

Undergraduate Catalog of Courses

Volume 2016 2016-2017

Article 44

July 2016

Performing Arts: Dance, Music and Theatre

Saint Mary's College of California

Follow this and additional works at: <http://digitalcommons.stmarys-ca.edu/undergraduate-catalog>

Recommended Citation

Saint Mary's College of California (2016) "Performing Arts: Dance, Music and Theatre," *Undergraduate Catalog of Courses*: Vol. 2016 , Article 44.

Available at: <http://digitalcommons.stmarys-ca.edu/undergraduate-catalog/vol2016/iss1/44>

This Curriculum is brought to you for free and open access by Saint Mary's Digital Commons. It has been accepted for inclusion in Undergraduate Catalog of Courses by an authorized editor of Saint Mary's Digital Commons. For more information, please contact digitalcommons@stmarys-ca.edu.

PERFORMING ARTS: DANCE, MUSIC, AND THEATRE

The Performing Arts Department offers a unique approach to the study of dance, music and theatre within a Liberal Arts context. Students receive conservatory-calibre training that prepares them for graduate studies or a career in the performing arts, while developing the critical thinking and communication skills that are the hallmark of a liberally educated person. All majors and minors take a sequence of courses in their chosen discipline—emphasizing performance practice, history and theory, criticism and analysis—as well as breadth courses in the other two areas. Students are also encouraged to explore interdisciplinary pathways, through classes and performance opportunities beyond their home program.

The Performing Arts Department offers four distinct majors and minors::

- Dance
- Music
- Theatre: Performance and Theatre Studies
- Theatre: Design and Technical Theatre

The Performing Arts Department builds creative artists with strong foundational skills and adventuresome spirits. A team-taught core course cultivates thoughtful perception of the arts and introduces the distinctive languages of each medium. Rigorous studio and lab courses build technique, while classes in history, theory and analysis foster critical engagement with the substance and styles of dance, music and theatre. Students learn to discuss and analyze both classic and contemporary works, and to understand the arts in the context of the history of great ideas and artistic achievements that have shaped our world.

The capstone of the Performing Arts degree is the senior project, for which students produce a substantial original research paper or artistic work demonstrating their command of artistic and intellectual skills appropriate to the undertaking.

Performing Arts' signature values include:

- Mentoring by faculty members who are both outstanding teachers and accomplished artists.
- Frequent attendance at world-class dance, music, and theatre performances around the Bay Area.
- Multiple and varied performance opportunities, beginning with the first year.
- Challenging standards that help students achieve artistic excellence and professionalism.
- Master classes, guest lectures and informal contact with professional artists, connecting classroom learning with the real world.
- A welcoming and inclusive student cohort experience, in which students of all levels are supported and encouraged in their individual development.
- Stimulating creative collaborations and intellectual exchange between programs.

FACULTY

Dana Lawton, M.F.A., Associate Professor, Dance, Chair
(Dance Technique, Choreography, Dance Appreciation)

Rosana Barragán, M.A., Director, MFA Dance: Creative Practice
(Dance History and Appreciation, Somatic Movement Therapies)

Dan Cawthon, Ph.D., Professor Emeritus, Theatre

Catherine Marie Davalos, M.F.A., Professor, Dance Program Director
(Dance Technique, Dance History and Theory, Choreography)

Rebecca Engle, M.A., Professor, Theatre Program Director
(Acting, Directing, Contemporary Theatre)

Julie Ford, D.M.A., Music Program Director, Vocal/Choral Arts Director
(Slight Singing, Lyric Diction, Conducting)

Daniel Larlham, M.F.A, Ph.D., Assistant Professor, Theatre

Rogelio Lopez, M.F.A., Adjunct Assistant Professor, Resident Dance Costume Designer
(Dance Technique, Choreography, Costume and Set Design)

Frank Murray, Ph.D., Associate Professor

(Greek Theatre, Modern Theatre, Theatre Theory)

Elizabeth Randall Rains, M.F.A., Adjunct Assistant Professor
(Ballet, Dance History, Dance Science)

Lino Rivera, D.M.A., Professor
(Piano, Music History, Music Fundamentals, Chamber Music)

Martin Rokeach, Ph.D., Professor
(Composition, Orchestration, Music Theory, Music History)

Shaunna Vella, M.F.A., Adjunct Assistant Professor
(Dance Technique, Dance and Social Justice, Repertory)

Jia Wu, M.F.A., Associate Professor,
(Dance Technique, Chinese Dance and

Diaspora Studies, Dance for the Camera)

Deanna Zibello, M.F.A., Assistant Professor,

Head of Design and Technical Theatre (Scenic Design)

LEARNING OUTCOMES

When they have completed the Performing Arts Program, students will be able to:

