

**JOE DEER AND
ROCCO DAL VERA**



**ACTING IN
MUSICAL THEATRE**
A Comprehensive Course

Third Edition

Teaching Resource Guide

edited by Joe Deer

Acting in Musical Theatre: a comprehensive course – 3rd Edition

By Joe Deer and Rocco Dal Vera

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For this third edition of *ACTING IN MUSICAL THEATRE: a comprehensive course*, we've enlisted the help of a number of excellent teacher/scholars to create support materials for the courses you're using this book in. These teachers have taken their own experiences with this book and created one-semester courses for each section, each of which includes:

- Flexible syllabus that can easily be customized by the user
- Full term weekly assignment guide, with exercises identified
- Grading rubrics for key assignments
- Powerpoint slide decks for most sections and chapters, ideal for your own customizing and lectures
- Additional assignments you might find useful beyond those in the book
- Additional listening and viewing resources to support classroom work and student learning outside
- We're also including quizzes and other teaching materials to give you multiple ways of teaching from this book.

I'm certain these additional resources will aid you in creating your own courses. Everything is customizable and intended for you to adapt to the unique learning structures and strategies that you've developed. Like the book itself, there is probably more here than you can utilize in a single course.

All these materials are available for educators at www.routledge.com/

Joe Deer, *Editor*

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Contributors

Katie Banville is a performer, choreographer, director, and educator based in San Diego, California. She's a faculty member at Grossmont College, where she's the head of the Musical Theatre degree track and teaches courses in musical theatre performance and history. She holds a BFA in Music Theatre from Illinois Wesleyan University and an MFA in Musical Theatre from San Diego State University. Her performance credits include the world premieres of *Heart of Rock and Roll* and *Benny and Joon* at The Old Globe, as well as *Escape to Margaritaville* and *Freaky Friday* at La Jolla Playhouse under the direction of Tony Award winner Christopher Ashley. Her choreography and directing credits include *Beehive: The '60s Musical* (Okoboji Summer Theatre), *Freaky Friday* (San Diego Musical Theatre), *Tarrytown* (World Premiere, Backyard Renaissance), and *Spamalot* at Cygnet Theatre, for which she was nominated for a Craig Noel Award for Outstanding Choreography. She's also a proud member of the Musical Theatre Educators' Alliance.

Julia Cuppy is a multi-disciplinary artist, educator and arts administrator. Julia is an active member of Actors' Equity Association, has directed dozens of productions with groups at schools and professional theatres and has acted as dramaturg helping creative teams bring new musicals to life. She holds a teaching credential in the states of Oregon and California and has developed theatre programs in high schools across the west coast. She is an active teaching artist with La Jolla Playhouse, the Tony-award winning theatre, and the Educational Theatre Association. Her curriculum can be seen on EdTA's Theatre Educator Pro website and she has supported teachers by leading workshops on effective theatre education strategies. She has been a visiting lecturer of Acting and Musical Theatre at San Diego State University, University of California Irvine, and the Elizabethan Drama Center in Taipei, Taiwan. Julia spent five seasons at La Jolla Playhouse in various positions, ending as the Director of Education & Outreach. In this role, she was the executive producer of the 2020 POP Tour production, EMILY DRIVER'S GREAT RACE THROUGH TIME AND SPACE, and oversaw programs serving over 30,000 students, teachers, and patrons with a team of over 100 staff and volunteers. juliacuppy.com

Joshua Denning is a director from Austin, Texas. He is currently Head of Theatre at McCallum Fine Arts Academy, Austin's visual and performing arts high school. After graduating with a BFA in Acting (Musical Theatre Emphasis) from Wright State University's renowned musical theatre program, Joshua split his time between New York, New York, and Hamburg, Germany, where he played Adult Simba in *The Lion King* directed by Julie Taymor and Britney in *We Will Rock You* directed by Ben Elton. Josh's experience and versatility has allowed him to foster strong

relationships with students passionate about pursuing a career in the performing arts. joshuadenning.net

Eden Hildebrand is a Canadian performer, choreographer, director, and pedagogue. She holds a Master of Fine Arts in Musical Theatre from San Diego State University, and both a Bachelor of Arts in Dance (with a concentration in Choreography and Performance) and a Bachelor of Arts in History from the University of Calgary. Eden is the co-founder of EDJE Dance Theatre and was an Artist in Residence with the renowned W&M Physical Theatre company from 2016-2018. Eden has taught for multiple universities across North America and is currently an adjunct instructor at Ambrose University in Calgary, Alberta.

Jessica Humphrey is a Dallas native and part of the Theatre faculty at Texas Christian University. She holds a Bachelors in Music from Western Carolina University and Masters in Musical Theatre from San Diego State University. She is a working director/choreographer as well as actress on stage, screen and voiceover. In addition to her love for musical theatre, she balances out her life with a WSET Level 2 Certification in Wine and Spirits. She also hosts her own podcast: Tannins and Tunes! Keep up with her at www.jessicahumphrey.com! Proud member of AEA and MTEA.

Devon Hunt is an Assistant Professor of Theatre at Oklahoma State University. His graduate research on secondary musical theatre education and curriculum proposal for a graduate certificate in musical theatre direction won the 2020 Dean's Award for the School of Professional Studies and Fine Arts at San Diego State University. Regional acting credits include *She Loves Me* (SDSU), *A Chorus Line* (Welk Resorts Theatre), *The Producers* (Moonlight Amphitheatre), and the world premiere of *The Tale of Despereaux* (The Old Globe/PigPen Theatre). Devon holds an MFA in Musical Theatre from SDSU and an MM in piano performance from the University of Maryland. He is an Equity Membership Candidate and a proud member of the Musical Theatre Educators' Alliance.

Courtney Kattengell is an Assistant Professor at Ohio Northern University where she teaches in the Theatre, Musical Theatre, and Dance programs. Courtney has also worked in the Artistic and Education and Outreach departments at nationally acclaimed, Tony Award-winning La Jolla Playhouse from 2015-2018. Originally from New Orleans, LA, Courtney earned a BA in Theatre Performance and minor in Musical Theatre from Marymount Manhattan College and a MFA in Musical Theatre from San Diego State University (SDSU). She most recently directed and choreographed productions of *Sweet Charity* and *The Wild Party* at ONU, and assistant directed *Young Frankenstein* for Susan Stroman's Associate Director, James Gray, recreating and learning the original Broadway staging and choreography.

Alan Patrick Kenny is a theatre director, musician, producer, and educator. He is an Assistant Professor and Head of Musical Theater at Ohio University, after previously serving as the BFA Musical Theatre program Coordinator and tenured Associate Professor at the University of Wisconsin-Stevens Point. Alan holds an MFA in Directing from UCLA and a BM in Music Theatre from NYU Steinhardt. Alan also currently works as a music technology specialist for musical

theater and is a member of the Musical Theatre Educators' Alliance. He was the co-founder and Producing Artistic Director of New Stage Collective in Cincinnati, OH for seven seasons.
alanpatrickkenny.com

Dustin Hinzman (MME, Florida State University) teaches musical theatre at the Pinellas County Center for the Arts at Gibbs High School. His students consistently earn superior ratings and are selected for critic's choice showcases at district and state Thespian festivals. His students have performed with a variety of industry professionals in concert such as Kristin Chenoweth (B'way: *Wicked*), and have trained in acting workshops in New York City with Broadway professionals such as Olivia Phillip (B'way: *Waitress* and *Frozen*) and Etai Benson (B'way: *The Band's Visit*). Mr. Hinzman's students have received a variety of industry and collegiate awards including countless musical theatre intensives at Texas State University and LIU Post, and most recently, nominations to participate in the National High School Musical Theatre Awards ("The Jimmys") in New York.

Susanna Vaughan is an actor, director, choreographer, and educator based in Southern California. She has performed throughout Southern California at The Old Globe, Musical Theatre West, Moonlight Amphitheatre, San Diego Musical Theatre, and in concert with Kristin Chenoweth at The Music Box in San Diego. She earned her M.F.A. in Musical Theatre from San Diego State University, where she mentored under Adrian Alita in Acting Pedagogy and Laurinda Nikkel in Voice. She currently teaches in the musical theatre program at Fullerton College in Fullerton, CA and is a proud member of Musical Theatre Educators' Alliance.

