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Performing Arts: Dance, Music And Theatre

Saint Mary's College of California

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PERFORMING ARTS: DANCE, MUSIC, AND THEATRE

The Performing Arts Department offers pre-professional training to students interested in pursuing graduate studies and a career in the performing arts, and a unique interdisciplinary approach to the study of dance, music and theatre within the liberal arts context. Students selecting a Performing Arts major with an emphasis in dance, music or theatre are required to take a sequence of courses in their specific discipline and breadth courses in the other two areas.

The Performing Arts Department offers:

- four distinct tracks for majors and minors
 1. Performing Arts, Dance emphasis
 2. Performing Arts, Music emphasis
 3. Performing Arts, Theatre Performance and Theatre Studies emphasis
 4. Performing Arts, Technical Theatre emphasis
- a range of performing opportunities beginning with the first year
- mentoring by faculty members who are both outstanding teachers and accomplished artists
- frequent opportunities to attend world-class dance, music, and theatre performances
- a balanced curriculum with stimulating courses in three areas of concentration
 1. history and criticism
 2. theory and analysis
 3. performance practice

The Performing Arts Department provides students the experience of the arts from an appreciation of the pleasurable to a critical engagement with the substance and styles of dance, music and theatre. Team-taught core courses cultivate the skill of careful, thoughtful looking and listening while exploring the distinctive languages of each art form. Upper-division courses provide the opportunity to discuss and analyze both acknowledged masterpieces and contemporary works. World-class performances around the Bay Area and contact with professional artists connect classroom learning to live performance. Our students enjoy attending an impressive array of performances at venues including Berkeley Repertory Theatre, Davies Symphony Hall, Yerba Buena Center for the Arts, American Conservatory Theater, San Francisco Opera, and Cal Performances at Zellerbach Hall.

The Performing Arts Department builds creative artists with multiple skills. Majors and non-majors study together in studio courses and performing ensembles, building technique and performance skills with the guidance of professional teacher-artists. Dancers, vocal and instrumental musicians, actors and theatre technicians—both beginners and more experienced—are challenged creatively and encouraged in their individual development. Theatre technicians are given ample opportunities to develop their skills as stage managers, master electricians and designers. The capstone of the Performing Arts degree is the senior project, for which students must produce a substantial original research paper or artistic work demonstrating their command of intellectual and artistic skills appropriate to the undertaking.

The Performing Arts Department successfully prepares students for graduate studies and professional performance in both the Bay Area and internationally. Our alumni have been accepted to the graduate programs of Mills College, California Institute of the Arts, CSU Long Beach, CSU Los Angeles, Smith College and NYU School of the Arts. Others have found their performing arts degree an effective preparation for a career in arts administration, education, media, communications and law.

The Performing Arts Department encourages students to understand dance, music and theatre in the context of a long history of works and great ideas that have shaped the world in which we live, thus reflecting a deep commitment to the liberal arts tradition. Students explore humanity's deepest desires and fears conveyed through the arts. The department requires students to develop critical thinking and communication skills plus performance practice that together are the hallmark of the liberally educated person.

FACULTY

Frank Murray, Ph.D., *Associate Professor, Chair*
 Linda Baumgardner, M.F.A., *Production Coordinator & Resident Dance Designer, Adjunct*
 Dan Cawthon, Ph.D., *Professor Emeritus*
 Michael Cook, B.A., *Resident Designer, Technical Director, Lecturer*
 CatherineMarie Davalos, M.F.A., *Professor*
 Reid Davis, Ph.D., *Adjunct*
 Rebecca Engle, M.A., *Adjunct*
 Dana Lawton, M.F.A., *Assistant Professor*
 Lino Rivera, D.M.A., *Associate Professor*
 Martin Rokeach, Ph.D., *Professor*
 Jia Wu, M.F.A., *Assistant Professor*

LECTURERS

DANCE

Paul “Popw” Ackah, B.A.
 Rosana Barragán, M.A.
 Jim Brosnahan, B.A.
 Janice Garrett, M.F.A.
 Jennifer Smith, M.A.
 Shaunna Vella, B.S.

