the end of the production you must be able to demonstrate that you can:

- Implement theories, techniques and strategies into practice;
- Make use of specific theatrical terminology while acting on the stage;
- Identify problem areas and take such areas back to their professor and classes for future work;
- Listen and respond appropriately to notes given by the director;
- Describe their own creative approach to role; and,
- Gain a sense of professionalism and ensemble.

Assessment

Your production acting will be evaluated based on three areas:

- Attendance, promptness, and professionalism;
- Director and faculty assessment of craft; and,
- Written reflection of the rehearsal process and the final product.

Attendance, Professionalism, and Promptness

You will attend every rehearsal for which you are called during the rehearsal period (approximately 6-8 weeks, 5-6 days a week). You will arrive warmed-up, on time, and ready to work. You will be mindful and courteous to all members of the cast and production team throughout the process. You will respond promptly to all communication from stage management and costume shop management. You will be present and on time for all publicity events and costume fittings. If you fail to meet these expectations, it will be reflected in your grade for the course.

Director and Faculty Assessment of Craft

In the area of craft, you will be evaluated based on your current standing in the program and prerequisite skill level and course work. You are responsible for preparing for the role, investigating necessary given circumstances (style, period, culture, and character background), and must come prepared with specific acting choices that you will pursue in consultation with the director and their associates (vocal coach, movement coach, choreographer, music director etc). You will take all notes from the director and their associates, implement them in rehearsals, and respond appropriately during the technical and dress rehearsals.

You will perform all runs of the play presented for the general public audiences, (including any student matinees) attend all talkbacks and school responses, and meet with their professors after the run of the show for personal feedback and notes after the production has closed. You will maintain the consistency of the production as rehearsed, making no changes unless they are implemented with the supervision of the director or stage manager. The final assessment of your craft will take place amongst the full Acting/Directing faculty in consultation with the director of the production. You will be assigned a grade based on the following rubric:

- A** **Superb work.** The student transcended craft past the point of intellectual preparation and was truly living in the moment

- B** **Good work.** The student had the acting skills necessary to participate in the production, but was not yet living truly in the moment

- C** **Fair work.** The student struggled with the fundamentals of acting and it was evident that more effort is needed to truly master the craft

- D** **Poor work.** The student was not or had prepared fully for the work and it was a painful experience for the actor, scene partners, and audience

- F** **Failure.** The student demonstrated no relevant preparation

Rehearsal and Performance Reflection

You are expected to keep an informal rehearsal and performance journal for the production that you will write in at least once a week. At the end of the process will write a final reflection on the process as a whole. The final reflection should be about 800-1000 words. A general prompt will be provided online.

Grade Breakdown

Attendance, Promptness, and Professionalism	60%
Director and Faculty Assessment of Craft	30%
Rehearsal and Performance Reflections	10%

Procedure/Policy

You are expected to abide by the following School regulations. There is no eating, drinking, or gum chewing during rehearsal. Please inform stage management in writing if you have a

medical exception to this policy. Water in a capped container is acceptable. Absolutely no weapons, real or fake, are allowed in the rehearsal space without the direct supervision of the director, the stage manager, or associated members of the production team.

There is inherent risk involved in many Theatre productions, as they are very physical in nature. Please proceed through rehearsals with caution. Always be mindful of your personal safety and the safety of others. Students participating in rehearsals and performances do so at their own risk.

Due to safety considerations, at **no** point during a student's time spent on a production (in any capacity) should non-enrolled persons be guests of that student **without the director's consent**. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

Electronic Communication

Email is the preferred method of communication for the course and production. Please check your email, Moodle, and the Callboard (both real and virtual) frequently throughout the day. Be sure you have the stage manager's mobile number on-hand at all times.

Please silence your cell phone in rehearsal. Stage management will have their phone on vibrate in case an emergency text message should be sent by the university. If you have scripts or performance texts to share stored on your iPhone, Android, iPad, or other equivalent device, please set it to "Airplane Mode" so that the functionality is limited to stored data retrieval during rehearsal.

If you have some down time and accessing the web becomes necessary be sure that your work is not distracting to the process and that you remain aware of the progress of the production at all times.

If your device rings accidentally during rehearsal, please silence it as **QUICKLY AS HUMANLY POSSIBLE**.

Rehearsal Clothes

Please wear clothes that you can move in to rehearsal, while also being mindful of the needs of the production and your character. All students should have a "rehearsal kit" with appropriate character shoes, a formal jacket, and a full-length skirt. The costume shop will provide only specialty items and accessories necessary for the production such as corsets, boots, etc as they become available.

It will be come immediately apparent to you that jewelry (small studs are acceptable except in the tongue), hooded sweatshirts, hats, tight-fitting and restrictive clothing, anything too revealing (showing skin), and hair that covers the face make full participation in rehearsal and proper evaluation by the director impossible. Please remove or change out of these items before rehearsal commences. Be prepared to work barefoot. If you must wear socks, please use those that have slip resistant padding on the bottom.

Sacred Space

In order to foster an appropriate environment for rehearsal, you must treat all rehearsal spaces and performance venues as a sacred. Please thoroughly clean your shoes before crossing the threshold into the space and store your belongings neatly in the areas designated by stage management. If you arrive early, use that time for reflection, meditation, stretching, warming-up, and running lines. Be mindful of any rehearsal furniture or props designated for the production that may already be in the space and treat them with respect. When rehearsal has ended, help stage management to restore the room if requested and retrieve all belongs that you brought with you before leaving.

[School of Theatre and Dance Handbook](#)

All students in theatre courses must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance Handbook. The Handbook is available online at the link above.

[Disability Services for Students \(DSS\):](#)

If you have a disability for which accommodations are needed please contact me in the first week of the semester. Please visit the website linked above for more information.

[Student Conduct Code](#)

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code located at the link above.