- **EMPLOY** appropriately the basic technical terms generally used in an art form when discussing individual works, and identify specific elements of the aesthetic, historical and cultural context of a work of art by comparing it to others from the same context.
- **UTILIZE** a cross-disciplinary perspective in the arts and a familiarity with the Great Books / liberal arts tradition to identify the ways performing artists draw inspiration from nature, history, imagination, and the creative ideas and influences of others.
- **RECOGNIZE** similarities in structure (such as elements of phrasing) shared by all three performing arts and be able to articulate the significance of structural elements in the analysis of a work's form and meaning.
- **ENGAGE** in critical discourse that transcends personal opinion and acknowledges, respects and integrates the insights of other students from diverse cultural backgrounds.
- **DEMONSTRATE** the capacity for sustained and focused rehearsal efforts and for working collaboratively with different directors and performers.
- **PERFORM** the works of great choreographers, composers, and playwrights, as well as original/contemporary works of living artists.
- **ADAPT** performance skills both in rehearsal and performance to the technical demands of specific masterworks of various styles and eras, as well as to original/contemporary works.
- **EXHIBIT** performance skills beyond the foundational to professional level while effectively negotiating the anxiety/excitement of live performance, and be conversant with advanced techniques of the discipline.
- **USE** discipline-specific writing strategies appropriate to the writer's purpose and audience. [Examples: personal reflection; observation and description; critical analysis; evaluation; generating performance texts]
- **IDENTIFY**, locate and evaluate discipline-specific scholarly sources. Demonstrate competency in selecting, summarizing, synthesizing and ordering research findings.
- **EMPLOY** discipline-specific skills and methods, and demonstrate a capacity for goal-setting, time/resource management, problem-solving and self-reflection, in the realization of a capstone creative or research-based project.

MAJOR REQUIREMENTS

DANCE (GENERAL STUDIES)

Perfa 1 Perceiving the Performing Arts

Perfa 75 Dance Company I: Ballet and Modern (.25 x 4)

Perfa 75 Dance Company II: Modern (.25 x 2)

Perfa 76/176 Ballet II (.25 required for performance)

Perfa 80 Dance Science

Perfa 90 Choreography I and Lab (.50 x 2)

Perfa 115 Music in Performance *or*

Perfa 180 and 180L Laban and Bartenieff Movement Studies and Lab

Perfa 143 Production Management for Dance

(.25 required with choreography senior project)

Perfa 144 Design for Dance

(.25 required with choreography senior project)

Perfa 135 Theater in Performance: Bay Area Theatre *or*

Perfa 185 Dance Pedagogy

Perfa 160 Special Topics: Asian Dance *or*

Perfa 175 Dance Company III/IV (.25 x 4)

Perfa 176 Advanced Ballet and Pointe

(.25 required for performance)

Perfa 177 Technique Workshop

(.25 required for performance)

Perfa 180 and 180L Laban and Bartenieff Movement Studies and Lab (Choreography and Performance concentration)

Perfa 181 Special Topics: Asian Dance in the Contemporary World

Perfa 182 Dance History I

Perfa 183 Dance History II

Perfa 184 Dance in Performance

Perfa 185 Dance Pedagogy

(Choreography and Performance concentration)

Perfa 190 Choreography II

Perfa 191 Advanced Choreography (.25 recommended)

Perfa 194 Dance Production

(.25 or .50 for a total of 3x minimum)

Perfa 198 Senior Project

The Dance program also offers a concentration in Choreography and Performance and a concentration in Dance Science; consult the Director of the Dance Program, Professor Davalos.

Curriculum Performing Arts: Dance, Music, and Theatre

MUSIC

Perfa 1 Perceiving the Performing Arts

Perfa 11 Music Fundamentals

Perfa 12 Applied Music*

(.25 x 2: 1 Beginning and 1 Intermediate Piano)

A choice of EITHER

Perfa 14 World Music and Dance or

Perfa 113 Jazz and Blues in America

And, a choice of EITHER

Perfa 115 Music in Performance

Perfa 197 Independent Study In Orchestration

And

Perfa 19 Performing Ensembles* (.25 x 6)

Perfa 110 Medieval and Renaissance Music (.5)

Perfa 111 Music and Romanticism

Perfa 112 Private Music Instruction Lab* (.25 x 6)

Perfa 114 Music Theory/Ear Training

Perfa 117 Form and Analysis

Perfa 118 Twentieth Century Composers

Perfa 119 Music and the Enlightenment (.5)

Perfa 135 Theater in Performance: Bay Area Theatre

Perfa 184 Dance In Performance

Perfa 198 Senior Project

**Does not satisfy an Area requirement.*

THEATRE: PERFORMANCE AND THEATRE STUDIES TRACK

LOWER DIVISION

Perfa 1 Perceiving the Performing Arts

Perfa 30 Foundations of Theatre I

Perfa 33 Acting I: Principles of Performance

Perfa 35 Theatre Masterpieces: Western Drama (.5)

Perfa 36 Theatre Masterpieces: Modern Drama (.5)

Perfa 37 Theatre Lab – Performance

(.25 x 4, a total of 1.0 units)

Perfa 42 Introduction to Technical Theatre (.5)

UPPER DIVISION

Perfa 115 Music in Performance

Perfa 130 Foundations of Theatre II

Perfa 132 Play in Production

(.25, .5 or 1.0, for a total of 1.0)

Perfa 133 Acting II

Perfa 136 Theatre: Special Studies

Perfa 137 Acting III (.5 x 2)

Perfa 138 Portfolio Preparation (.25)

Perfa 142 Theatre Production Practicum (.5)

Perfa 184 Dance In Performance

Any one of the following courses:

