



TH 343 THEATER PRODUCTION
IES Abroad Nantes

DESCRIPTION:

The work of this course is the study and production of French theatrical presentations. Throughout the semester, students will read, practice, and enact extracts of theatrical work with a view towards improvement in spoken French.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: French

PREREQUISITES: The student should have some knowledge of theatre in the student's native language.

METHOD OF PRESENTATION:

- The professor models and then instructs students in the significantly different modes of oral expression and physical movement for the French stage.
- Each class session focuses on voice and movement so that the final student production is a true representation of French theatrical practice.
- Reading and discussion of two plays that determine the thematic choice for the students' end-of-semester presentation.
- Weekly focus on and evaluation of improvement in oral production, especially in extended discourse, rhythm, diction, and memorization of theatrical text.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation - 30%
- Midterm Exam - 30%
- Final Exam - 40%

Course Participation

Consistent attendance at all class sessions and play practices
Preparation of course work – movement, speech, text
Important dates for evaluation and participation

Weekend practices (dates & times scheduled according to student and professor class schedules)
All afternoon play practice sessions according to class schedule each semester
Public evening presentation of course production

Midterm Exam

Perceived and demonstrated improvement in speech, articulation, intonation, diction.

Final Exam

Public presentation at Théâtre Beaulieu
Production and Presentation De-brief – successes, errors, next time - final reflective written project that focuses on perceived improvement in spoken French, understanding of stage movement and speech

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Enhanced phonetic accuracy in spoken French,
- Enhanced capability in extended discourse in French,
- Culture-appropriate diction, rhythm, and physical movement



ATTENDANCE POLICY:

Any unexcused absence not related to health considerations will result in a reduction in the final course grade.

CONTENT:

Theatrical techniques in French theatre production including:

The actor’s physical movements on stage – is the student interactive with the physical presence of others in the space of the stage?
 Voice, diction, rhythm in spoken stage language – Does the student project with voice, with cadence and rhythm, does the student speak clearly and with the confidence of one who understands what is being said?

Rigorous focus on voice, intonation, diction, and rhythm of spoken French, especially in extended discourse – phonetic accuracy is crucial in French and on the French stage. It is not possible to say that in Week 3 we will focus on problems of “liaisons obligatoires” / “liaisons facultative” or the value of the “e’ muet” in alexandrine couplets. Phonetics and clarity of diction, word-grouping and breath-groups are focal points every day, every week, through the final presentation.

Weekend rehearsals are not included on this syllabus because they cannot be set until student class schedules are set. There are always two weekend rehearsals of the course final production.

This course is a workshop; the content and needs of the course are, in very large measure, dictated by the students who register for the class.

Academic and cultural practice background: Have they acted in a play before, do they sing, or dance? In previous course work or in personal reading, have the students read theatrical texts?

Level of French language competency: Students with substantial skill are able to undertake more complex and demanding text, students with less control of the spoken, heard, read word require a text that is intellectually, linguistically available to them intellectually. The plays of the semester are not known until the students are known on the first day of class.

Week	Content	Assignments
Week 1	Introduction to Course 1. Introduction of 2 plays for theme of production 2. Listen for story, theme 3. Attend to role of voice, articulation, movement	Play 1 Physical movements / match text Attend: “Mon coloc’ s’appelle Marivaux”
Week 2	Introduction of 2 plays for theme of production 1. Listen for story, theme 2. Attend to role of voice, articulation, movement	Play 1 Physical movements / match text Voice, diction, developed discourse – text and illustration Attend: “Luther: ou la réforme en dix rounds »
Week 3	Introduction of 2 plays for theme of production 1. Listen for story, theme	Play 2 Physical movements / match text

	<ol style="list-style-type: none"> Attend to role of voice, articulation, movement 	Voice, diction, developed discourse – text and illustration
Week 4	<p>Introduction of 2 plays for theme of production</p> <ol style="list-style-type: none"> Listen for story, theme Attend to role of voice, articulation, movement 	<p>Play 2</p> <p>Physical movements / match text</p> <p>Voice, diction, developed discourse – text and illustration</p>
Week 5	Practical work in oral and physical expression that fits the nature of the play selected.	Selection of course theatrical project
Week 6	<p>No class, Spring Break</p> <p>Practical work in oral and physical expression that fits the nature of the play selected.</p>	Act and scene preparation in function of the final production play
Week 8	Practical work in oral and physical expression that fits the nature of the play selected.	Act and scene preparation in function of the final production play
Week 9	Practical work in oral and physical expression that fits the nature of the play selected.	Act and scene preparation in function of the final production play
Week 10,	Practical work in oral and physical expression that fits the nature of the play selected.	Act and scene preparation in function of the final production play
Week 11	Practical work in oral and physical expression that fits the nature of the play selected.	Act and scene preparation in function of the final production play
Week 12	Practical work in oral and physical expression that fits the nature of the play selected.	Act and scene preparation in function of the final production play
Week 13	Rehearsal of final class place	<p>Presentation of final play</p> <p>Théâtre Beaulieu, 8:00 p.m.</p>
Week 14	<p>Class debrief</p> <ol style="list-style-type: none"> Sense of Personal progress in language, gesture, confidence in modes of expression 	Evaluation of performance and learning gains in voice and articulation, movement of the actor on stage, culturally-appropriate intonation et rhythm in daily speech

The class meets once per week for 3 hours, in addition to two required weekend practices and two required attendances at public theatre productions in Nantes (see Course-Related Trips, below.)

COURSE-RELATED TRIPS:



In every semester in which this course is offered, students will attend one or two theatrical presentations in Nantes. For example, in the past students have attended two plays at the Théâtre de la Ruche:

- “Mon coloc’ s’appelle Marivaux”
- « Luther, ou la Réforme en dix rounds »

REQUIRED READINGS:

According to the theme that emerges from the first few sessions, students will be required to read a few plays or novels. The opening three weeks of the semester are given a reading of (usually) two plays that link in some thematic way. Students and professor use these two plays as the grounds from which they choose the play that they will present as their final project. For example:

- Fall 2017: the theme was “Sorority” so students were required to read in French Tchekhov’s Three Sisters and L-M. Alcott’s Little Women

RECOMMENDED READINGS:

- Chosen in function of the production piece chosen.