Section One: Acting Fundamentals of Acting in Musical Theatre

Resources created by Susanna Vaughn

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Inside-out and Outside-in Acting Exercises

Inside-out

Contentless/Open Scenes – Imagine “IF” improv scenarios

1. A is a parent; B is a teenager. B is at breakfast table, eating cereal.
2. A and B are a young married couple. They had an argument last night, where B left the apartment. It is the next morning. B is returning from being out.
3. A and B are after the same girl/boy. Both are suspicious of the other's motives/secretcy. They meet while returning to the room after a night's absence.
4. A and B are classmates who are romantically interested in each other. They meet in a cafeteria by accident. A sits down next to B.
5. A and B are auditioning for an important role. It is rumored that the director plays sexual favorites in casting. They meet at the bulletin board.
6. A and B are siblings. B is a drug-addicted rock star who has recently come out of the hospital. A finds B in the waiting room of the bus depot.

Journal reflection prompts

1. Think about a defining moment in your life that changed you or contributed to your identity. It can be positive or negative. Describe as many details about this event as you can – what time of year was it? What was the weather like? What was in your environment? Recall your senses and describe what you could see, hear, smell, taste, and touch. After describing this event in detail, observe what emotions came up for you. Journal about those. If you wish, convert this journal into a monologue and perform it in class.
2. Fairy tale story – choose a fairy tale that you know well and put yourself in it as one of the main characters. Write a journal response as if you are this character within the circumstances of the story. Convert this journal into a monologue and perform it in class.

Outside-in

Viewpoints

- Tempo – exploring different speeds and what characters they evoke
 - Start by walking around the space at your normal, everyday pace. Try to take in the whole space and keep your breathing as even as possible. This is tempo 3.
 - Slow your pace down to as slow as you can possibly move while still moving. This is tempo 1. Pay attention to how your breathing changes and how you interact differently with the space.
 - Find a tempo in between 1 and 3. This is tempo 2.
 - Increase your tempo to 3.
 - Increase your tempo to a brisk walk or light jog. This is 4.

- Increase your tempo to as fast as you can possibly move in the space while remaining safe. Be aware of others. This is 5.
- Return to 3.
- Stop and discuss: what did you notice in your body as you changed tempos? Did you notice changes in your breathing? In your emotional state? How did your tempo change how you related to others?
- Repeat the different tempos again, but this time, pay attention to how your body and emotions respond. Lean into those responses.
- Topography – exploring the landscape and design of the floor
 - Imagine a grid on the floor made of straight horizontal and vertical lines.
 - You can only move forward and backward on this grid. No turning, no looking around. Move at whatever pace is safe. Be aware of others.
 - Now you can only move side to side on the grid.
 - Now combine side to side and forward and back on the grid. Keep your movement straight.
 - Now you can only move in diagonal lines.
 - Now let the grid disappear. Travel only in curves, circles, and spirals. Imagine you have a tail of energy flowing behind you and you're painting the room with your tail. Or your feet have paint on them and you're leaving footprints behind you.
 - Discuss – we all have different topographies. If someone is free-spirited, or shy, or startled, your topography can change. Did these different topographies evoke any emotions in you? What characters or character traits come to mind with each?

Atmosphere work

- Imagine everything in the space, including you, is made of bubbles. Move and interact with the space and others.
- Imagine everything in the space, including you, is made of cold, hard steel. Move and interact with the space and others.
- Imagine the floor is lava. Move and interact with the space and others.

Quiz Chapter 1

Name: _____

1. Talent + _____ = skill.
2. True or false: when taking feedback, it's important to remember that the audience is sometimes wrong. _____
3. When taking feedback, what should your response be when you receive a note or an adjustment? _____
4. True or false: when giving feedback in rehearsal, you should put on the director's hat and give acting notes to castmates. _____
5. Name one way for creating a safe space that's described in the book:

6. What is the magic word in Konstantin Stanislavski's acting method used to engage imagination? _____
7. Truth = alignment of _____'s reality and _____'s reality.
8. Explain the concept of "the first time" and why it's important.

9. Explain the concept of "public solitude" and why it's important.

10. _____ + magnitude = theatricality

Quiz Chapter 2

Name: _____

Word Bank

Given circumstances	Obstacle	Text
Relationship	Strategy	Subtext
Objective	Tactics	Inner monologue
Beat	Evaluation	

1. Anything that gets in the way of what you want. _____
2. Who you are in association to everyone and everything around you, and why they matter to you. _____
3. The constant stream of interior thoughts, feelings, sensations and impulses that are experienced but not necessarily expressed. _____
4. The context your character lives in; all the facts of her life, personal history, relationships, social and physical environment. _____
5. What your character wants. _____
6. A moment when an impulse is restrained and multiple possibilities for action are considered, rejected or accepted. _____
7. All the tangible elements established by the author, composer, choreographer, director and designers, particularly the script and the lyrics. _____
8. A unit within a scene where what you want changes, because you either achieved, discarded or replaced your former objective. _____
9. Either an instinctive or an intentional plan to get what you want – the “big how.”

10. The moment-to-moment actions taken to implement your strategy – the “little hows.”

11. All the intangible things implied by the actor but not expressly stated in the text; what you mean as opposed to what you say, for example. _____

Links to viewing and listening examples

Chapter 2 unit 2.4.3 Testing the Objective

“A Boy Like That That/I Have a Love”

From the 1961 film *West Side Story*

<https://www.youtube.com/watch?v=GrFkgyOOY30>

Chapter 2 unit 2.5.2 Fight for only what you want right now

“The God-Why-Don’t-You-Love-Me Blues”

Sung by Danny Burstein live at the 2012 Tony Awards

<https://www.youtube.com/watch?v=xDOE0j8cA-o>

Chapter 2 unit 2.6.1 External and internal obstacles

“Tonight”

From the 1961 film *West Side Story*

<https://www.youtube.com/watch?v=m7xTvb-FAhQ>

Chapter 2 unit 2.9 Text, subtext, and inner monologue

“Soliloquy”

Sung by Nathan Gunn in Live From Lincoln Center’s 2013 production of *Carousel*

<https://www.youtube.com/watch?v=vNHq9Rn4L0k>

Chapter 3 unit 3.1 Raising the stakes

“Vanilla Ice Cream”

Sung by Laura Benanti in the 2016 production of *She Loves Me*

<https://www.youtube.com/watch?v=RjRhvf-w8TE>

Script/Character Analysis Portfolio Requirements

(completed in workbook)

2.2.1 Facts of the world of your script – answer questions about your script

1. What is the story?
2. Who are the characters? (define age, social level, physical description, education, occupation, and community)
3. What are their relationships?
4. Where does the story take place? (answer for each scene)
5. When does the story take place? (look at year, season, time of day, weather, etc. for each scene)

Exercise 2A Bringing in your research

Create a one-page collage of images in your workbook about the world of your script.

Exercise 2B What is my worldview? Answer the questions about your character

1. Where do I live? (urban, rural, east/west coast, desert, mountain, apartment, etc.)
2. How do I speak? (formal, slang, hip, scholarly)
3. What is beautiful?
4. What is sexy?
5. What are the gender roles?
6. What is good etiquette and what is taboo?
7. What do you do for fun?
8. What are your religious beliefs and sense of an afterlife? What is a sin?
9. Who is in charge? (social justice, politics) What is your relationship to authority?
10. What is your education?
11. What is your profession?
12. What are the recent advances in science, exploration and technology?

Exercise 2C List the relationships – answer the questions about your character

1. List the five most important people in your life. Next to each name, write one sentence why they matter to you.
2. List the three most important items in your life. Next to each item, write one sentence why it matters to you.

Exercise 2I Why vs. what for – answer the questions for your character

1. Make a list of some of the things your character does.
2. Create a chart like the one below.

Action	Motivation	Objective
What do I do?	Why do I do that?	What am I doing that for?

Exercise 2J Objective hierarchy – complete for your character

Superobjective for the whole show

Act objective

Scene objective

Unit or song objective

Exercise 2K Specific ideal outcome – complete for your character

For every objective in your Objective Hierarchy, ask the question, “If I got what I wanted, what specific things would happen, and what exactly would that look like?” Record your responses.

Exercise 2L Finding the beat – complete for your character

Score your script and music with bold markings that show your beats. Make a copy of your marked script and insert it into your workbook.

Exercises 2M, 2N, 2O, 2P – complete for duet scenes

Write reflections on your experience and/or take notes on feedback you received working on these exercises in class.

Exercises 2Q, 3A, 3B – complete for solo songs

Write reflections on your experience and/or take notes on feedback you received working on these exercises in class.