Perfa 140 Stage Management (.5) *or*

Perfa 147 Costume Design (.5) *or*

Perfa 148 Stage Lighting Design (.5) *or*

Perfa 149 Scenic Design

*One upper-division elective (pre-approval by
Program Director required)*

Perfa 198 Senior Project

THEATRE: DESIGN AND TECHNICAL THEATRE TRACK

LOWER DIVISION

Perfa 1 Perceiving the Performing Arts

Perfa 30 Foundations of Theatre I

Perfa 33 Acting I: Principles of Performance

Perfa 35 Theatre Masterpieces: Western Drama (.5)

Perfa 36 Theatre Masterpieces: Modern Drama (.5)

Perfa 47 Design/ Technical Theatre Lab

(.25 x 4, a total of 1.0 units)

Perfa 48 Stagecraft (.5)

UPPER DIVISION

Perfa 115 Music in Performance

Perfa 130 Foundations of Theatre II

Perfa 136 Theatre: Special Studies

Perfa 138 Portfolio Preparation (.25)

Perfa 142 Theatre Production Practicum

(once for 1.0, once for 5.)

Any three of the following:

Perfa 140 Stage Management (.5) *or*

Perfa 147 Costume Design (.5) *or*

Perfa 148 Stage Lighting Design (.5) *or*

Perfa 149 Scenic Design

Perfa 184 Dance in Performance

Perfa 197 Internship or Special Study

Perfa 198 Senior Project

SPLIT MAJOR AGREEMENTS

Dance and Biology

Dance and Communication

Dance and English

Dance and Kinesiology

Dance and Studio Art

Musical Theatre

Theatre and Studio Art

Theatre and English

Theatre and Social Justice (Sociology)

Students considering a split major or independent major must have a curricular plan approved and on file with the department and the Registrar's Office by the time they have accumulated 22 graduation units. For further information on these or other split or individualized majors, contact Department Chair Dana Lawton at dlawton@stmarys-ca.edu.

MINOR REQUIREMENTS

DANCE

Perfa 1 Perceiving the Performing Arts

Perfa 75 Dance Company I: Ballet and Modern (.25 x 2)

Perfa 75/175 Dance Company II/III/IV: Modern (.25 x2)

Perfa 76/176 Ballet II/III/IV

(.25 required for performance)

Perfa 80 Dance Science

Perfa 90 Choreography I and Lab

or Jan Term Choreography course

Perfa 177 Technique Workshop

(.25 required for performance)

Perfa 182 Dance History I

Perfa 183 Dance History II

Perfa 184 Dance In Performance

Perfa 194 Dance Production

MUSIC

Perfa 1 Perceiving the Performing Arts

Perfa 10 Rock to Bach: Introduction to Music

Perfa 11 Music Fundamentals

Perfa 114 Music Theory and Ear Training

A choice of EITHER:

Perfa 12 Applied Music (.25 x 2) *or*

Perfa 112 Private Music Instruction Lab* (.25 x 4)

A choice of EITHER:

Perfa 14 World Music and Dance *or*

Perfa 113 Jazz and Blues in America

A choice of EITHER:

Perfa 111 Music and Romanticism *or*

Perfa 115 Music in Performance *or*

Perfa 118 20th Century Composers

Minors are strongly encouraged to audition for

Perfa 19 *ensembles.*

THEATRE

LOWER DIVISION (3.0 units total):

Perfa 1 Perceiving the Performing Arts

Perfa 30 Foundations I

Perfa 35 Theatre Masterpieces: Western Drama (.5) *or*

Perfa 36 Theatre Masterpieces: Modern Drama (.5)

Perfa 42 Introduction to Technical Theatre (.5) *or*

Perfa 48 Stagecraft (.5)

AND FOUR ADDITIONAL UNITS (4.0 units total)

IN THE FOLLOWING AREAS:

Acting (1 unit)

Production/design (1 unit)

Theatre theory/history/criticism (1 unit)

Elective (1 unit) pre-approval by Program Director required

PREREQUISITE GRADE

Any course listed in this department with a prerequisite assumes a grade of C– or better in the prerequisite course or the permission of the chair to waive that provision.

C O U R S E S

DEPARTMENTAL

1 Perceiving the Performing Arts

Professional artists in the fields of dance, music and theatre introduce students to the fundamental concepts of their respective disciplines. Students go to Bay Area performances in each art form studied. Team taught. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

60/160 Special Topics in Performing Arts

Offered every other year, this course covers in depth a specific aspect of the performing arts only touched on in other classes. Rotating topics include such things as: African-American Dance, Great Composers, and Acting on Stage and Screen. Although this upper-division class is open to all interested students without prerequisite, prior completion of **Performing Arts 1** is strongly recommended.

197 Special Study

An independent study, internship or research course for students whose needs are not met by the regular course offerings of the department. *Permission of the chair and instructor required.*

198 Senior Project

During their senior year, majors in dance, music or theatre, under the supervision of a faculty member, are required to develop a project that demonstrates their expertise and creativity. The project may take the form of a solo performance, involvement with a performing arts group off campus, a substantive research essay, or directing/choreographing a student production. A written proposal must be approved by the appropriate program director prior to registration for the academic year in which the project will occur. *Prerequisite: Completion of all lower-division major courses.*

DANCE

70/170 Commercial Dance Courses (.25)

Beginning through advanced studio instruction in dance including, Jazz, Tap, Hip-hop, Ballroom, and Social Dance. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

71/171 Somatic Dance Courses (.25)

Beginning through advanced studio instruction in Somatics, Yoga and Pilates.