MUSIC

Mori Achen, M.A., *classical guitar*
 Dawn Foster-Dodson, M.A., *chamber music; cello*
 Pamela Freund-Striplen, *violin/viola*
 Patrice Hambelton, *flute*
 Don Kennelly, B. M., *trombone*
 Louis Lebherz, B. A., *voice; chamber music*
 Adam Luftman, B. M., *trumpet*
 John Maltester, M. A., *jazz band*
 Tony Striplen, B. M., *clarinet*
 Mike Williams, M.A., *jazz guitar*
 Renee Witon, M.M., *class piano; Department Accompanist*
 Sharon Yun Lee, M.A., *Assistant Choral Director*

THEATRE

Domenique Lozano, MFA, *Voice for the actor*
 Dave Maier, *Stage combat*
 Matthew Royce, MFA, *Lighting 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.

MAJOR REQUIREMENTS

DANCE

Perfa 1 Perceiving the Performing Arts
 Perfa 14 World Music and Dance
 Perfa 22 Dance Technique and Movement (.25 x 3)
 Perfa 115 Music in Performance
 Perfa 121 Dance History I: Ballet
 Perfa 122 Dance Technique and Movement (.25 x 4)
 Perfa 123 Dance History II: Modern and Contemporary
 Perfa 125 Dance and Performance
 Perfa 126 Dance Production (3x),
 Perfa 135 Theater in Performance: Bay Area Theatre
 Perfa 198 Senior Project
 Beginning and Advanced Choreography Class (2).
 Bio 15/16 recommended for Area B

MUSIC

Perfa 1 Perceiving of the Performing Arts
 Perfa 11 Music Fundamentals
 Perfa 12 Applied Music*
 (.25 x 2; including 2 Beginning and Intermediate Piano)

Curriculum Performing Arts: Dance, Music, and Theatre

A choice of EITHER

- Perfa 14 World Music and Dance *or*
- Perfa 113 Jazz and Blues in America

- Perfa 19 Performing Ensembles* (.25 x 6)
- Perfa 110 Medieval and Renaissance Music (.5)
- Perfa 111 Symphonic Music
- Perfa 112 Private Music Instruction Lab* (.25 x 6)
- Perfa 114 Music Theory/Ear Training
- Perfa 115 Music in Performance
- Perfa 117 Form and Analysis
- Perfa 118 Twentieth Century Composers
- Perfa 119 Music and the Enlightenment (.5)
- Perfa 125 Dance in Performance
- Perfa 135 Theater in Performance: In Bay Area Theater
- 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 1: Principles of Performance
- Perfa 36 Theatre Masterpieces
(.5 x 2, each section once)
- Perfa 37-01 Theatre Lab–Performance
(.25 x 4, a total of 1.0 units)
- Perfa 38 Stagecraft (.5)

UPPER DIVISION

- Perfa 115 Music in Performance
- Perfa 125 Dance in Performance
- Perfa 130 Foundations of Theatre II
- Perfa 132 Performing Arts in Production
(total of 1.0 units)
- Perfa 133 Acting II
- Perfa 136 Theatre: Special Studies
- Perfa 137 Acting III (.5)

A choice of EITHER

- Perfa 138 Stage Lighting Design (.5) *or*
- Perfa 139 Design for the Stage (.5) *or*
- Perfa 140 Stage Management (.5)

- Perfa 198 Senior project

And one upper-division elective (approval required)

TECHNICAL THEATRE AND DESIGN TRACK

LOWER DIVISION

- Perfa 1 Perceiving the Performing Arts
- Perfa 30 Foundations of Theatre I
- Perfa 33 Acting 1: Principles of Performance
- Perfa 36 Theatre Masterpieces
(.5 x 2, each section once)
- Perfa 37-02 Theatre Lab–Tech/Design
(.25 x 4, a total of 1.0 units)
- Perfa 38 Stagecraft (.5)

