

CATALOG INFORMATION

Dept and Nbr: THAR 13B Title: STYLES PERF WORKSHOP 2
Full Title: Performance Workshop: Styles, Periods and Skills 2
Last Reviewed: 4/12/2021

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	3.00	8	Lab Scheduled	52.50
		Contact DHR	0		Contact DHR	0
		Contact Total	5.00		Contact Total	87.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable
Grading: Grade Only
Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP
Also Listed As:
Formerly: THAR 13.1B

Catalog Description:
This course continues an introduction to non-realistic styles and period realism, as well as further study of acting theory and specialized performance skills. Three different styles are introduced over the course of the semester; styles studied will change each time the course is offered. This combination instruction/performance ensemble course requires night rehearsals during the last two weeks of classes and culminates in two performances of a public showcase.

Prerequisites/Corequisites:
Course Completion of THAR 13.1A AND Concurrent Enrollment in THAR 13.1BL

Recommended Preparation:

Limits on Enrollment:

Schedule of Classes Information:
Description: This course continues an introduction to non-realistic styles and period realism, as well as further study of acting theory and specialized performance skills. Three different styles are introduced over the course of the semester; styles studied will change each time the course is offered. This combination instruction/performance ensemble course requires night rehearsals

during the last two weeks of classes and culminates in two performances of a public showcase.
(Grade Only)

Prerequisites/Corequisites: Course Completion of THAR 13.1A AND Concurrent Enrollment in THAR 13.1BL

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area	Effective:	Inactive:
CSU GE:	Transfer Area	Effective:	Inactive:

IGETC:	Transfer Area	Effective:	Inactive:
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CSU Transfer:	Transferable	Effective:	Spring 2016	Inactive:
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UC Transfer:	Transferable	Effective:	Spring 2016	Inactive:
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CID:

Certificate/Major Applicable:

Certificate Applicable Course

COURSE CONTENT

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Prepare, rehearse, and perform material from plays requiring unique styles, period realism and/or specialized performance skills at a beginning/intermediate level with increased versatility and confidence.
2. Adapt their character development process and performance techniques to meet the needs of a play's specific style, period, and/or specialized performance demands at a beginning/intermediate level.
3. Identify and explain major historical, literary, and cultural forces that shaped the development of a play's specific style and/or period, as well as the relationship of those forces to the acting techniques required.

Objectives:

At the conclusion of this course, the student should be able to:

1. Demonstrate performance skills through a variety of non-realistic acting styles, period realism, and/or plays requiring specialized performance skills (e.g. dialects, unarmed combat, period movement, etc.) at a beginning/intermediate acting level.
2. Identify the influence of historical events, literature and culture on the theatrical practices of various periods.
3. Analyze and score scripts, applying style-appropriate and/or period-appropriate techniques at a beginning/intermediate level.
4. Conduct research and text analysis in preparation for roles from styles and periods of plays.
5. Translate basic acting theories and analytical concepts into practical application through performance interpretations, as well as applying skills and styles from previously studied periods.

6. Create and sustain the distinct physical, vocal, and behavioral components of multiple characters, while adapting to the performance requirements of specific styles, periods, and/or special performance techniques.
7. Revise and enhance acting choices, objectively incorporating the feedback of others, and utilizing the rehearsal process as a period of creative exploration.
8. Define individual acting obstacles and determine individual strengths, including self-assessment of work with previously studied periods and styles.
9. Critique the work of others, utilizing terms and concepts relating to the specific style, period, and/or specialized skill being performed.