72/172 World Dance Courses (.25)

Beginning through advanced studio instruction in non-Western traditions including but not limited to West African Dance, Ballet Folklórico (Mexican Folk Dance), Chinese Dance, Latin Dance, and Tai Chi. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

DANCE TECHNIQUE COURSES REQUIRED OF THE MAJOR OR MINOR IN DANCE

75/175 Modern/Contemporary Dance Courses (.25)

Beginning through advanced studio instruction in Modern/Contemporary Dance, also listed as **Dance Company I, II, III, or IV**. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

76/176 Ballet Technique Courses (.25)

Beginning through advanced studio instruction in Ballet and Pointe. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

77/177 Technique Lab (.25)

Beginning through advanced studio instruction in Contact Improvisation, Gaga, Improvisation, Partnering or Modern/Contemporary Dance in a workshop setting. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

CHOREOGRAPHY AND PERFORMANCE COURSES

90 Choreography I (.5) and Choreography I Lab (.5)

This course begins the study of making dances while focusing on the solo and duet form. Students will learn the basic tools of choreography including: symmetry and asymmetry, phrasing, dynamics, rhythm, motivation, and music. Through intense use of structured improvisation, and movement assignments, students will discover further ways to generate movement and expand their own movement vocabulary. Students will learn to take risks and create challenges to enable experimentation and innovation. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

190 Choreography II (.25)

This course explores how to make group dances. Through intense use of improvisation, and movement assignments, students will discover further ways to generate movement and expand their own movement vocabulary. Students will be asked to take risks and create challenges to enable experimentation and innovation. The course will encourage the student to make conscious choices to clearly deliver their messages through dance. This course will also discuss the use of metaphor, music, and theme development. *Prerequisite: Perfa 90 or a Jan Term Choreography class.*

191 Advanced Choreography (.25)

The advanced choreography class continues the study of how to make dances. Based on the basic design elements of dance making, the students will discover further choreographic strategies to create solo and group dances. Students will be asked to take risks and create challenges to enable experimentation and innovation. The subject matter for this course will vary depending on the professor. Possible topics of study include but are not limited to site-specific work, dance and video/film, Laban movement concepts. *Prerequisite: Perfa 190.*

192 Dance Company Rehearsal/Repertory (.25)

This course prepares students for the annual spring dance concert through weekly rehearsals. Open to Saint Mary's College Dance Company members only, the students will have the opportunity to learn new works created for the company and/or existing repertory pieces by current dance faculty and/or guest artists. *Enrollment is by audition only.*

194 Dance Production (.25 or .50)

Onstage and backstage preparation for the fall and spring dance concerts including all informal showings, technical and dress rehearsals, and final performances both on and off campus.

DANCE HISTORY AND THEORY COURSES

80 Dance Science

This course is an introductory overview of the basic principles of human anatomy and kinesiology and their applications within the context of dance training and practice. It will emphasize comprehension of the structure and function of the skeletal and muscular systems with an approach that is somatic and experiential. Basic Bartenieff Fundamentals will be studied as a framework for developing an embodied understanding of the structure and movement of the human body. Movement analysis, principles of conditioning and injury prevention, and basic nutrition will also be addressed.

180 Laban and Bartenieff Movement Studies

This course is an introduction to the theoretical system of Laban Movement Analysis that provides a framework for observing, describing and analyzing human movement patterns and understanding non-verbal actions and communication, as developed by movement pioneer Rudolph Laban. Laban Movement Analysis (LMA) is a comprehensive and holistic system that examines the fundamental elements and layers embedded in all patterns of human movement, providing a language for movement description and inquiry. The study of LMA, including the physical study of the Bartenieff Fundamentals exercises, not only increases awareness of the basic principles of human movement, but can also provide a connective framework for how we as embodied beings create and communicate knowledge. The class has two parts: 1) lecture and discussion, 2) experiential lab. This course must be taken concurrently with **Perfa 180L**. The prerequisite for this course is **Perfa 80 Dance Science** or the equivalent.

180L Laban and Bartenieff Movement Studies Lab

In this class students will approach inquiry as a creative process through which cognitive and kinesthetic abilities continually and integrally evolve. Through observations, experiential explorations, class discussions, group projects/presentations, individual movement practice, and a final synthesis project, students will be immersed in the perspective on human movement that the LMA system provides, and the inquiries towards which it can be applied. The Laban systems of Body (Bartenieff movement studies), Effort, Shape, and Space will be the basis of the experience. The class has two parts:

1) lecture and discussion, 2) experiential lab. This course must be taken concurrently with **Perfa 180**. The prerequisite for this course is **Perfa 80 Dance Science** or the equivalent.