UPPER DIVISION

- Perfa 115 Music in Performance
- Perfa 125 Dance in Performance
- Perfa 130 Foundations of Theatre II
- Perfa 132 Performing Arts in Production
(once for 1.0, once for .5)
- Perfa 136 Theatre: Special Studies
- Perfa 138 Stage Lighting (.5)
- Perfa 139 Design for the Stage (.5)
- Perfa 140 Stage Management (.5)
- Perfa 197 Internship
- Perfa 198 Senior project

SPLIT MAJOR AGREEMENTS

Studio Art and Theatre

Theatre and Social Justice (Sociology)

Students considering a split major or independent major involving theatre courses 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 split majors or other possible arrangements, contact Department Chair Frank Murray at: fmurray@stmarys-ca.edu.

MINOR REQUIREMENTS

DANCE

- Perfa 1 Perceiving the Performing Arts
- Perfa 22/122 Dance Technique and Movement
(.25 x 4)
- Perfa 121 Dance History I: Ballet
- Perfa 123 Dance History II: Modern and Contemporary
- Perfa 125 Dance in Performance
- Perfa 126 Dance Production
Beginning or Advanced Choreography Class

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 Symphonic Music *or*
- Perfa 115 Music in Performance *or*
- Perfa 118 20th Century–Composers

Minors are strongly encouraged to audition for Perfa 101 ensembles.

THEATRE

LOWER DIVISION (3.0 units total):

Perfa 1 Perceiving the Performing Arts

Perfa 30 Foundations I

Perfa 36/38 Masterpieces of Drama (.5)
and 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—approval required (1 unit)

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.

All Performing Arts courses meet the Area A requirement unless specifically marked otherwise.

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.

132 Performing Arts in Production (.5–1.0)

Either half or full credit is available for participation in the technical aspects of a performing arts theatre or dance production: elements of stagecraft, costuming, marketing, front of house etc. Required for majors and minors, but open to all interested students.

**Does not satisfy an Area requirement.*

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, Dance and Film, Great Composers, Acting on Stage and Screen. Though this upper-division class is open to all interested students without prerequisite, prior completion of **Performing Arts 1** 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 essay, or directing/choreographing a student production. 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

20/120 Dance and Movement Electives

Beginning through advanced studio instruction in Western styles: jazz, hip-hop, tap, ballroom/social dance; World traditions: African dance, Ballet Folklorico, Latin dance, Persian dance; Somatic studies: pilates and yoga.

**Does not satisfy an Area requirement.*

22/122 Dance Technique, Repertory and Choreography

Dance technique: beginning through advanced studio instruction in ballet and modern dance; Repertory: dance company rehearsals, faculty pieces, and guest artist rehearsals; Choreography: basic movement invention, solo and group work, site specific choreography.

**Does not satisfy an Area requirement.*

121 Dance History I: Ballet

This course covers the development of dance from its roots in European court dancing through the development of ballet into the beginning of the modern era. Students attend professional dance concerts in the Bay Area.

123 Dance History II: Modern and Contemporary Dance

This course studies the development of modern dance from its roots in ballet to the innovations of the present including hip-hop and dances made for the camera. Students attend professional dance concerts in the Bay Area.

125 Dance in Performance

A course in dance analysis and criticism. Various aspects of dance as a performing art are studied through attendance at dance performances offered in the Bay Area by local companies and national troupes performing on tour.

Prerequisite: **Performing Arts 1**

126 Dance Production

Rehearsal and technique class for the Saint Mary's College Dance Company, culminating in public performances. Permission of instructor required.

**Does not satisfy an Area requirement.*

Curriculum Performing Arts: Dance, Music, and Theatre

141 Production Management and Design for Dance

In this class you will be taught the basics of lighting dance and the fundamental elements of managing and producing a dance concert. Students will learn to communicate with lighting designers, stage managers and production crews; understand the elements of a dance production including budgeting, marketing and publicity, and curating a concert; and develop and execute lighting and costume designs. This course culminates in an all-student main-stage dance concert.