Grading Rubric – Exercise 2P

Grade (50 points)	A	B	C	D	F
Preparation (10 points)	Clearly defined plan for staging and action. Scene and song are completely memorized.	Well-defined plan for staging and action. Scene and song are mostly memorized.	Adequate plan for staging and action. Scene and song are partially memorized.	Below average plan for staging and action. Scene and song are not memorized, a struggle to get through.	Poor to no planning apparent for staging and action. Scene and song are not memorized, cannot perform without holding music.
Objectives and Tactics (10 points)	Clear and complete understanding of book, lyrics and music. Full mastery of objectives and tactics, moment-by-moment.	Strong understanding of book, lyrics and music. Above average mastery of objectives and tactics, moment-by-moment.	Average, possibly generalized understanding of book, lyrics and music. Only general mastery of objectives and tactics, moment-by-moment.	Inadequate understanding of book, lyrics and music. Little mastery of objectives and tactics, moment-by-moment.	Lacks understanding of book, lyrics and music. No mastery of objectives and tactics, moment-by-moment, or clear misunderstanding of texts.
Visual focus (10 points)	Clear visual focus for all moments. Strong physical storytelling, tied to emotional journey of song/scene.	Frequently clear visual focus for many moments. Strong physical storytelling, tied to emotional journey of song/scene. Room for improvement.	Generalized visual focus. Adequate physical storytelling, tied to emotional journey of song/scene. Much room for improvement & clarification.	Poor, unclear visual focus. Weak storytelling.	Confusing, vague or misguided visual focus. Unclear storytelling. Poor understanding of staging skills.
Creativity (10 points)	Consistently strong creativity and imagination in exploring a variety of tactics.	Frequently strong creativity and imagination in exploring a variety of tactics.	Average or occasional creativity and imagination in exploring a variety of tactics.	Infrequent creativity and general lack of imagination in exploring a variety of tactics.	Virtually no creativity and imagination in exploring a variety of tactics.
Progress and Improvement (10 points)	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.

Grading Rubric – Chapter 2 Midterm Scene

Grade (100 points)	A	B	C	D	F
Preparation (15 points)	Clearly defined plan for staging and action. Full mastery of all aspects of the scene.	Well-defined plan for staging and action. Above average mastery of all aspects of the scene. Some areas of deficiency.	Adequate plan for staging and action. Only average mastery of all aspects of the scene. Multiple areas of deficiency.	Below average plan for staging and action. Inadequate mastery of many areas of the scene.	Poor to no planning apparent for staging and action. Little to no mastery of many or most areas of the scene.
Analysis of texts (10 points)	Clear and complete understanding of book, lyrics and music. Full mastery of Action, moment-by-moment.	Strong understanding of book, lyrics and music. Above average mastery of Action, moment-by-moment.	Average, possibly generalized understanding of book, lyrics and music. Only general mastery of Action, moment-by-moment.	Inadequate understanding of book, lyrics and music. Little mastery of Action, moment-by-moment.	Lacks understanding of book, lyrics and music. No mastery of Action, moment-by-moment, or clear misunderstanding of texts.
Relationship of staging to Music (15 points)	Strong, clear relationship between musical information and the staging created.	Good relationship between musical information and the staging created.	Adequate, if sometimes vague relationship between musical information and the staging created.	Weak relationship between musical information and the staging created.	Poor to no relationship between musical information and the staging created.
Visual focus (15 points)	Clear visual focus for all moments. Strong physical storytelling, tied to emotional journey of song/scene.	Frequently clear visual focus for many moments. Strong physical storytelling, tied to emotional journey of song/scene. Room for improvement.	Generalized visual focus. Adequate physical storytelling, tied to emotional journey of song/scene. Much room for improvement & clarification.	Poor, unclear visual focus. Weak storytelling.	Confusing, vague or misguided visual focus. Unclear storytelling. Poor understanding of staging skills.
Connection with Partner (15 points)	Strong connection with scene partner. Good listening and responding. Strong ability to	Generally good connection with partner. Better than average listening and responding. Good ability to	Average connection with partner. Only average listening and responding. Limited ability	Poor connection with partner. Below average listening and responding. Little ability to	Weak, deeply flawed connection with partner. Little to no listening and responding. Inability to

	evaluate and adapt.	evaluate and adapt, with room for improvement.	to evaluate and adapt, with much room for improvement.	evaluate and adapt, with a great deal of room for improvement.	evaluate and adapt.
<i>Creativity (15 points)</i>	Consistently strong creativity and imagination in utilizing the texts and actors' interpretation.	Frequently strong creativity and imagination in utilizing the texts and actors' interpretation.	Average or occasional creativity and imagination in utilizing the texts and actors' interpretation.	Infrequent creativity and general lack of imagination in utilizing the texts and actors' interpretation.	Virtually no creativity and imagination in utilizing the texts, actors' skills and actors' interpretation.
<i>Progress and Improvement (15 points)</i>	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.

Grading Rubric – Exercise 3B

Grade (50 points)	A	B	C	D	F
Preparation (10 points)	Clearly defined plan for staging and action. Song is completely memorized.	Well-defined plan for staging and action. Song is mostly memorized.	Adequate plan for staging and action. Song is partially memorized.	Below average plan for staging and action. Song is not memorized, a struggle to get through.	Poor to no planning apparent for staging and action. Song is not memorized, cannot perform without holding music.
Stakes and Emotional Demands (10 points)	Clear and complete understanding of stakes. Full mastery of the emotional demands of the music.	Strong understanding of stakes. Above average mastery of the emotional demands of the music.	Average, possibly generalized understanding of stakes. Only general mastery of the emotional demands of the music.	Inadequate understanding of stakes. Little mastery of the emotional demands of the music.	Lacks understanding of stakes. No mastery of the emotional demands of the music, or clear misunderstanding of texts.
Visual focus (10 points)	Clear visual focus for all moments. Strong physical storytelling, tied to emotional journey of song/scene.	Frequently clear visual focus for many moments. Strong physical storytelling, tied to emotional journey of song/scene. Room for improvement.	Generalized visual focus. Adequate physical storytelling, tied to emotional journey of song/scene. Much room for improvement & clarification.	Poor, unclear visual focus. Weak storytelling.	Confusing, vague or misguided visual focus. Unclear storytelling. Poor understanding of staging skills.
Creativity (10 points)	Consistently strong creativity and imagination in interpreting emotion.	Frequently strong creativity and imagination in interpreting emotion.	Average or occasional creativity and imagination in interpreting emotion.	Infrequent creativity and general lack of imagination in interpreting emotion.	Virtually no creativity and imagination in interpreting emotion.
Progress and Improvement (10 points)	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.

Script/Character Analysis Portfolio

Grade (100 points)	A	B	C	D	F
Completeness of portfolio (25 points)	All elements are completed above and beyond the requirement.	All elements are completed to the minimum requirement.	Most elements are completed, with one or two missing.	Several elements are missing.	Most elements are missing or are completed inadequately.
Analysis of texts (25 points)	Clear and complete understanding of book, lyrics and music. Full mastery of character.	Strong understanding of book, lyrics and music. Above average mastery of character.	Average, possibly generalized understanding of book, lyrics and music. Only general mastery of character.	Inadequate understanding of book, lyrics and music. Little mastery of character.	Lacks understanding of book, lyrics and music. No mastery of character.
Creativity (25 points)	Consistently strong creativity and imagination in utilizing the texts to connect to story and develop character.	Frequently strong creativity and imagination in utilizing the texts to connect to story and develop character.	Average or occasional creativity and imagination in utilizing the texts to connect to story and develop character.	Infrequent creativity and general lack of imagination in utilizing the texts to connect to story and develop character.	Virtually no creativity and imagination in utilizing the texts to connect to story and develop character.
Organization and formatting (25 points)	Excellent organization and clear formatting.	Above average organization and clear formatting.	Average organization and somewhat clear formatting.	Below average organization and unclear formatting.	Little organization and no formatting.