181 Asian Dance in the Contemporary World

Classical dance is a significant symbol for contemporary Asian nation states and their diasporas. This course investigates the category of "classical dance" and its performative value as a concept. Students will examine the key sources upon which the dances are based; survey the histories of the forms that comprise the canon; and situate the revival, reconstruction, and institutionalization of classical dance as a symbol of national identity and heritage in four nations. The course also examines the relationship between dance, transformation, cultural exchange, colonialism, nationalism, religion, and social history. *This course satisfies the Artistic Understanding (Analysis) and Global Perspectives of the Core Curriculum.*

182 Dance History I

This course examines the emergence of ballet as an art form in the West from its roots in Greek drama and theatre, to court dancing of the 16th and 17th centuries, the Romantic period of the 19th century, to the development of modern dance in the early 20th century. Students take a close look at the socio-political, historical, and feminist context of the history of dance. A lab fee is charged to cover the performances required for this class. This class is a requirement for Dance majors and minors. *Prerequisite: Perfa 1.*

183 Dance History II

This course examines the emergence and development of modern dance in the 20th Century in the United States and Europe. The class will study the early roots of modern dance, the subsequent generations of modern dance choreographers, the postmodern movement and contemporary forms in the late 20th and early 21st centuries. We will study significant choreographers, performers and companies, paying close attention to the role women played in the history of modern dance. We will draw from social, cultural and feminist theories of dance to construct a historical understanding of modern dance. A lab fee is charged to cover the performances required for this class. This course is a requirement for Dance majors and minors.

184 Dance in Performance

This course examines dance from a critical and intersectional perspective through the lenses of power and privilege, using the medium to explore race, ethnicity, gender, class, sexuality, ability, age, etc. The class attends dance concerts around the Bay Area; the concerts are selected to engage with a variety of dance styles, venues, and ideas and the class dialogue about them is at the central work of the course. This course is writing intensive. A lab fee of \$200 will cover the cost of concert tickets. This class is a requirement for all Dance majors and minors and Music and Theatre majors. *Prerequisite: Eng 5. This course satisfies the Artistic Understanding (Analysis), the American Diversity requirement and the Writing in the Disciplines requirement of the Core Curriculum.*

Curriculum Performing Arts: Dance, Music, and Theatre

MUSIC

10 Introduction to Music: Rock to Bach:

Students in this class cultivate the ability to listen more deeply. They study the evolution of classical music from its beginnings to modern times as it leads to jazz, blues and early rock developments. Students are exposed to more than three dozen composers. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

11 Music Fundamentals

Students learn to read musical notation and study the basic construction of music through scales, key signatures, chords, and the relationship between melody and harmony.

12 Applied Music: Group Instruction, Sections 1-12 (.25)

We offer group instruction on a variety of instruments (including voice) addressing topics such as playing technique, music reading, interpretation, and improvisation. Open to music and non-music majors/minors. Beginning and intermediate levels. May be repeated for credit every semester. *These courses satisfy the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

12-01 Beginning Piano

This course provides a basic knowledge of the keyboard, music-reading skills, rhythmic development, and piano technique. Topics include an introduction into simple transposition, improvisation, and composition. Class time is composed of group time and individual time and culminates with in class performances of beginning level repertoire.

12-03 Intermediate Piano

This class covers more advanced reading of music notation, rhythmic development, piano technique and mastery of intermediate repertoire. The skills of sight-reading, transposition, improvisation, and harmonization are explored in more detail. Class time is composed of group time and individual time and culminates with in class performances of intermediate level repertoire. *Prerequisite: Beginning piano or permission of the instructor.*

12-04 Beginning Guitar

Beginning Guitar introduces students to fundamental guitar techniques with an emphasis on reading and performing as a soloist and in an ensemble. Classical and folk styles include basic single note melodies, scales, arpeggio patterns, and chords.

12-06 Intermediate Guitar

Continued study of guitar techniques, chords, scales, music-reading, and solo/ensemble performance, plus individualized repertoire depending on abilities. *Prerequisite: Beginning Guitar.*

14 World Music and Dance

A survey of music and dance from China, Japan, India, Indonesia, Africa, the Middle East, and Latin America. *This course satisfies both of the Artistic Understanding (Analysis and Creative Practice) requirements of the Core Curriculum.*

19 Performing Ensembles (.25)

May be repeated for credit every semester and are open to all students regardless of major. *All performing ensembles satisfy the Artistic Understanding (Creative Practice) requirements of the Core Curriculum.*

19-01 & 19-08 Glee Club

This ensemble focuses on developing intermediate-advanced ensemble musicianship and artistry in performance of mostly a cappella choral arrangements in contemporary music styles (pop, jazz, funk, rock, etc.). Study includes vocal technique, diction, movement, rhythmic development, and the discernment of intervals, complex harmonies, and modes. Performs 5–8 times each semester, participates in festivals and competitions, and tours regionally and internationally. *Admitted by audition only. Suggested prerequisites: Beginning Piano, Extreme Musicianship, Music Fundamentals.*

19-02 Chamber Musicians

This group includes players of most orchestral instruments organized into a variety of small ensembles (ranging in size from duos to quintets), with each student playing one-on-a-part. Study focuses on developing technical, musical, and expressive skills as students also hone their ability to be communicative and responsive in small group settings. Performs 3–4 times each semester on campus. *Admitted by audition.*

19-03 & 19-07 Jazz Band

This widely acclaimed ensemble prepares charts from a wide variety of jazz styles with a focus on developing musicianship and artistry. The group performances 4–5 each semester with some off campus activity including participating in festivals. Although non-audition, experience is preferred.