**Does not satisfy an Area requirement.*

MUSIC

10 Rock to Bach: Introduction to Music

Students in this class cultivate the ability to listen more deeply. They study the evolution of classical music, jazz, blues and early rock through exposure to more than three dozen composers—from Bach to Miles Davis to Little Richard.

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 (.25)

Beginning and intermediate levels. May be repeated for credit every semester.

**Does not satisfy an Area requirement.*

14 World Music and Dance

A survey of music and dance from China, Japan, India, Indonesia, Africa, the Middle East, Latin America and Native American culture.

Satisfies both the Diversity and the Area A requirement.

Perfa 19 Performing Ensembles (.25)

NightinGaels (chorus), Jazz Band, Chamber Musicians, Orchestra or Wind Symphony. Admitted by audition. May be repeated for credit every semester.

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 Symphonic Music

This course familiarizes students with masterpieces of the orchestral repertoire, while teaching them how to listen with more understanding to the works of Bach, Vivaldi, Handel, Mozart, Beethoven, Brahms, Mahler and many others. There is a particular emphasis on the music of the 19th century. Students learn not only the development of the symphonic form but also its relationship to the social milieu of the time.

112 Private Music Instruction Lab (.25)

Performing arts majors, minors or students enrolled in **Perfa 101** receive private instruction in any orchestral instrument, piano, voice, classical guitar or jazz guitar. Each student participates in a weekly master class. May be repeated for credit every semester.

**Does not satisfy an Area requirement.*

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.

Satisfies both the Diversity and the Area A requirement.

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, chamber ensembles, and soloists in a variety of concert halls.

Prerequisite: Performing Arts 1.

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.

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.

THEATRE

30 Foundations of Theatre I

A survey of major historical developments in theatre, from its ritual origins to the rise of the modern era.

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.

36 Theatre Masterpieces: World Drama (section 01)
or Modern Drama (section 02) (.5 each)

Discussion and analysis of masterworks of dramatic literature. A global perspective showcases playwrights working in diverse styles, eras and traditions. May be repeated for credit as play selection varies.

37 Theatre Lab (.25)

Introductory hands-on training in specific performance and technical theatre/design skills: for example, audition techniques, computers and technical theatre, lighting techniques, stage combat, Suzuki physical theatre or voice for the actor. May be repeated for credit as topic varies.

**Does not satisfy an Area requirement.*

38 Stagecraft (.5)

The fundamentals of stagecraft from the first rehearsal 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 hand tools, power tools and theatrical equipment, as lab hours are spent building sets and props for a mainstage production.

**Does not satisfy an Area requirement.*

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. *Prerequisite:* Foundations I [Perfa 30] or consent of instructor.

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.

135 Theatre in Performance: Bay Area Theatre

A critical engagement with current theatre production 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].

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 History of American Musical Theatre, Contemporary Women Playwrights and Documentary Theatre; may be repeated as content changes. *Prerequisite:* Foundations II (Perfa 130) or consent of instructor.

137 Acting III

Students learn advanced performance skills through specially focused work such as Shakespearean scene study, comic and dramatic monologues, and the challenges of period style. May be repeated for credit as topic varies. *Prerequisites:* Acting I and II [Perfa 33 and 133] or consent of instructor.

138 Stage Lighting Design (.5)

A concentrated advanced study of lighting for the theatre—from learning the technology and providing basic visibility, to understanding how to “paint” with light while enhancing a production's emotional and artistic impact. Students participate in the semester's mainstage production and develop design projects of their own. *Prerequisite:* Stagecraft [Perfa 38]

139 Design for the Stage (.5)

A concentrated study of stage, costume and prop design for the theatre. Students follow the process of designing for the mainstage production while working on design projects of their own. Special focus is placed on drawing skills, mixing colors and stage terminology. *Prerequisite:* Stagecraft [Perfa 38]

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:* Stagecraft [Perfa 38]