Final Solo Performance

Grade (100 points)	A	B	C	D	F
Preparation (20 points)	Clearly defined plan for staging and action. Full mastery of all aspects of the song.	Well-defined plan for staging and action. Above average mastery of all aspects of the song. Some areas of deficiency.	Adequate plan for staging and action. Only average mastery of all aspects of the song. Multiple areas of deficiency.	Below average plan for staging and action. Inadequate mastery of many areas of the song.	Poor to no planning apparent for staging and action. Little to no mastery of many or most areas of the song.
Analysis of texts (20 points)	Clear and complete understanding of book, lyrics and music. Full mastery of Action, moment-by-moment.	Strong understanding of book, lyrics and music. Above average mastery of Action, moment-by-moment.	Average, possibly generalized understanding of book, lyrics and music. Only general mastery of Action, moment-by-moment.	Inadequate understanding of book, lyrics and music. Little mastery of Action, moment-by-moment.	Lacks understanding of book, lyrics and music. No mastery of Action, moment-by-moment, or clear misunderstanding of texts.
Relationship of staging to Music (20 points)	Strong, clear relationship between musical information and the staging created.	Good relationship between musical information and the staging created.	Adequate, if sometimes vague relationship between musical information and the staging created.	Weak relationship between musical information and the staging created.	Poor to no relationship between musical information and the staging created.
Visual focus (20 points)	Clear visual focus for all moments. Strong physical storytelling, tied to emotional journey of song/scene.	Frequently clear visual focus for many moments. Strong physical storytelling, tied to emotional journey of song/scene. Room for improvement.	Generalized visual focus. Adequate physical storytelling, tied to emotional journey of song/scene. Much room for improvement & clarification.	Poor, unclear visual focus. Weak storytelling.	Confusing, vague or misguided visual focus. Unclear storytelling. Poor understanding of staging skills.
Progress and Improvement (20 points)	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.

Full Syllabus – Chapters 1-3

Musical Theatre 1: Fundamentals of Acting in Musical Theatre

Fall, 2021

Teacher: xxxx

Classroom: xxx

Office: xxxx

Email: xxxx

Office Hours: xxx-xxx MWF

Office phone: xxxx

COURSE DESCRIPTION

Fundamental Stanislavski-based acting technique applied to the specific circumstances of musical theatre. Topics: preparing to work, giving and taking feedback, truth versus verisimilitude, given circumstances, relationships, objectives, beats, obstacles, strategy and tactics, evaluation, discovery and adjustment, raising the stakes, meeting the emotional demands of the music, finding the creative state.

COURSE GOALS

This course is designed to acquaint you with the fundamental principals of acting through the use of musical theatre texts (songs and scenes). You will learn and apply the foundational building blocks of truthful contemporary acting and begin to integrate them into a range of texts and circumstances.

LEARNING OBJECTIVES

By the end of this course, students will be able to:

- incorporate physical, vocal and musical skills with fundamental acting skills.
- approach solo and duet musical scenes with a clear methodology for preparation.
- apply the fundamental vocabulary and concepts of the Acting classroom to Musical Theatre text and performance.
- be introduced to fundamental audition skills for the musical theatre.

REQUIRED TEXTS, MATERIALS & RESOURCES

Required text: *Acting in Musical Theatre: a comprehensive course (3rd Edition)*, by Joe Deer and Rocco Dal Vera, Routledge

GRADING

All students are graded at the end of each class and will receive a final grade for the course as follows:

xx% on preparedness, participation, attitude, and integrity

xx% on a midterm scene performance

xx% on a final solo performance

xx% attendance

xx% written assignments
xx% quizzes

ATTENDANCE & LATENESS

[Insert your Attendance Policy here]

ADDITIONAL POLICIES AND NOTICES

[Insert your other required policies and notices here]

USE OF VIDEO AS A TEACHING TOOL

When appropriate, instructors will utilize in-class video recording as a teaching self-assessment tool. This includes selected work sessions and most final presentations. In no case will these video recordings be made public, unless the intent of the filming is for the purpose of eventual release and distribution. Enrollment in this course implies consent.

This course outline was developed by Susanna Vaughan.

COURSE OUTLINE

	Topics, Exercises or Activities	Learning Objectives Addressed	Assignments/Exercise, Exams, or Readings
WEEK 1	<p>Monday – Introductions, preparing to work</p> <p>Wednesday – Giving and taking feedback, exercise 1A</p> <p>Friday – The magic “IF,” believability and truth, the first time</p>	<p>Approach solo and duet musical scenes with a clear methodology for preparation.</p> <p>Apply the fundamental vocabulary and concepts of the Acting classroom to Musical Theatre text and performance.</p>	<p>AiMT Ch. 1 unit 1.1-1.4.3 pages 7-14</p> <p>Exercise 1A – Bring a notebook or a binder with paper to use as your workbook for the semester.</p> <p>Safe Space reflection</p>
WEEK 2	<p>Monday – Public solitude, acting is believing, disciplined play, theatricality</p> <p>Wednesday – Inside-out exercises</p> <p>Friday – Quiz Ch. 1, Outside-in exercises</p>	<p>Apply the fundamental vocabulary and concepts of the Acting classroom to Musical Theatre text and performance.</p>	<p>AiMT Ch. 1 unit 1.4 pages 14-16</p> <p>Quiz Ch. 1</p>
WEEK 3	<p>Monday – Given Circumstances, introduce exercise 2A and assign groups/topics</p> <p>Wednesday – Given Circumstances, exercises 2A – present findings, 2B as a class Duet musical scenes assigned.</p> <p>Friday – Relationships Exercises 2C – share answers Exercises 2D, 2E as a class</p>	<p>Approach solo and duet musical scenes with a clear methodology for preparation.</p> <p>Apply the fundamental vocabulary and concepts of the Acting classroom to Musical Theatre text and performance.</p>	<p>AiMT Ch. 2 unit 2.1-2.3.2 pages 17-22</p> <p>Exercises 2A, 2B – everyone using the same chosen musical.</p> <p>Duet musical scenes assigned. Complete exercises 2A + 2B again on assigned duet scenes. *All exercises for the next 5 weeks will be done on duet scenes in workbook.</p> <p>Exercises 2C – complete in workbook</p>
WEEK 4	<p>Monday – Relationships, exercise 2F</p> <p>Wednesday – Relationships Exercises 2G, 2H</p>	<p>Incorporate physical, vocal and musical skills with fundamental acting skills.</p>	<p>AiMT Ch. 2 unit 2.3.3-2.4 pages 23-30</p> <p>Exercise F – bring in 3 random items</p>

	Friday – Objectives Exercises 2I, 2J, 2K	Approach solo and duet musical scenes with a clear methodology for preparation. Apply the fundamental vocabulary and concepts of the Acting classroom to Musical Theatre text and performance.	Exercises 2I, 2J, 2K – complete in workbook
WEEK 5	Monday – Beats, exercise 2L Wednesday – Obstacles, exercise 2M Friday – Obstacles, exercise 2N	Incorporate physical, vocal and musical skills with fundamental acting skills. Approach solo and duet musical scenes with a clear methodology for preparation. Apply the fundamental vocabulary and concepts of the Acting classroom to Musical Theatre text and performance.	AiMT Ch. 2 unit 2.5-2.6.2 pages 30-33 Exercises 2L – keep your marked script in your workbook Exercises 2M, 2N – complete reflections in your workbook
WEEK 6	Monday – Obstacles Exercise 2O Wednesday – Strategy and Tactics, Exercise 2P Friday – Evaluation, discovery, and adjustment	Incorporate physical, vocal and musical skills with fundamental acting skills. Approach solo and duet musical scenes with a clear methodology for preparation. Apply the fundamental vocabulary and concepts of the Acting classroom to Musical Theatre text and performance.	Must be off-book for duet scenes AiMT Ch. 2 unit 2.6.3-2.8 pages 33-37 Exercises 2O, 2P – complete reflections in your workbook
WEEK 7	Monday – putting it together – workshop scenes in class Wednesday – workshop scenes in class Friday – workshop scenes in class	Incorporate physical, vocal and musical skills with fundamental acting skills. Approach solo and duet musical scenes with a clear methodology for preparation. Apply the fundamental vocabulary and concepts of the Acting classroom to Musical Theatre text and performance.	
WEEK 8	Midterm – Submit workbook with script/character analysis portfolio	Scenes presented in class	

	Perform duet scenes		
WEEK 9	Monday – Text, subtext, and inner monologue Assign solo songs Wednesday – Text, subtext, and inner monologue Exercise 2Q with solo songs Friday – Text, subtext, and inner monologue Exercise 2Q with solo songs	Incorporate physical, vocal and musical skills with fundamental acting skills.	AiMT Ch. 2 unit 2.9 pages 37-38 Solo songs assigned Exercise 2Q
WEEK 10	Monday – Quiz Ch. 2 – Acting terms, making it matter, exercise 3A Wednesday – Making it matter, exercise 3A Friday – Making it matter, exercise 3A	Incorporate physical, vocal and musical skills with fundamental acting skills.	Quiz Ch. 2 – Acting terms AiMT Ch. 3 pages 39-41 Exercise 3A
WEEK 11	Monday – Making it matter, exercise 3A Wednesday – Raising the stakes Friday – Meeting emotional demands, exercise 3B with solos	Incorporate physical, vocal and musical skills with fundamental acting skills.	AiMT Ch. 3 unit 3.1-3.2 pages 41-42 Exercise 3B – must be off-book for solos
WEEK 12	Monday – Meeting emotional demands, exercise 3B with solos Wednesday – Meeting emotional demands, exercise 3B with solos Friday – the land of IF (the creative state)	Incorporate physical, vocal and musical skills with fundamental acting skills.	AiMT Ch. 3 unit 3.3 pages 42-44 Exercise 3B
WEEK 13	Monday – putting it together – workshop solo songs in class	Be introduced to fundamental audition skills for the musical theatre.	

