

**THAR 13.1 Course Outline as of Fall 2012****CATALOG INFORMATION**

Dept and Nbr: THAR 13.1 Title: STYLES PERF WORKSHOP

Full Title: Performance Workshop: Styles, Periods and Skills

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	17.5	Lab Scheduled	52.50
		Contact DHR	1.00		Contact DHR	17.50
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 175.00

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 34 - 4 Enrollments Total

Also Listed As:

Formerly: THAR 13

**Catalog Description:**

Introduction to three different acting styles, including non-realistic styles and period realism, as well as further study of acting theory and specialized performance skills. Styles to be studied change each time the course is offered. This combination instruction/performance ensemble course culminates in a public showcase performance.

**Prerequisites/Corequisites:**

Course Completion of THAR 10B

**Recommended Preparation:****Limits on Enrollment:****Schedule of Classes Information:**

Description: Introduction to three different acting styles, including non-realistic styles and period realism, as well as further study of acting theory and specialized performance skills. Styles to be studied change each time the course is offered. This combination instruction/performance ensemble course culminates in a public showcase performance. (Grade Only)

Prerequisites/Corequisites: Course Completion of THAR 10B

Recommended:  
Limits on Enrollment:  
Transfer Credit: CSU;UC.  
Repeatability: 4 Enrollments Total

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>			Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>			Effective:	Inactive:
<b>IGETC:</b>	<b>Transfer Area</b>			Effective:	Inactive:
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:	
<b>UC Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:	

**CID:**

**Certificate/Major Applicable:**  
Certificate Applicable Course

## **COURSE CONTENT**

### **Outcomes and Objectives:**

In order to achieve these learning outcomes, during the course the student will:

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 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.
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.
6. Create and sustain the distinct physical, vocal, and behavioral components of multiple characters, while adapting to the performance requirements of a specific style, period, and/or special performance technique.
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.
9. Critique the work of others, utilizing terms and concepts relating to the specific style, period, and/or specialized skill being performed.
10. Support the throughline of a composite showcase by sustaining energy, focus, and pacing, as well as creatively interpreting transitional business.
11. Work cooperatively and professionally within a high-stress environment to produce a collaborative work of art for public performance.

Repeating students will work with different styles and periods of dramatic literature, as well as different specialized performance skills. While doing so, repeating students will:

- Gain greater proficiency in performing non-realistic styles, period realism and/or specialized performance skills for a public audience.

- Expand their knowledge of different theatrical styles, periods, and acting theories.
- Analyze a play to assess its stylistic, character development, and blocking needs at increasingly complex levels.
- Perform acting skills, such as memorization, collaborative staging, and interpretation, with greater proficiency and confidence.
- Increase versatility and skill in physical and vocal characterization.
- Obtain a unique perspective on their artform by mentoring fellow students.

## **Topics and Scope:**

### **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 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 two non-realistic styles  
(e.g. Greek, Kabuki, Commedia dell'Arte, Farce, Comedy of Manners, Absurdism, Brechtian, Post Modernism, etc.)
- At least one from a period prior to the 20th century
- At least one comedic style
- At least one dramatic or tragic style
- At least one should require a special performance skill  
(e.g. dialects, period movement, unarmed combat, playing a disability, 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.

### **III. 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

### **IV. Performing Period Plays**

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

### **V. Specialized Performance Skills**

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

### **VI. 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

## VII. Vocal Techniques

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

## VIII. Physical Techniques

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

## IX. Preparing for the Showcase

- 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

## 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).
4. Conduct assigned research and complete 3 written character analyses and/or script analyses. Analyses may be individual assignments or collaborative assignments with scene partners. Depending on the style requirements, may also be given scoring, scansion or other script preparation assignments.
5. Showcase - Participation in culminating public performances of representative scenes and monologues in the styles studied during the semester:
  - A. Prepare selected Showcase material, either reviewing class assignments or rehearsing new material.
  - B. Attend 1 hour of outside coaching by appointment with the instructor for each scene or monologue selected for the showcase (DHR).  
[Normally held during the last two weeks of classes prior to finals week]
  - C. Attend all scheduled in-class and evening rehearsals for the Showcase (DHR)  
[Evening rehearsals normally held the last week of classes prior to finals week.]
  - D. Complete an assigned Showcase preparation assignment  
(Examples: hanging lights, gathering props, designing the poster, etc.)
  - E. Participate in the preparation and presentation of the public showcase (DHR).  
[Two performances, normally held the last Friday of the semester prior to finals week, usually 5:00 pm and 8:00 pm; students arrive 2 hours before the first performance and one hour before the second, as well as participate in the strike after the final performance.]
6. Attend 2-3 Theatre Arts Department productions. Participate in class discussion regarding the acting demands within each production and their relationship to course content.
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, will be given a suitable alternative assignment (such as viewing a filmed production in the same style).

## 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

Writing  
15 - 25%

**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 performances

Skill Demonstrations  
65 - 75%

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

None

Exams  
0 - 0%

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

Professionalism--attendance, promptness, and preparation; Showcase preparation assignment

Other Category  
10 - 20%

## Representative Textbooks and Materials:

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

Style for Actors: A Handbook for Moving Beyond Realism by Robert Barton. 2nd ed., Routledge: 2009.

Scripts for each assigned scene or monologue.

Instructor prepared materials