19-04 Orchestra

St. Mary's students with experience on orchestral instruments are invited to play (and earn course credit) as part of the **Contra Costa Chamber Orchestra**—the resident chamber orchestra for the Leshner Center for the Arts in Walnut Creek. The orchestra performs the great canon of classical orchestral repertoire 2–3 times each semester. SMC students arrange carpools together to attend weekly, off-campus rehearsals. In the course of the year, the orchestra presents five concerts at the Leshner and also the beautiful El Campanil Theatre in Antioch. *Admitted by audition.*

19-05 Wind Symphony

St. Mary's students who are experienced players of wind, brass, and percussion instruments are invited to play (and earn course credit) as part of the dynamic **Diablo Wind Symphony**, which is made up of 46 outstanding high school and college musicians in the area. SMC students arrange carpools together to attend weekly, off-campus rehearsals. The ensemble presents two concerts (at the Leshner Center for the Arts in Walnut Creek, and the theaters of Los Medanos College and Campolindo High School). *Admitted by audition.*

19-06 Chamber Singers

This ensemble focuses on developing advanced ensemble musicianship and artistry in performance, with classic choral repertoire spanning the centuries in a variety of languages. Study includes vocal technique, diction, movement, rhythmic development, and the discernment of intervals, complex harmonies, and modes. Performs 5–8 times each semester, participates in festivals and competitions, and occasionally tours regionally and internationally. Admitted by audition, with concurrent enrollment in Glee Club required. *Suggested prerequisites: Beginning and Intermediate Voice, Beginning Piano, Extreme Musicianship, Music Fundamentals.*

110 Medieval and Renaissance Music (.5)

An examination of various aspects of music from the Middle Ages through the 16th century, with a focus on musical forms, vocal and instrumental technique, and performance contexts.

111 Music and Romanticism

The evolution of symphony, concerto, opera, solo repertoire, and other nineteenth-century musical developments are examined through the major works of Beethoven, Berlioz, Chopin, Brahms, Wagner, Mahler, Dvorak, and other composers. All the music is examined through the lens of Romanticism, a cultural movement that swept through the entire nineteenth century and informed all the art. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

112 Private Music Instruction Lab (.25)

Private instruction is offered for most orchestral instruments, piano, voice, classical or jazz guitar/bass, and includes participation in a weekly music instruction lab. Concurrent enrollment in a performing ensemble (**Perfa 19**) is required; non-music majors may take lessons if concurrently enrolled in an ensemble. May be repeated for credit every semester. *Prerequisite for voice, piano, and guitar study is their intermediate group instruction course counterpart (i.e. Intermediate voice, piano, or guitar). May be repeated for credit every semester. This course satisfies the Artistic Understanding (Creative Practice) requirements of the Core Curriculum.*

113 Jazz and Blues in America

An examination of the development of jazz and blues in the United States from 19th-century precursors to the present. Major artists and trends are studied through directed listening and analysis of the cultural context from which they arose. *This course satisfies the Artistic Understanding (Analysis) requirement and the American Diversity requirement of the Core Curriculum.*

114 Music Theory/Ear Training

Students learn basic principles of harmony (chords) and voice-leading, improve their music-reading skills, learn how to notate simple melodies, and identify types of chords and intervals by ear. Ability to read music is required before enrolling in this class. *Prerequisite: Perfa 11 or permission of instructor.*

115 Music in Performance

This course emphasizes the history and aesthetics of music by attending live concerts throughout the Bay Area. Students hear music from all historical periods performed by outstanding orchestras, opera companies, chamber ensembles, and soloists in a variety of concert halls. *Prerequisite: Performing Arts 1.*

116 Keyboard Harmony (.25)

Oriented for music majors and other advanced musicians, Keyboard Harmony teaches students to apply their knowledge of music theory to the keyboard. They learn to play common chord progressions and accompaniment patterns in all twenty-four major and minor keys, and are introduced to open score reading (such as playing a choral or string quartet score), and learning to transpose easy melodies at sight into various keys.

117 Form and Analysis

Combines the study of chromatic harmony with analysis of scores to determine the unity of form and content in selected compositions: e.g., a Bach fugue, a Mozart concerto, a Brahms symphony, a 20th-century atonal work. *Prerequisites: Perfa 114.*

118 Twentieth-Century Composers

Students will become familiar with the 20th century's most important classical music composers such as Stravinsky, Bartok, Copland, Debussy and Cage, as well as the music and aesthetics of living composers. *This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum*

119 Music and the Enlightenment (.5)

This course examines the evolution of opera, fugue, symphony, and other forms through the works of Bach, Handel, Mozart, Beethoven and other composers. It explores how the intellectual and political values of the 17th and 18th centuries were conveyed through music.

Curriculum Performing Arts: Dance, Music, and Theatre

THEATRE: PERFORMANCE AND THEATRE STUDIES

30 Foundations of Theatre I

Through this course, students acquire a solid foundational knowledge of theater history, theatre literature, and theatre theory, from the ancient Greeks through the end of the 18th century. While centered primarily on Western European theatre developments, the course also offers a look at important Asian theatre developments during the same span, such as Noh and Kabuki.