	<p>Wednesday – workshop solo songs in class</p> <p>Friday – workshop solo songs in class</p>	<p>Incorporate physical, vocal and musical skills with fundamental acting skills.</p>	
WEEK 14	<p>Monday – workshop solo songs in class</p> <p>Wednesday – workshop solo songs in class</p> <p>Friday – final run-through/rehearsal for performance</p>	<p>Be introduced to fundamental audition skills for the musical theatre.</p> <p>Incorporate physical, vocal and musical skills with fundamental acting skills.</p>	
WEEK 15	<p>Final – Submit workbook with script/character analysis portfolio</p> <p>Perform songs</p>	<p>Songs presented for in-school showing</p>	

Section Two: Score and Libretto Analysis and Structure

Resources created by Alan Patrick Kenny

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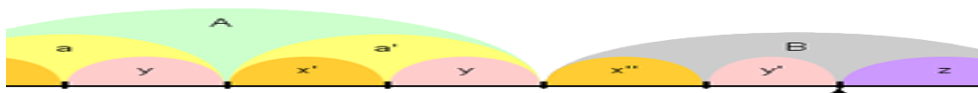
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Creative Projects and Grading Rubrics

Unit 4 Creative Project: Song Musical Analysis Paper

Select a musical theater song, and write a 2-3 page paper analyzing the music with at least four analysis techniques discussed in this chapter. Include an audio timeline diagram of the song detailing the structure of the song.

You can use a software program such as [Audio Timeliner](#), another timeline or chart-maker program, or draw the diagram by hand.



Grading Rubric

Grade (100 points)	A	B	C	D	F
Timeline Diagram (25 points)	Clearly defined visual support of written musical analysis. Full understanding of all aspects of the song.	Well-defined visual support of written analysis. Above average understanding of all aspects of the song. Some areas of deficiency.	Adequate visual support of written analysis. Only average understanding of some aspects of the song. Multiple areas of deficiency.	Below average visual support of written analysis. Inadequate mastery of many aspects of the song.	Poor to no visual support of written analysis. Little to no understanding of many or most aspects of the song.
Musical Analysis (50 points)	Clear and complete understanding of the song's components. Nuanced grasp of musical storytelling.	Strong understanding of the song's components. Above average grasp of musical storytelling.	Average, possibly generalized understanding of the song's components. Only general grasp of musical storytelling.	Inadequate understanding of the song's components. Little grasp of musical storytelling.	Lacks understanding of the song's components. No grasp or misunderstanding of musical storytelling.
Writing Style and Grammar (10 points)	Clear and powerful usage of language. No significant errors of spelling and grammar.	Frequently clear usage of language. Occasional errors of spelling and grammar. Room for improvement.	Generalized usage of language. Suffers from errors of spelling and grammar. Much room for improvement & clarification.	Poor, unclear usage of language. Significant errors of spelling and grammar.	Confusing, vague or misguided usage of language. Major errors of spelling and grammar. Poor understanding of writing skills.
Creativity (15 points)	Consistently strong creativity and imagination in analysis approach and inspiring insights.	Frequently strong creativity and imagination in analysis approach. Some insights.	Average or occasional creativity and imagination in analysis approach. Few to no insights.	Infrequent creativity and general lack of imagination in analysis approach.	Virtually no creativity and imagination in analysis approach.

Unit 5 Creative Project: Annotated Lyrics

Using a social annotation platform such as [Hypothes.is](#) or [Perusall](#), or the track changes/commenting feature in a word processor program like Microsoft Word, select a musical theater song and create a set of annotated lyrics.

For an example, check out the [annotated lyrics of Hamilton](#) on the website [Genius](#). Include at least four analysis techniques discussed in the chapter. Be sure to cite any sources used in your annotations.

Grading Rubric

Grade (100 points)	A	B	C	D	F
Outside Sources and References (25 points)	Thoroughly and insightfully relevant supportive evidence used, fully developed and properly cited.	Generally and occasionally insightfully relevant supportive evidence used, mostly developed and properly cited. Some areas of deficiency.	Somewhat relevant supportive evidence used, some developed, with some errors in citation. Multiple areas of deficiency.	Unclear and irrelevant supportive evidence used, not developed or properly cited.	Poor to no relevant evidence used. No citations.
Lyric Analysis (50 points)	Clear and complete understanding of the lyric's components. Nuanced grasp of storytelling through language.	Strong understanding of the lyric's components. Above average grasp of storytelling through language.	Average, possibly generalized understanding of the lyric's components. Only general grasp of storytelling through language.	Inadequate understanding of the lyric's components. Little grasp of storytelling through language.	Lacks understanding of the lyric's components. No grasp or misunderstanding of storytelling through language.
Writing Style and Grammar (10 points)	Clear and powerful usage of language. No significant errors of spelling and grammar.	Frequently clear usage of language. Occasional errors of spelling and grammar. Room for improvement.	Generalized usage of language. Suffers from errors of spelling and grammar. Much room for improvement & clarification.	Poor, unclear usage of language. Significant errors of spelling and grammar.	Confusing, vague or misguided usage of language. Major errors of spelling and grammar. Poor understanding of writing skills.
Creativity (15 points)	Consistently strong creativity and imagination in analysis approach and inspiring insights.	Frequently strong creativity and imagination in analysis approach. Some insights.	Average or occasional creativity and imagination in analysis approach. Few to no insights.	Infrequent creativity and general lack of imagination in analysis approach.	Virtually no creativity and imagination in analysis approach.

Unit 6 Creative Project pt 1: Storytelling Analysis Outline Questions 1-30

Using the list of questions in Unit 6.11 Review section, provide written answers to each of the questions #1-30 prompted by the authors.

Unit 6 Creative Project pt 2: Storytelling Analysis Outline Questions 31-55

Using the list of questions in Unit 6.11 Review section, provide written answers to each of the questions #31-55 prompted by the authors.

Divide and conquer your text

1 What internal scenes have you identified?

- a Have major characters come or gone?
- b Were there songs and/or dances that caused major changes to the story and action?
- c Was something significant completed or deliberately tabled?

2 Are the internal scenes the same as the French scenes (a change in the number of people onstage)?

3 Do the musical moments form separate internal scenes?

Plot

4 What is the plot of this scene/unit?

5 Which story events does the author choose to show (or leave out)?

6 What story events am I involved with in the entire script and score?

7 What's my character's backstory?

What happens?

8 What is the action of the entire script and score?

9 What is the arc of my character over the course of the show? Does that match the arc of the show?

10 What happens to my character in each story event?

11 What does my character do in each event that moves the story forward?

Conflict

12 How are the themes of the musical expressed in conflict?

13 What are the personal conflicts for my character?

14 How do these conflicts change over the course of the story?

15 How do the personal conflicts propel the dramatic action?

16 How does the music reveal conflict?

Theme

17 What values do the central characters embody?

18 What is the writer's argument? What part of the argument do I carry?

19 Do the central characters sing any songs or make any speeches that express a strong perspective or philosophy?

20 How does that statement of belief reflect the themes of the musical?

Dramatic function

21 Why is the song or musical sequence included?

22 What does the song do for the show?

23 What does it do for a specific character?

24 Does the song, scene or musical moment facilitate some important technical requirement for the show? If so, how can I translate that into a character need?

Reprises

25 How does the song function in a reprise compared to the first time we heard it?

26 What does the reprise tell us about the character compared to the first time we heard it?

27 If the same character doesn't sing the song in its reprise, then why did the authors give it to a different character?

