I. **OVERVIEW**

The following information will appear in the 2010 - 2011 catalog

**THETR 156 Rehearsal and Performance in Comedy**

*2 Units*

**Limitations on Enrollment:** Each student must demonstrate the potential ability to work as an ensemble member, ability to memorize lines and a commitment to the artistic process of creating a live theatre production. Enrollment in the class is inherently limited by the number of roles listed in the play script's cast of characters. An audition process is used to determine the casting of the play's character parts.

*Participation as actors in a fully supported theatre production. This course focuses on ensemble performance techniques that are essential for a comedic play production. Participation in rehearsals and public performances is required.*

Four Maximum completions.

Field trips might be required. (A-F Only) Lecture /Lab

**Transfer:** (CSU, UC) **General Education:** (MJC-GE: Activities )

II. **LEARNING CONTEXT**

Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

**A. COURSE CONTENT**

1. **Required Content:**

   a. Analyzing the comedic script
      i. Origins of the comedic theatre performance piece
      ii. Comedic genres

   b. The role and responsibilities of an actor cast in a comedic work
      i. Safe rehearsal and performance practices for physical theatre
      ii. Comedic warm-up technique

   c. Comedic acting techniques
      i. Playing the "truth" (verisimilitude)
      ii. Perfecting timing
      iii. Pacing the scene
      iv. Building trust within the ensemble

   d. Developing the actor's instrument
      i. Voice
ii. Body

2. **Required Lab Content:**

a. Rehearsal
   i. Physical warm-up
   ii. Vocal warm-up
   iii. Scene study techniques for comedy
   iv. Improvisational exercises
   v. Ensemble trust building
   vi. Responding to criticism

b. Performance
   i. Coping with performance anxiety
   ii. Supporting the ensemble
   iii. Discipline and the art of acting in a comedy
   iv. Performance pacing

B. **ENROLLMENT RESTRICTIONS**

1. **Limitations on Enrollment**

   Each student must demonstrate the potential ability to work as an ensemble member, ability to memorize lines and a commitment to the artistic process of creating a live theatre production. Enrollment in the class is inherently limited by the number of roles listed in the play script's cast of characters. An audition process is used to determine the casting of the play's character parts.

C. **HOURS AND UNITS**

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D. **METHODS OF INSTRUCTION (TYPICAL)**

*Instructors of the course might conduct the course using the following method:*

1. Lectures on comic method.
2. Discussions of acting technique and character development.
3. Writing an actor's journal, character analysis, role discovery.
4. Performance exercises: role playing, pantomime, improvisation, etc.
5. One-on-one coaching/directing of character, movement and motivation.
6. Photographic slides, videos, films, handouts to supplement lecture, discussion and reading.
7. Guest presentations by technical staff: technical director and costume director, etc.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)
   a. Rehearsal preparation
      i. Create in-depth dramatic character biography per term
      ii. Read script and production background material per term
      iii. Memorize character lines as assigned from text daily.
   b. Rehearsal and performance (lab)
      Rehearsal schedule of playscript for upcoming production for (12) hours per week 8 weeks).
      Typical rehearsal schedule:
      Week One: Text analysis, characters discussion, physical theatre exercises.
      Week Two: Blocking, staging, choreography
      Week Three: Line memorization
      Week Four: Line and blocking rehearsals; scene study
      Week Five: Run-throughs of entire play
      Week Six: Technical rehearsal, dress rehearsal
      Week Seven: Performances and rehearsals
      Week Eight: Performances

2. EVIDENCE OF CRITICAL THINKING
   Assignments require the appropriate level of critical thinking
   a. Written assignments emphasizing character traits, motivation, and behavior.
   b. Oral reports on theme, subtext, plot, historical and social influences.
   c. A written daily actor's journal to include notes given by director, inspirational ideas, peer
      comments and suggestions.

F. TEXTS AND OTHER READINGS (TYPICAL)

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2. Other: The course will require a written script given to each actor. Sometimes these scripts are
   originally written in manuscript form. Other times they are plays in published format.

III. DESIRED LEARNING
A. COURSE GOAL
As a result of satisfactory completion of this course, the student should be prepared to:

identify the responsibilities of a performer in the rehearsal and performance process; demonstrate acting
skills on stage in a Comedy production; apply traditional theatrical terminology and protocol in a stage
production.

B. STUDENT LEARNING GOALS
Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. Required Learning Goals
   Upon satisfactory completion of this course, the student will be able to:
   a. Identify the responsibilities of a performer in the rehearsal and performance process in a
      Comedy, such as attendance, punctuality, rehearsal/performance etiquette and protocol, self
      rehearsal between scheduled rehearsals, memorization of material (text and blocking), and
      positive attitude.
   b. Demonstrate Comedy acting performance skills on stage such as projection, clarity of character
      development, physical movement, and energy.
   c. Perform acting skills that are required by a director for a specific scene; for example, specialized
      skills such as improvisation, pantomime, acrobatics, stage combat, characterization.
   d. Apply traditional theatrical terminology and protocol in the context of a stage Comedy production.
   e. Integrate comedy technique with performance proficiency as a performer in a comedy
      production.

2. Lab Learning Goals
   Upon satisfactory completion of the lab portion of this course, the student will be able to:
   a. Identify the responsibilities in rehearsal and performance of Comedy.
   b. Demonstrate comedy acting performance skills on stage before a live audience.
   c. Apply traditional theatrical terminology and protocol in the context of a Comedy production.

IV. METHODS OF ASSESSMENT (TYPICAL)

A. FORMATIVE ASSESSMENT
   1. Written and oral critiques of student's written and performance assignments.
   2. Peer evaluation.

B. SUMMATIVE ASSESSMENT
   1. Final project consisting of at least six individually critiqued performances for a live audience.
   2. Peer evaluations of final project.
   3. Production written journal.