

THAR 81A Course Outline as of Fall 2013**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: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As: MUSCP 81A

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: CSU;

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:	
CSU Transfer:	Transferable	Effective:	Fall 2013	Inactive:	Fall 2025
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:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

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

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
- 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

- 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

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 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.
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 working in the scene shop, costume shop, ushering for other Theatre Arts productions and Music Dept. events, and/or 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. Participate in all aspects of the rehearsal and performance process, including strike.

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.

Class 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 hours

Other Category
20 - 40%

Representative Textbooks and Materials:

Score and libretto for selected production

Theatre Arts Actor's Handbook

Instructor prepared materials