28 Are the lyrics different this time? If so, what do they tell you about how the character has changed? If not, why is the character saying the same thing now?

29 Are there any musical differences between the first time the song is sung and in its reprises? (changes of key, tempo, melodic variations, emotional qualities)

30 Is there any irony in the reprised version?

Kinds of text

Spoken and sung

31 How does the way my character speaks reflect: education, intellect, values, region, caste and time period?

32 How is the character's way of speaking different from my own? And from the other characters onstage?

Musical dialect

33 Does the music my character sings reflect any given circumstances, like culture or temperament?

Physical

34 How does my movement or choreographic text reflect given circumstances, culture, temperament and dramatic moment?

35 Do I move as an individual or as part of a group character?

36 How do I infuse the choreography with character behavior?

Location

37 Where does the scene/unit take place?

38 Could the scene easily happen somewhere else?

39 Why did the authors choose to set it here?

40 Does the location tell you anything about the characters?

41 Whose “territory” is the location?

Time

42 When does the play take place?

43 Does time play an important role in the text?

44 What is the time span of the action?

45 How much time passes between scenes (and each of my entrances)?

46 How is the time period important?

47 When was the musical written and how does the cultural perspective of that time shape the values and viewpoints of the show?

48 How does the show relate to my own time?

Visual elements

49 What design elements does the script require?

50 How do these elements add to the story?

51 How do the designs for this production inform my work as an actor?

52 How realistic or stylized are the designs, and how do they suggest a performing style to me?

53 Do the designs suggest any adjectives to me? (romantic, disjointed, tragic, comic strip, etc.)

54 How do costumes and props inform me regarding personality, movement, social status, self-esteem, etc.?

55 How do the costume designs for my character relate to those for other characters? Do I look strongly similar to or strongly different from other characters in the show?

Grading Rubric

Grade (100 points)	A	B	C	D	F
Script Analysis and Evidence (35 points)	Thoroughly and insightfully relevant supportive evidence used, fully developed and properly cited.	Generally and occasionally insightfully relevant supportive evidence used, mostly developed and properly cited. Some areas of deficiency.	Somewhat relevant supportive evidence used, some developed, with some errors in citation. Multiple areas of deficiency.	Unclear and irrelevant supportive evidence used, not developed or properly cited.	Poor to no relevant evidence used. No citations.
Interpretation (40 points)	Clear and complete understanding of the scene's components. Fully developed ideas for dramatic interpretation.	Strong understanding of the scene's components. Above average development of ideas for dramatic interpretation.	Average, possibly generalized understanding of the scene's components. Only general ideas for dramatic interpretation.	Inadequate understanding of the scene's components. Few ideas for dramatic interpretation.	Lacks understanding of the scene's components. No concrete ideas for dramatic interpretation.
Writing Style and Grammar (10 points)	Clear and powerful usage of language. No significant errors of spelling and grammar.	Frequently clear usage of language. Occasional errors of spelling and grammar. Room for improvement.	Generalized usage of language. Suffers from errors of spelling and grammar. Much room for improvement & clarification.	Poor, unclear usage of language. Significant errors of spelling and grammar.	Confusing, vague or misguided usage of language. Major errors of spelling and grammar. Poor understanding of writing skills.
Creativity (15 points)	Consistently strong creativity and imagination in analysis approach and inspiring insights.	Frequently strong creativity and imagination in analysis approach. Some insights.	Average or occasional creativity and imagination in analysis approach. Few to no insights.	Infrequent creativity and general lack of imagination in analysis approach.	Virtually no creativity and imagination in analysis approach.

Unit 7 Creative Project: Character Presentations

Deliver an 8-10 minute in-class presentation on your chosen character. Be creative!

You should utilize various audio-visual materials to communicate your analysis of the character, including selections of your work from the exercises of this unit, audio and video recordings of past performances, etc.

If you're a performer, you could include a live performance from an excerpt of their material. If you're a designer or director, you could include design renderings, casting notices, dream celebrity casting possibilities, etc.

Grading Rubric

Grade (100 points)	A	B	C	D	F
Character Analysis and Evidence (35 points)	Thoroughly and insightfully relevant supportive evidence used, fully developed and properly cited.	Generally and occasionally insightfully relevant supportive evidence used, mostly developed and properly cited. Some areas of deficiency.	Somewhat relevant supportive evidence used, some developed, with some errors in citation. Multiple areas of deficiency.	Unclear and irrelevant supportive evidence used, not developed or properly cited.	Poor to no relevant evidence used. No citations.
Interpretation (40 points)	Clear and complete understanding of the scene's components. Fully developed ideas for dramatic interpretation.	Strong understanding of the scene's components. Above average development of ideas for dramatic interpretation.	Average, possibly generalized understanding of the scene's components. Only general ideas for dramatic interpretation.	Inadequate understanding of the scene's components. Few ideas for dramatic interpretation.	Lacks understanding of the scene's components. No concrete ideas for dramatic interpretation.
Audio-Visual Materials (10 points)	Clear and powerful usage of AV materials. Well-designed and insightfully curated.	Frequently clear usage of A-V materials. Occasionally well-designed and curated. Room for improvement.	Generalized usage of A-V materials. Middling quality of design and curation. Much room for improvement & clarification.	Poor, unclear usage of A-V materials. Not well-designed or curated.	Confusing, vague, or lack of usage of A-V materials.
Presentation (15 points)	Consistently strong and engaging presentation style. Polished verbal and non-verbal delivery.	Frequently strong and engaging presentation style. Somewhat polished verbal and non-verbal delivery.	Average or occasionally engaging presentation style. Unpolished verbal and non-verbal delivery.	Infrequent creativity and unengaging presentation style. Unsatisfactory verbal and non-verbal delivery.	Inappropriate and distracting presentation style. Unprofessional and unsatisfactory verbal and non-verbal delivery.

Full Syllabus – Chapters 4-7

Acting in Musical Theatre: Score and Libretto Analysis and Structure

Fall, 2021

Teacher: xxxx

Classroom: xxx

Office: xxxx

Email: xxxx

Office Hours: xxx-xxx MWF

Office phone: xxxx

COURSE DESCRIPTION

Analysis of music, lyrics, story/script, and characters of a musical for the actor.

COURSE GOALS

This course is designed to develop a systematic process for analyzing various components of musical theatre works for the actor. This includes musical and score analysis, lyrical and language analysis, dramatic analysis of the story elements and script, and in-depth analysis of a character. Students will select pieces from the musical theatre repertoire to analyze for each unit (with instructor approval), and will culminate in four creative analysis projects during the term.

LEARNING OBJECTIVES

By the end of this course, students will be able to:

- Analyze a musical's score, lyrics and story from an actor's perspective.
- Develop and apply a systematic method of music, lyric and text analysis to develop your role.
- Analyze your character and develop your characterization using written textual elements and inferences gleaned from the text.
- Contextualize your character by identifying the traditional archetype, stock character and historical typologies.

REQUIRED TEXTS, MATERIALS & RESOURCES

Required text: *Acting in Musical Theatre: a comprehensive course (3rd Edition)*, by Joe Deer and Rocco Dal Vera, Routledge

Individual show material selections for each unit, to be approved by instructor

For each unit, you will choose a piece of material to analyze – a musical theater song for the first two units, and a musical script, score, and character for the final two units. Each choice will be submitted in advance for approval by the instructor. For each selected piece, you must have access to the full script, score, and cast recording to analyze.

Although you could choose to work on the same show for multiple units, to get the most out of the class exercises and projects, you are encouraged to select pieces new to you that vary in terms of style, writers, periods, etc.

GRADING

All students are graded at the end of each class and will receive a final grade for the course as follows:

- xx% on preparedness, participation, attitude, and integrity
- xx% on a midterm assessment of first two unit projects
- xx% on final assessment of last two unit projects
- xx% on a final performance
- xx% attendance
- xx% written assignments

ATTENDANCE & LATENESS

[Insert your Attendance Policy here]

ADDITIONAL POLICIES AND NOTICES

[Insert your other required policies and notices here]

USE OF VIDEO AS A TEACHING TOOL

When appropriate, instructors will utilize in-class video recording as a teaching self-assessment tool. This includes selected work sessions and most final presentations. In no case will these video recordings be made public, unless the intent of the filming is for the purpose of eventual release and distribution. Enrollment in this course implies consent.

