

**THAR 81A Course Outline as of Fall 2025****CATALOG INFORMATION**

Dept and Nbr: THAR 81A Title: OPERA PERFORMANCE 1

Full Title: Opera and Related Forms in Performance 1

Last Reviewed: 10/22/2018

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	5.00	Lecture Scheduled	0	17.5	Lecture Scheduled	0
Minimum	2.00	Lab Scheduled	0	6	Lab Scheduled	0
		Contact DHR	15.00		Contact DHR	262.50
		Contact Total	15.00		Contact Total	262.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 0.00

Total Student Learning Hours: 262.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 34 - 4 Enrollments Total

Also Listed As:

Formerly:

**Catalog Description:**

Preparation and presentation of a role in an opera or related work (such as Broadway opera, light opera, pocket operas, and concert presentations) in production for public performance.

**Prerequisites/Corequisites:****Recommended Preparation:****Limits on Enrollment:**

By Audition

**Schedule of Classes Information:**

Description: Preparation and presentation of a role in an opera or related work (such as Broadway opera, light opera, pocket operas, and concert presentations) in production for public performance. (Grade Only)

Prerequisites/Corequisites:

Recommended:

Limits on Enrollment: By Audition

Transfer Credit:

Repeatability: 4 Enrollments Total

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

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

**IGETC:**      **Transfer Area**      Effective:      Inactive:

**CSU Transfer:**      Effective:      Inactive:

**UC Transfer:**      Effective:      Inactive:

### **CID:**

CID Descriptor: THTR 191      Rehearsal and Performance in Production  
SRJC Equivalent Course(s):      THAR11.1 OR THAR11.2 OR THAR81A

### **Certificate/Major Applicable:**

Both Certificate and Major Applicable

## **COURSE CONTENT**

### **Student Learning Outcomes:**

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

1. Upon completion of this course, the student will be able to fulfill the responsibilities of an actor in the preparation, rehearsal, and performance of a role in performance of an opera or related work produced for a public audience.

### **Objectives:**

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

1. Independently analyze a musical score and a libretto (when applicable) from a character's point of view and conduct research in preparation for a role within a work of opera or related form.
2. Locate the work within its historical and cultural context and the impact of that context on the character being portrayed.
3. Create and sustain the physical, vocal, and behavioral components of a character within the style of the work.
4. Develop the singing voice appropriate to the requirements of the role, applying techniques of tonal quality, stylistic interpretation, diction, and phrasing, while expanding agility and range.
5. Revise, experiment with, and enhance acting and vocal choices as instructed by the Director and Vocal Director during the rehearsal process.
6. Prioritize and fulfill performance responsibilities, while striving to maintain other academic, employment, and personal responsibilities.
7. Work cooperatively and effectively as an ensemble member within a high-stress environment to produce a collaborative work of art.
8. Contribute to one or more production support areas, recognizing each area's relationship to the performer's work and the production as a whole.
9. Adhere to proper theatre protocol and apply correct theatre terminology during the production process.
10. Incorporate the musical elements of singing, movement, and dancing (when applicable) with the character's dramatic throughline so that the portrayal is

cohesive and seamless.

11. Adapt to the stimulation and input of live audiences while maintaining focus and concentration.
12. Reproduce a successful characterization in multiple performances presented over a period of time.

### **Topics and Scope:**

Depending on the nature and production style of the particular opera or related work to be performed, the following topics will be studied:

#### **I. Historical Context of the Score, Libretto, Plot and Character**

#### **II. Theatre Professionalism, Communication, and Procedures**

- A. Theatre etiquette and protocol
- B. Basic theatre terminology
- C. Location of facilities and resources
- D. Theatrical hierarchy and communication
- E. Production framework
  1. Scheduling
  2. Types of rehearsals
- F. Managing time, health, and personal responsibilities
- G. General safety and emergency procedures
- H. Interacting with others as a cast member
  1. Respectful interpersonal communications
    - a. Techniques
    - b. Institutional and legal responsibilities
  2. Support resources and grievance procedures
  3. Appropriate behavior at production-related events
  4. Use of social media as a cast member
  5. Responsibilities as a show's representative