Topics and Scope:

SECOND EXPERIENCE TOPICS

As part of their second experience with introductory styles, periods, and skills, THAR 13.1B students will be introduced to the following topics during the course:

- I. Self-Assessment Techniques
 - A. Recognizing strengths
 - B. Identifying areas needing improvement
 - C. Acknowledging obstacles (internal and/or external)
 - D. Articulating personal learning goals for semester
- II. Introduction to Peer Mentoring
 - A. Communication techniques when helping others
 - B. Modeling effective techniques in your own process
 - C. Role of peer mentor in a classroom/rehearsal
 1. Instructor and mentor relationship
 2. Mentor and peer relationship
 3. Maintaining appropriate boundaries
 - D. Potential mentoring tasks
 1. Script analysis assistance
 2. Scoring and scansion assistance (when applicable)
 3. Dialects assistance
 4. Period movement assistance
 5. Staging assistance
- III. Comparing Previously Studied Styles to Current Semester
 - A. Differences between styles studied
 - B. Similarities between styles studied
 - C. Benefits when studying styles and periods

CORE TOPICS

- I. Introduction to period and non-realistic acting styles
 - A. Defining style
 - B. Researching a style or period
 - C. Personal acting development when studying styles and periods
- II. Introduction to Acting Standards of Professionalism
- III. Introduction of Style Units:

Each time the course is offered, three different styles will be studied and performed, selected by the instructor using the following criteria:

 - At least one non-realistic style, preferably two
(e.g. Greek, Kabuki, Commedia dell 'Arte, Farce, Comedy of Manners, Absurdism, Brechtian, Post Modernism, Political Satire, etc.)

- At least one from a period prior to the mid-20th century
(preferably one that requires period manners and movement)
- At least one comedic style
- At least one dramatic or tragic style
- At least one should require a special performance skill
(e.g. dialects, unarmed combat, playing a disability, interview-based, etc.)

Each style unit may focus on material from a single representative play, an individual playwright's body of work, or works by multiple playwrights. A record of past units taught is kept on file by the department.

IV. Performing Non-Realistic Styles

- A. Historical and/or theoretical context
- B. Script and character analysis
- C. Vocal characterization within the style
- D. Physical characterization within the style

V. Performing Period Plays

- A. Historical and theoretical context
- B. Script and character analysis
- C. Vocal demands of the style
- D. Movement requirements of the style

VI. Specialized Performance Skills

- A. Historical and/or theoretical context
- B. Script and character analysis
- C. Vocal demands of the style
- D. Movement requirements
- E. Techniques and terminology relating to the skill

VII. Rehearsal and Performance Techniques

- A. Rehearsing with peers
- B. Script preparation
 - 1. Excerpting and cutting
 - 2. Timing
- C. Staging
 - 1. Developing a basic floorplan
 - 2. Blocking in 3/4 thrust
 - 3. Sight lines and upstaging
- D. Rehearsal costumes and props
- E. Performance costumes and props

VIII. Vocal Techniques

- A. Articulation
- B. Projection
- C. Characterization
- D. Stylization (verse, rhyme, etc.)
- E. Pronunciation and dialect/accent

IV. Physical Techniques

- A. Characterization
- B. Movement and timing
- C. Style-specific movement (period movement, etc.)

X. Preparing for the Showcase

[These topics are introduced in THAR 13.1B and applied in the corequisite course, THAR 13.1BL.]

- A. Rehearsing a composite performance
 - 1. Order and shape of the performance
 - 2. Transitional and introductory material

- 3. Cutting and excerpting
- 4. Differentiating multiple characters
- B. Incorporating production elements
 - 1. Lights
 - 2. Costumes and costume changes
 - 3. Staging transitions
- C. Performance techniques in production
 - 1. Personal and group warm-ups
 - 2. Maintaining consistency and focus
 - 3. Handling nerves
 - 4. Handling audience responses
 - 5. Handling the unexpected

All topics above are covered in the lecture and lab portions of the course. Topics are introduced during lecture instruction and actively expanded upon during lab instruction.