COURSE OUTLINE

Weeks 1-3: Unit I – Ch 4 Musical Analysis
Weeks 4-6: Unit II – Ch 5 Working with Words
Weeks 7-10: Unit III – Ch 6 Elements of Storytelling
Weeks 11-14: Unit IV – Ch 7 Character Analysis

COURSE CALENDAR

Unit I – Ch 4 Musical Analysis

Unit Objectives:

- Listen to a score from an actor’s perspective.
- Employ a step-by-step way of finding and using acting clues in the score.
- Show the relationship between the character’s journey and the architecture of the traditional theatre song.
- Use your understanding of musical clues to express the character’s function, status and essential nature.

Week 1:

- Read Unit 4.1-4.2 Introduction, Kinds of musical information
- Complete Exercises 4A-4J

Week 2:

- Read Unit 4.3 Architecture of the traditional musical theatre song
- Complete Exercises 4K-4L

Week 3:

- Read Units 4.4-4.7 A closer look at the chorus, Contemporary variations, The musical “voice” of a song and of a character, A final thought on musical analysis
- Complete Exercise 4M
- Creative Project: Song Musical Analysis Paper

Unit II – Ch 5 Working with Words

Unit Objectives:

- Recognize the structural elements of lyrics as poetry.
- Use the heightened language of lyrics to express the character’s needs.
- Use rhythm, rhyme, alliteration and consonance, to express the sensory aspects of an idea.
- Clarify and amplify the emotional force of metaphor and simile.
- Identify the simple sentence to reveal the character’s rhetorical argument.
- Organize the character’s ideas into a primary and subordinate hierarchy and use the architecture of a line to express their argument.

Week 4:

- Read Units 5.1-5.4 Acting through language, Lyrics as poetry, Poetry versus prose, Lyric Rhythm
- Complete Exercises 5A-5C

Week 5:

- Read Units 5.5-5.8 Rhyme, Alliteration and consonance, Rhetoric, Simile and metaphor
- Complete Exercises 5D-5H

Week 6:

- Read Units 5.9-5.12 Changing lists into ladders, If-then, either-or, yes-but, not this-but that, Punctuation, Period
- Creative Project: Annotated Lyrics
 - Using a social annotation platform such as [Hypothes.is](https://hypothes.is) or [Perusal.l](https://perusal.l), or the track changes/commenting feature in a word processor program like Microsoft Word, select a musical theater song and create a set of annotated lyrics. For an example, check out the [annotated lyrics of Hamilton](#) on the website [Genius](https://genius.com). Include at least four analysis techniques discussed in the chapter. Be sure to cite any sources used in your annotations.

- Optional: Peer Review
 - Comment on two classmates' annotated lyrics, using a social annotation platform or track changes/comments in a word processor. What annotations aid in your understanding of the meanings and techniques used in the lyrics? What comments do you disagree with? What annotations do you feel are missing?

Unit III – Ch 6 Elements of Storytelling

Unit Objectives:

- Outline the story you're telling.
- Evaluate the relationship between plot, conflict, and dramatic function as they pertain to your character.
- Integrate the spoken, sung and danced text into the story.
- Apply a systematic method of text analysis to develop your role.

Week 7:

- Read Units 6.1-6.3 Know what story you're telling, Divide and conquer your text, Plot
- Complete Exercises 6A-6E

Week 8:

- Read Units 6.4-6.5 Conflict, Characters carry the argument
- Complete Exercises 6F-6H

Week 9:

- Read Units 6.6-6.7 Dramatic function, Kinds of text
- Creative Project pt 1: Storytelling Analysis Outline Questions 1-30
 - Using the list of questions in Unit 6.11 Review section, provide written answers to each of the questions #1-30 prompted by the authors.

Week 10:

- Read Units 6.8-6.12 Location, location, location; Time, Visual elements, A review, How to use this information
- Creative Project: Storytelling Analysis Outline Questions 31-55
 - Using the list of questions in Unit 6.11 Review section, provide written answers to each of the questions #21-40 prompted by the authors.

Unit IV – Ch 7 Character Analysis

Unit Objectives:

- Engage a detailed process for developing a character.
- Analyze your character using the textual elements of exposition, given circumstances and character behavior.
- Establish your character's fundamental worldview, attitudes and ambitions.
- Develop your characterization choices by identifying the traditional archetype, stock character and historical typologies

Week 11:

- Read Units 7.1-7.3 Exposition, Character facts, Attitudes
- Complete Exercises 7A-7B

Week 12:

- Read Units 7.4-7.5 Archetypes, stock characters and character types
- Complete Exercises 7C-7I

Week 13:

- Read Units 7.6-7.8 The world of the musical, Bringing all of the character research together, Selective reality of your show
- Complete Exercises 7J-7L

Week 14:

- Project: Character Presentations
 - Deliver a 8-10 minute in-class presentation on your chosen character. Be creative! You should utilize various audio-visual materials to communicate your analysis of the character, including selections of your work from the exercises of this unit, audio and video recordings of past performances, etc. If you're a performer, you could include a live performance from an excerpt of their material. If you're a designer or director, you could include design renderings, casting notices, dream celebrity casting possibilities, etc.

This course outline was developed by: Alan Patrick Kenny, Ohio University

Section Three: The Journey of the Song

Resources created by Eden Hildebrand

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Chapter 8 – additional exercise

Compare Journeys

Remember that the setting of objectives and deciding what constitutes a test for each one is personal to each individual actor and their own process. As such, each actor will make choices that move THEM, and each performer's approach to a song will differ.

1. Watch three different versions of the same song from leading industry professionals. Make sure you are familiar with the show and understand the context of the song within the show. For this exercise, we will use "Could I Leave You" from Stephen Sondheim's *Follies*.

Broadway Revival (2011)

Jan Maxwell

<https://www.youtube.com/watch?v=aBkARq5miQw>

City Center Encores! (2007)

Donna Murphy

<https://www.youtube.com/watch?v=ayGuSe3A9vg>

"My Favorite Broadway: The Leading Ladies" (1999)

Dee Hoty

<https://www.youtube.com/watch?v=HUKuJ5N-luU>

2. Compare and contrast the different journeys each performer took. Can you pinpoint similar objectives and tactics? Which did you find more impactful? Less? Was the overarching journey the same for each? Did you notice any drastic differences? Smaller differences? What made each performance special and unique?

Chapter 10 – additional exercise

What happened before?

1. Choose a song from your repertoire that you have been working on in class (preferably the one with which you have completed the other exercises in chapter 10).
2. If your song has a scene that leads into it, rewrite the scene as a short monologue which will propel you into action. If your song has no pre-existing lead-in scene, create your own based off the given circumstances of the story events.
3. Perform your song with the lead-in monologue and reflect on what impact it had on your journey/performance.
4. Perform the song again but allow the monologue to be internal only. Reflect and discuss your discoveries.

Be creative with your writing for this exercise. The monologue does not have to replace the scene exactly. For example, in the real scene Jenny is working up the courage to quit her job. She is listing pros and cons with her best friend at dinner trying to decide. The rewritten monologue could have Jenny weighing the pros and cons over a glass of wine at home after a terrible day at work. What is important for this exercise is for the actor to launch themselves into action without a scene partner.

Rewriting example:

“When He sees Me” from *Waitress*

Dawn is at the computer. It’s Friday night and she is home alone... again.

“Okay... I can do this. It can’t be that hard. Just gotta be honest. User Name? Ummm... NewDawnRising. Interests? America... Revolutionary War Reenactments. The History Channel. Turtles. Life! Looking for? Oh... uh... skip that for now. Profile picture? Well, this is all getting a little too personal for me. (CUE MUSIC) This was a stupid idea. What was I even thinking?”

