

## AT506 RB Collaborative Theatre Practice II - Production Practicum

### 3 credits

#### Content

In this class, you will participate as an actor in an ensemble under a professional director to practically produce an extant theatre text, culminating in performances in a public venue. The class is the practical culmination of several lines of inquiry that run through the programme and combines the practical performance skills you will have developed with your understanding of a text and its context.

#### Practicum (Director: Steven Dykes)

Informed by the site specific and immersive theatre work of ensembles such as 'drinkthinkspeak', 'shunt' and 'punchdrunk', the production in which you will participate comprises the staging of a new or radically adapted work in a found space on campus or in the vicinity of the college. Promenade in nature, the project challenges notions of the performer-audience relationship and conventional narrative structures.

#### Written Assignment

A 'Reflective journal' on this project will analyse your experience of being a member of the ensemble and your own performance process; the collaborative process between cast, director, designers and technical team; audience reaction and feedback; and a post-show consideration of what you have achieved, learnt and need to work on. You should aim to demonstrate the extent to which you have engaged in dramaturgical research into the production's historical 'period' and political context. How has your study of that period informed your understanding of the issues at play?

Additionally, you should attempt to critically examine the "immersive" theatre style of our version of the play in the context of this form of theatre's current popularity. If possible, you should refer to your own experience of seeing the work of companies such as SHUNT, PUNCHDRUNK and DREAMTHINKSPEAK; if not, the articles and podcast on Immersive Theatre posted on the VLE should help you reflect on how our production compares to and/or differs from other approaches to site-specific and responsive work.

The overall thrust of your journal should be driven by the question: was a promenade performance of a site-responsive version of the play, a dramatically effective way of staging the work? What did the audience gain or lose from our version? Did it serve the material / subject effectively and offer any greater insight into the experience of the characters in the story?

(Word Count 2,500)

#### Aims

This class aims to enable you to:

- explore a theatre text in practice by participating in repeated performances before an audience
- consider the production demands of the text and to develop vocal and physical performance skills in rehearsals to meet those demands
- consider the text in its social, cultural and political context and to understand the influence this understanding might have on performance
- collaborate in a company process and to develop your creative and imaginative skills in the rehearsal period
- heighten your awareness of the directorial, design and technical components that comprise the production process
- develop your abilities to reflect upon practice and to consider comparative approaches to performance work.

## **Learning Outcomes**

On successful completion of this class you will be able to:

- summarize and explain the dramatic arc of a play and identify the pivotal plot points that need to be highlighted in order to make the play "work".
- analyse the dramatic events in a story through discussion.
- predict points of uncertainty for the creative team and employ research strategies to clarify historical and/or contextual confusion.
- relate to an unknowing audience the play's major patterns, themes and questions and accurately translate a director's vision.
- identify a play's unique challenges and devise strategies to meet them.
- utilize a clear rehearsal process.
- effectively use language to reflect on the ideas and work of peers. Verbally engage in a way that furthers the collaborative and creative process.
- demonstrate openness and creative resiliency through your ability to receive and absorb constructive criticism and feedback in a fashion that furthers the collaborative and creative process.
- understand the needs of the ensemble through your ability to work inside your disciplinary role.
- demonstrate proficiency with skills critical to pre-rehearsal preparation through textual analysis, intuitive exploration and immersion in material and a system for organization of notes and ideas that is both comprehensive and flexible.
- demonstrate proficiency with skills critical to a dynamic and successful rehearsal period by utilizing techniques for cultivating an open and collaborative rehearsal room culture.
- demonstrate basic skills of concentration, imagination and focus.
- demonstrate voice and body awareness and flexibility.
- demonstrate a clear understanding of actions and objectives.
- demonstrate an ability to work actively with a partner (moment to moment listening, observing, and responding.)
- analyse and perform contemporary text.
- invest emotionally in text and given circumstances.

## **Assessment / Grading**

The course is graded A-F.

Rehearsal Participation – 35%

Performance - 35%

Written Assignment (Reflective Journal) – 30%