33 Acting I: Principles of Performance

An introduction to the theory, history, and styles of realistic acting with emphasis on personalization, script analysis and the dynamics of performance. *This course satisfies both Artistic Understanding (Analysis and Creative Practice) requirements of the Core Curriculum.*

35 Theatre Masterpieces: Western Drama (.5)

Discussion and analysis of masterworks of dramatic literature. A global perspective, showcasing playwrights working in diverse styles, eras and genres, helps students discover the richness and complexity of the Western theatrical tradition, from the classical world to the present. May be repeated as play selection varies.

36 Theatre Masterpieces: Modern Drama (.5)

Discussion and analysis of masterworks of dramatic literature. This course focuses on the modern era in playwriting, beginning with the emergence of the style called **realism** in the 1880s. Students then encounter key playwrights of the 20th C., including those who challenged realism's concern with "likeness to life" through such styles as Expressionism and Theatre of the Absurd. May be repeated as play selection varies.

37 Performance Lab (.25)

Introductory hands-on training in specific performance skills: for example, audition techniques, stage combat, clown and physical theatre or voice for the actor. May be repeated for credit as topic varies. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

50 Theatre for Social Justice: Interactive Theatre

An introduction for actors and non-actors to the performance practice and underlying philosophy of the radical theatre-maker Augusto Boal. Through games, exercises, and performance projects, students will question and critique the dynamics of power, class, and privilege in contemporary society, and rehearse alternative actions aimed at social transformation. The course builds confidence and a sense of broader possibilities for improvisation, both on stage and in life. *This course satisfies the following Core Curriculum requirements: Artistic Understanding (both Artistic Analysis and Creative Practice); the Common Good; and Community Engagement.*

61 World Theatre Experience

The course explores theatrical and performance traditions from Asia, Africa, and South America—with a focus on the relationship between theatre and identity, the impacts of racism/colonialism/nationalism, and the specific social and artistic history of each culture. Students approach these topics from two perspectives: through the eyes of the artist (to see how he/she captures and conveys the lived experience and core values of his/her culture); and through the eyes of the audience (who can discover in an artwork expressions of specific national identities and traditions.) Across the semester, students are encouraged to explore "difference" and to expand beyond the horizons of their own assumptions. *This course satisfies both the Artistic Understanding (Artistic Analysis) and Global Perspectives core requirements.*

130 Foundations of Theatre II

A continuation of the survey of major developments in theatre begun in Foundations I. This course pays special attention to the rise of modern theatre, contemporary forms of theatre and various performance theories. Weekly analysis of specific social, historical, and cultural components provides opportunities for students to develop and broaden their understanding of how theatre arises out of, and is embedded within, a given time period. *Prerequisite: Foundations I [Perfa 30] or consent of instructor. This course satisfies the Social, Cultural, Historical Understanding requirement of the Core Curriculum.*

132 Play in Production (.25, .5 or 1.0)

Quarter, half or full credit is available for participation in theatre mainstage productions and workshop projects as a performer. Open to all interested students; audition and consent of instructor are required to enroll. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

133 Acting II: Characterization and Scene Study

A continuing exploration of the tools and techniques used to bring a character to life onstage. Emphasis is given to the development of the actor's instrument—body, voice, emotion and imagination—while partner and ensemble exercises build toward the performance of scripted scenes. *Prerequisite: Acting I [Perfa 33] or consent of instructor. This course satisfies both Artistic Understanding (Analysis and Creative Practice) requirements of the Core Curriculum.*

135 Theatre in Performance: Bay Area Theatre

A critical engagement with current theatre productions and practices. Students attend performances throughout the Bay Area, while studying the contributions made to each production by the playwright, director, designers and actors. *Prerequisite: Perceiving the Performing Arts [Perfa 1] or Acting I [Perfa 33] or Foundations I [Perfa 30]. This course satisfies the Artistic Understanding (Analysis) requirement of the Core Curriculum.*

136 Theatre: Special Studies

An intensive study of a selected era, genre or movement particularly rich in theatrical significance. Analysis, research and concentrated writing practice are key components of the course. Recent topics have included Modern Theories of Acting, Contemporary Women Playwrights and History of American Musical Theatre. May be repeated as content changes. *Prerequisite:*

Foundations II [Perfa 130] or consent of instructor. *This course satisfies the Writing in the Disciplines requirement of the Core Curriculum.*

137-01 Acting III (.5)

Students learn advanced performance skills through focused work on topics such as: Shakespearean scene study; heightened and stylized genres (contemporary tragedy, theatre of the absurd); and the challenges of period style. May be repeated for credit as topics vary.

Prerequisites: Acting I [Perfa 33] and Acting II [Perfa 133] or consent of instructor.

137-02 Acting III Lab (.5)

Acting III students co-enroll in this required lab.

138 Portfolio Preparation (.25)

Through peer and faculty feedback, students receive assistance in preparing for their required portfolio review forum at the end of the senior year. Topics addressed include preparing an artist's statement, organizing an e-portfolio, and crafting written reflections. Normally taken in the spring of the junior year, this course is a requirement both for theatre majors and theatre scholarship students, whether majors or minors.