#### **III. Staging and Blocking**

- A. Blocking procedures
- B. Sight lines and upstaging
- C. Rehearsal costumes and props
- D. Working with props
- E. Working with the floorplan

#### **IV. Reading and Analyzing a Score (and Libretto, when applicable)**

- A. Musicianship
  1. Identifying rhythm and pitch
  2. Form and structure of musical elements
    - a. Recitative
    - b. Aria
    - c. Ensemble numbers (of different sizes)
  3. Relationship of word to music
- B. Character Demands
  1. Vocalism and diction
    - a. Working with other languages (when applicable)
    - b. Working with accents/dialects (when applicable)
  2. Character details
    - a. Given circumstances
    - b. Physical characteristics from the score/libretto
    - c. Vocal characteristics from the score/libretto

d. Behavior traits from the score/libretto

e. Objectives and tactics

#### V. Vocal Techniques - Singing

A. Vocal requirements of the role

B. Tonal quality appropriate to style

C. Breathing and phrasing

D. Vocal agility and range

E. Projection and articulation

1. Working without a microphone

2. Working with a microphone

F. Musicianship

1. Singing with other vocalists

2. Singing a solo role with an ensemble

3. Singing as part of an ensemble

#### VI. Physical Techniques

A. Characterization

B. Movement and timing

C. Stylization (period movement, etc.)

D. Supporting and maintaining the singing voice in motion

E. Movement restrictions (if not using a microphone)

F. Telling the story

#### VII. Vocal Techniques - Speaking Dialogue (when applicable)

A. Articulation

B. Projection

C. Characterization

D. Stylization (verse, rhyme, etc.)

E. Pronunciation and dialect/accent

#### VIII. Incorporation of Production Elements Specific to Opera/Related Forms

A. Transition from working with a rehearsal pianist to working with an orchestra

B. Following a conductor

C. Transition from working in a rehearsal hall to working in the actual performance space

1. Adjustment to the acoustic experience

2. Movement adaptations

#### IX. Incorporation of Other Production Elements

A. Choreography

B. Dialogue (when applicable)

C. Movement to music (non-dance)

D. Working with multiple directors (vocal, choreographer, musical, etc.)

E. Sustaining dramatic throughline

#### X. Special Skills and Techniques

A. Stage combat, circus skills, etc.

B. Specialized acting techniques

C. Specialized rehearsal techniques

D. Specialized staging techniques

#### XI. Working with Technical/Design Elements and Staff

A. Orchestra/Band and Conductor

B. Props

C. Costumes

D. Makeup

- E. Lights
- F. Sets
- G. Sound
- H. Stage management
- I. Technical rehearsal procedures
- J. Dress rehearsal procedures
- XII. Performance Techniques
  - A. Maintaining consistency and focus
  - B. Handling nerves and working calmly under stress
  - C. Handling audience responses
  - D. Handling the unexpected
  - E. Personal and group warm-ups
- XIII. Basic Makeup Application
  - A. Purchasing a kit (skin tone, type, etc.)
  - B. Related supplies
  - C. Skin preparation and makeup removal techniques
  - D. Self-application versus working with a makeup artist
- XIV. Production Support Techniques - May include one or more of the following:
  - A. Basic scenic, properties, and costume construction techniques
  - B. Publicity distribution and/or display techniques
  - C. Ushering
  - D. Special events and/or public relations
- XV. Performance Procedures and Protocol
  - A. Arrival and departure procedures
    - 1. Stage door
    - 2. Signing in and signing out
    - 3. Storing personal objects
  - B. Greenroom guidelines
    - 1. Food and drink when in costume
    - 2. Using monitors
    - 3. Use of cell phones and other devices
  - C. Backstage behavior
    - 1. Communication
    - 2. Staying out of view
    - 3. Quick changes
    - 4. Prop tables
    - 5. Keeping wings clear
    - 6. Preparing for entrances
  - D. Dressing Room
    - 1. Respecting privacy
    - 2. Working with dressers

This is a variable unit course, with unit value based on the number of hours of instruction the student will receive, due to the demands of their assigned role and scope of the production.