Assignment:

1. Participation in group exercises during course of study. Exercises may include:
 - A. Discussions of acting theory based on assigned readings.
 - B. Improvisations and style exercises.
 - C. Vocal exercises for clarity, projection, dialect and style.
 - D. Physical exercises for relaxation, flexibility, and control.
 - E. Period movement and manners.
2. Performance Assignments:

The student will perform a scene and/or monologue for each of the three units of study for the course, each assignment demonstrating an understanding and competence in the specific acting style and/or specialized acting skill. Each scene or monologue will be performed within a time limit suitable for inclusion in the Showcase (scenes - approx. 2-5 minutes; monologues - approx. 1-2 minutes).
3. Read 3 plays (one for each performance assignment), as well as supporting material for each unit, as assigned. (Optional: Instructor may give one-three short quizzes to assess reading comprehension).
4. Written Assignments for Each Unit: The student will complete written analysis assignments for each unit, conducting research, answering character and script analysis questions, and completing some form of script scoring. These may be individual assignments and/or collaborative assignments with scene/team partners. While assignment length varies according to the unit's style, period, or skill focus, most require approx. 1000-1500 words per unit. Depending on the requirements of a specific unit, students may also complete dialect scoring, scansion, interview transcription, translation comparisons, or other preparation tasks.
5. Showcase Preparation - Students are registered for the course corequisite, THAR 13.1BL, which encompasses the evening rehearsals and performances for the course's public Showcase. In preparation, students spend the last weeks of THAR 13.1B participating in the Showcase planning process - working with the instructor to select Showcase material from the semester's work, reviewing and polishing that material, making additional cuts, learning/rehearsing new material (when

necessary), and completing related planning tasks.

6. Attend two Theatre Arts Department productions (free ticket voucher provided). Participate in class discussion regarding the style and acting demands within each production and their relationship to course content. (Cast and crew members are still able to meet this assignment.)
7. Professionalism and Attendance
Adhere to the following standards of acting professionalism throughout the course:
 - A. Arrive promptly and prepared for all class meetings, outside rehearsals, and performances.
 - B. Maintain an amiable and supportive attitude when interacting with other members of the performance ensemble.
 - C. Participate actively in class discussions and exercises.
 - D. Work collaboratively with scene partners.
 - E. Perform each role in a conscientious and dedicated manner.
 - F. Respectfully follow director's instructions in Showcase preparation and maintain that direction in performance.
 - G. Strive to maintain good health and safety practices.
 - H. Follow the terms of the course syllabus.
8. Optional Assignment: Attend 1-2 professional productions in the style(s) being studied. Discounted group tickets will be arranged; students provide their own transportation. Students unable to attend the performance, either with the group or independently, may be given a suitable alternative assignment (such as viewing a filmed production in the same style).
9. Advanced Optional Assignment: As part of their second experience with introductory styles, periods, and skills, advanced students may also be assigned one or more of the following, based on instructor assessment of student's aptitude for mentoring and current skill level:
 - A. Peer mentoring tasks at an introductory level
 - B. Possible additional scene and/or monologue
 - C. Reflection paper(s): Approx. 500 words reflection paper on a learning experience and/or self-assessment
 - D. Oral presentation or leading group discussion or exercise on a course-related topic
 - E. Student direction of a scene for the Showcase at a beginning level

All assignments above apply to both the lecture and lab portions of the course.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Character analysis; script analysis; research summary; script preparation assignments; (optional) reflection paper

Writing 20 - 35%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances (scenes and/or monologues); showcase preparation; (optional) presentation or extra performance

Skill Demonstrations
60 - 75%

Exams: All forms of formal testing, other than skill performance exams.

Short reading quizzes (optional)

Exams
0 - 5%

Other: Includes any assessment tools that do not logically fit into the above categories.

Professionalism--attendance, promptness, and preparation; (optional) mentoring, directing, or reflection paper

Other Category
5 - 20%

Representative Textbooks and Materials:

Acting With Style. 3rd ed. Harrop, John and Epstein, Sabin. 3rd ed. Prentice Hall. 1999 (classic)

Style for Actors: A Handbook for Moving Beyond Realism. 3rd ed. Barton, Robert. Routledge. 2020

Scripts for each assigned scene or monologue.

Instructor prepared materials