

**THAR 13A Course Outline as of Summer 2025****CATALOG INFORMATION**

Dept and Nbr: THAR 13A Title: STYLES PERF WORKSHOP 1

Full Title: Performance Workshop: Styles, Periods and Skills 1

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 13.1A

**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 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 10B AND Concurrent Enrollment in THAR13AL

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

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two performances of a public showcase. (Grade Only)

Prerequisites/Corequisites: Course Completion of THAR 10B AND Concurrent Enrollment in THAR13AL

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC.

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

### **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**

#### **Student Learning Outcomes:**

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

1. Prepare, rehearse, and perform material from plays requiring non-realistic styles, period realism, and/or specialized performance skills at a beginning level.
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 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 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 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.
  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:**

### **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.

### **VI. 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 13.1A and applied in the corequisite course, THAR 13.1AL.]
  - 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 13.1AL, which encompasses the evening rehearsals and performances for the course's public Showcase. In preparation, students spend the last weeks of THAR 13.1A 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).

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

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

Skill Demonstrations  
60 - 70%

**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

Other Category  
5 - 15%

### **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