The number of units is assigned by the instructor based on the following criteria and communicated to the student at the point of enrollment following casting:

- I. Demands of the role
  - A. Required number of rehearsal hours, based on role
  - B. Additional workload, based on complexity of the role
- II. Scope of the production

- A. Required number of technical rehearsals and dress rehearsals required of the student, based on production elements (e.g. a one-act opera might have 1-2 technical rehearsals and 1 dress rehearsal, whereas a mainstage production will have 5-6 technical rehearsals and 3-4 dress rehearsals)
- B. Required number of performances (e.g. a one-act opera might have 2-4 performances, whereas a mainstage production will have 9-14 performances.)

All students successfully completing the course will be able to attain the outcomes and objectives, and all topics are covered for all students, regardless of assigned number of units.

- 2 units: 105 hours of rehearsal, production hours, and performance
- 3 units: 157.5 hours of rehearsal, production hours, and performance
- 4 units: 210 hours of rehearsal, production hours, and performance
- 5 units: 262.5 hours of rehearsal, production hours, and performance

### **Assignment:**

This is a variable unit course. All applicable assignments will be completed by each student, regardless of the number of units they will receive upon completion.

1. Prepare rehearsal material in a timely manner as required by the production schedule:
  - a. Independently complete score analysis, script analysis (when applicable) and character analysis; complete research work, revising as needed during the rehearsal process.
  - b. Record, review, and retain blocking.
  - c. Accurately memorize music, lyrics, lines and cues by the scheduled deadline.
  - d. Memorize and safely review special skills required by the production: dialects/accents, stage combat, circus skills, dance, movement, puppetry, mask, mime, etc.
2. Attend all scheduled rehearsals for which the actor is called. Communicate potential schedule conflicts prior to final casting. Conflicts communicated after casting may be turned down by the director or may result in removal from the production.
3. Adhere to the standards of professionalism:
  - a. Arrive promptly and prepared for all rehearsals, costume/makeup calls, and performances.
  - b. Maintain an amiable, respectful, and supportive attitude when interacting with other members of the production company - fellow actors, director, stage manager, technicians, and designers.
  - c. Respectfully follow the director's and vocal director's instructions in the preparation of the role and maintain that direction in performance.
  - d. Perform assigned role in a conscientious and dedicated manner.
  - e. Do not alter physical appearance in any manner without

- permission.
  - f. Strive to maintain good personal health and safety practices throughout the rehearsal and performance process.
  - g. Follow the terms of the Actor's Contract and course syllabus for the production.
  - h. Participate in all aspects of the rehearsal and performance process, including strike.
4. Respond dependably to time commitments outside of rehearsals:
    - a. Costume fittings
    - b. Photo shoots
    - c. Makeup conferences
  5. Provide personal stage makeup supplies (makeup kit) as per the requirements of the actor's role determined by the makeup designer.
  6. Production Support Hours: Contribute to the production process by completing 10-12 Production Support Hours in one or more of the following areas:
    - a. in the scene shop
    - b. in the costume shop
    - c. by participating in lighting hang and focus (requires training)
    - d. ushering for other Theatre Arts productions
    - e. assisting with rehearsal set-up/cleanup
    - f. helping with publicity (distributing posters and flyers, helping with lobby display, appearing at promotion events, etc.)

While it is preferred that the majority of hours be spent on the production in which the actor is cast, hours may be obtained by completing these tasks for other SRJC productions in the same semester (deadline determined by the student's director).

7. Performance(s): Reproduce a successful characterization in two or more public performances, per the performance schedule of the production.

### 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.

None, This is a degree applicable course but assessment tools based on writing are not included because skill demonstrations are more appropriate for this course.

Writing  
0 - 0%

**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.

Rehearsals and performances

Skill Demonstrations  
60 - 80%

**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; Production support hours

Other Category  
20 - 40%

**Representative Textbooks and Materials:**

Score and libretto for selected production

Theatre Arts Actor's Handbook

Instructor prepared materials