152 Making Theatre: One Act Plays (1.0 or .25)

This course creates opportunities to act, direct, dramaturg, design and/or serve as stage crew in an evening-length program of short plays. Students receive individual mentoring and production support, while working as part of a creative ensemble to bring a script from the page to public performance. For full-credit students, a weekly roundtable (with assigned readings and a research project) deepens the studio-based investigations of rehearsals. The course culminates in an annual festival of one-act plays, performed for a campus audience. Open to all interested students; an audition or interview is required. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

161 Theatre and American Cultures (Multicultural Performance)

By studying the contributions of theatre and performance artists, this course addresses the shared cultural legacies of the United States. The theory of intersectionality is used to examine the ways that gender, sexual orientation, race, class, religious affiliation, and physical ability impact individual and collective identities. While increasing their awareness of major contemporary artists, students also use theoretical models from dance/movement/spoken work composition to explore family histories and individual experiences. *Prerequisites: English 5.*

162 Directing for the Stage

This course offers an experiential investigation of the art of directing for the stage. The focus is on the development of such skills as composition and the use of theatrical space; picturization and stage imagery; dramaturgy and historical research; and script analysis and textual interpretation. Students also gain experience in developing a production concept, casting, collaboration and communication, ensemble development, and the creation of "style." The course asks students to think as directors and to bring diverse aspects of their own identities to the work. *Prerequisites: Perceiving the Performing Arts [Perfa 1], Acting I [Perfa 33] or Foundations I [Perfa 30] or consent of instructor.*

THEATRE: DESIGN AND TECHNICAL THEATRE

42 Introduction to Technical Theatre (.5)

This course is for students with little or no prior experience in technical theatre. In it, students learn the basics of the theatrical production process, including: roles of the production process; basics of tool use and scene shop safety; introduction to carpentry and stagecraft; basics of electrics, sound and costume/wardrobe; and fundamentals of working on a stage crew. In addition to weekly class meetings, students have assigned readings, and hands-on assignments to be completed during lab hours, addressing each of the areas noted above. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

47 Technical Theatre/Design Lab (.25)

An introductory hands-on training in specific technical theatre/design skills: for example, Lighting Lab, Scenic Painting, Stage Makeup, Historical Periods and Styles, and Professional Issues. May be repeated for credit as topic varies. *This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

48 Stagecraft (.5)

Students learn the fundamentals of stagecraft from the first design meetings to the closing of a show, with emphasis on the responsibilities of each member of the production staff. Instruction is given in the use of theatrical equipment, and both hand and power tools, as lab hours are spent building sets and props for a mainstage production.

140 Stage Management (.5)

A course in the responsibilities and functions of a stage manager, from the first rehearsal through opening night and beyond. Students develop the skills to run a show in an efficient and positive manner. *Prerequisite: Perfa 42 or Perfa 48.*

Curriculum Performing Arts: Dance, Music, and Theatre

142 Theatre Production Practicum (.25, .5 or 1.0)

Full or partial course credit is available for participation in the technical support of Performing Arts productions and events. Students will be introduced to elements of stage carpentry, lighting, costuming, marketing, or front of house. All enrolled students will also serve as members of the backstage crew for one or more Performing Arts productions. Required for majors and minors, but open to all interested students. *Prerequisite: Introduction to Technical Theatre [Perfa 42] or Stagecraft [Perfa 48] (concurrent enrollment acceptable); or demonstrated production experience with permission of instructor. This course satisfies the Artistic Understanding (Creative Practice) requirement of the Core Curriculum.*

143 Production Management for Dance (.25)

In this course students are taught the basics of dance production from the point of view of producer and production manager. The main objective is to give choreographers the tools to produce their own concerts. From selecting a venue to writing a press release students will not only fully produce and manage the fall dance concert but will also be prepared to put forward their own work after graduation. Open to all interested students.

144 Lighting Design for Dance (.25)

In this course students learn the basics of lighting technology and design for dance. The main objective of the course is to give choreographers a vocabulary for communicating with designers, stage managers, and production crews. By the end of the semester, students will be able to light the work of other choreographers as well as their own, and will develop all designs for the fall mainstage dance concert. Open to all interested students.

147 Costume Design (.5)

A concentrated study of costume design for the theatre. Students in this course explore costume design as a visual language, comprised of character traits, color, silhouette and sociological cues. Special focus is placed on play analysis, concept development, and visual communication skills. *Prerequisite: Masterpieces: Western Drama [Perfa 35] or Masterpieces: Modern Drama [Perfa 36] or permission of instructor.*

148 Stage Lighting Design (.5)

A concentrated study of lighting for the theatre. Students in this course explore lighting design as a visual language, while also learning about the technology of stage lighting. Special focus is placed on the development of a design concept and a light plot through parallel processes. *Prerequisite: Stagecraft [Perfa 48] or Introduction to Technical Theatre [Perfa 42].*

149 Scenic Design (.5)

A concentrated study of scenic design for the theatre. Students in this course explore scenic design as a visual language, one that supports the action of a theatrical event. Special focus is placed on play analysis, concept development, and visual communication skills. *Prerequisite: Masterpieces: Western Drama [Perfa 35] or Masterpieces: Modern Drama [Perfa 36] or permission of instructor.*