Grading Rubrics

Exercise 8E

Grade (60 points)	A	B	C	D	F
Monologue (20 points)	Clear understanding of character and storyline. Mastery of performance elements (memorization, projection, confidence.)	Clear understanding of character and storyline. Above average mastery of performance elements (memorization, projection, confidence.) Some areas of deficiency.	Some-what clear understanding of character and storyline. Average mastery of performance elements (memorization, projection, confidence.) Multiple areas of deficiency.	Little understanding of character and storyline. Inadequate mastery of performance elements (memorization, projection, confidence.) Mostly areas of deficiency.	No understanding of character and storyline. Little to no mastery of performance elements (memorization, projection, confidence.)
Objectives (20 points)	Completed beat breakdown and objective cue cards. Objectives fit song context and support lyrical information.	Completed beat breakdown and objective cue cards. Objectives mostly fit song context and support lyrical information.	Completed beat breakdown and objective cue cards. Objectives sometimes fit song context/support lyrical information.	Incomplete beat breakdown or objective cue cards, and/or objectives rarely fit song context or support lyrical information.	Incomplete beat breakdown and objective cue cards, and/or objectives do not fit song context or support lyrical information.
Adjustment and collaboration (20 points)	Instantly able to adjust to new objectives. Open and responsive to testing other options. Healthy and positive collaboration with instructor/peers.	Able to adjust to new objectives by end of session. Open and responsive to testing other options. Healthy and positive collaboration with instructor/peers.	Struggles to adjust to new objectives during session. Some-what closed off from incorporating suggestions and/or collaborating with instructor/peers.	Unable to adjust to new objectives during session. Closed off from incorporating suggestions and/or collaborating with instructor/peers.	Unable to adjust to new objectives during session. Ignores suggestions and does not collaborate with instructor/peers.

Exercise 8H

Grade (60 points)	A	B	C	D	F
Preparation (20 points)	Completed and detailed sensory discovery list. Complete memorization of music/lyrics, mastery of living moment-to-moment.	Completed and detailed sensory discovery list. Memorization of music/lyrics, above-average mastery of living moment-to-moment.	Completed sensory discovery list. Partial memorization of music/lyrics, average mastery of living moment-to-moment.	Incomplete sensory discovery list. Inadequate memorization of music/lyrics. Struggles to live moment-to-moment.	Incomplete sensory discovery list. Unmemorized and unable to live moment-to-moment.
Performance (20 points)	Mastery execution of objectives and tactics. Clearly initiates each beat with a discovery.	Above-average mastery execution of objectives and tactics. Initiates most beats with a clear discovery.	Average, possibly generalized execution of objectives and tactics. Few beats are initiated with a clear discovery.	Unclear execution of objectives and tactics. Struggles to initiate beats with a clear discovery.	No execution of objectives or tactics. Unable to initiate beats with a clear discovery.
Adjustment and Collaboration (20 points)	Instantly makes adjustments based on feedback. Open and responsive to trying other options. Healthy and positive collaboration with instructor/peers.	Able to incorporate adjustments by end of session. Open and responsive to trying other options. Healthy and positive collaboration with instructor/peers.	Struggles to make adjustments during session. Some-what closed off from incorporating suggestions and/or collaborating with instructor/peers.	Unable to make adjustments during session. Closed off from incorporating suggestions and/or collaborating with instructor/peers.	Unable to make adjustments during session. Ignores suggestions and does not collaborate with instructor/peers.

Exercise 9A

Grade (60 points)	A	B	C	D	F
Four-step inventory (20 points)	Answers for each question clearly show that time, thought and reflection went into discovering the details of both specific relationships.	Answers for most questions show that time, thought and reflection went into discovering the details of both specific relationships.	Answers for questions are partially generalized and require more time, thought, and reflection to be satisfactory for one or more specific relationship.	Answers to questions are general and/or do not show that time, thought or reflection went into answering. Relationships are not specific.	Answers are incomplete or not supported by the given circumstances in the show.
Reasons of importance (10 points)	Listed and prioritized 5+ reasons of importance for each relationship. All reasons relate to the discoveries made in the four-step inventory and are supported by the given circumstance of the show.	Listed and prioritized at least 5 reasons of importance for each relationship. Majority of reasons relate to the discoveries made in the four-step inventory and are supported by the given circumstance of the show.	Listed and prioritized at least 5 reasons of importance for each relationship. An adequate number of reasons relate to the discoveries made in the four-step inventory/are supported by the given circumstance of the show.	Reasons are too general and/or are not completely related to the discoveries made four-step inventory and/or not fully supported by the given circumstances of the show.	Lists are incomplete and/or reasons do not relate to the discoveries made in the four-step inventory and/or not supported by the given circumstances of the show.
Discussion (20 points)	Clearly articulates what information was learned during the process and how it can/will inform performance, including specific examples.	Clearly articulates what information was learned during the process and how it can/will inform performance, including general examples.	Participates selectively in discussion and/or articulates generalized information regarding information learned.	Unable to articulate what information was learned from the process. Unable to participate constructively in discussion.	Unwilling to share what information was learned. Unwilling to participate in discussion and/or disrespectful of peers during discussion.

Documentation (10 points)	Submits physical or electronic documentation of completed four-step inventory and reasons of importance.		Submits physical or electronic documentation of either completed four-step inventory or reasons of importance.	.	Does not submit physical or electronic documentation and/or documentation is incomplete and/or incomprehensible.
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Exercise 9H

Grade (70 points)	A	B	C	D	F
Performance 1 (10 points)	Mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Clearly portrays specific partnership and goal.	Above-average mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Clearly portrays specific partnership and goal.	Adequate mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Specific relationship difficult to identify/personal goal unclear.	Inadequate mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Specific relationship and/or personal goal not evident.	Little to no mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Specific relationship and/or personal goal not evident.
Performance 2 (10 points)	Mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Clearly portrays specific partnership and goal.	Above-average mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Clearly portrays specific partnership and goal.	Adequate mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Specific relationship difficult to identify/personal goal unclear.	Inadequate mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Specific relationship and/or personal goal not evident.	Little to no mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Specific relationship and/or personal goal not evident.
Performance 3 (10 points)	Mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Clearly portrays specific partnership and goal.	Above-average mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Clearly portrays specific partnership and goal.	Adequate mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Specific relationship difficult to identify/personal goal unclear.	Inadequate mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Specific relationship and/or personal goal not evident.	Little to no mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Specific relationship and/or personal goal not evident.
Performance 4 (10 points)	Mastery of performance elements (memorization, vocal quality	Above-average mastery of performance elements (memorization,	Adequate mastery of performance elements (memorization,	Inadequate mastery of performance elements (memorization,	Little to no mastery of performance elements (memorization,

	and accuracy, confidence.) Clearly portrays specific partnership and goal.	vocal quality and accuracy, confidence.) Clearly portrays specific partnership and goal.	vocal quality and accuracy, confidence.) Specific relationship difficult to identify/personal goal unclear.	vocal quality and accuracy, confidence.) Specific relationship and/or personal goal not evident.	vocal quality and accuracy, confidence.) Specific relationship and/or personal goal not evident.
Documentation (10 points)	Submits physical or electronic detailed documentation of specific goals for each different partnering.		Submits physical or electronic documentation of specific goals for each different partnering but lacks detail.		Does not submit physical or electronic documentation and/or documentation is incomplete and/or incomprehensible.
Discussion (20 points)	Clearly articulates discoveries made during the process and provides specific examples. Able to discuss what conscious physical, vocal and focus changes were made for each partnering.	Articulates discoveries made during the process, and able to discuss what conscious physical, vocal and focus changes were made for each partnering.	Articulates general discoveries made during the process. Able to discuss physical, vocal and focus changes made in a general sense.	Struggles to articulate what discoveries were made during the process or identify what physical, vocal and focus changes they chose to explore.	Unable/unwilling to articulate what discoveries were made during the process. Unable to identify (or did not execute) physical, vocal and focus changes.

Exercise 10D

Grade (45 points)	A	B	C	D	F
Performance 1 (10 points)	Clearly defined plan for entrance into space and song. Physical and vocal entrances are charged and create tension that is supported by the given circumstances of the show. Mastery of specificity and detail.	Well-defined plan for entrance into space and song. Physical and/or vocal entrances are charged and create tension that is supported by the given circumstances of the show. Above average mastery of specificity and detail. Some areas of deficiency.	Adequate plan for entrance into space and song. Physical and/or vocal entrances lack charge and/or do not create appropriate tension. Only average mastery of specificity and/or detail. Multiple areas of deficiency.	Unclear plan for entrance into space and song. Neither physical or vocal entrances are charged or create appropriate tension. Inadequate mastery of specificity and/or detail.	Physical and vocal entrances are lacking and create little to no tension and/or tension not supported by the given circumstances of the show. Little to no mastery of detail and/or specificity.
Performance 2 (10 points)	Clearly defined plan for entrance into space and song. Physical and vocal entrances are charged and create tension that is supported by the given circumstances of the show. Mastery of specificity and detail.	Well-defined plan for entrance into space and song. Physical and/or vocal entrances are charged and create tension that is supported by the given circumstances of the show. Above average mastery of specificity and detail. Some areas of deficiency.	Adequate plan for entrance into space and song. Physical and/or vocal entrances lack charge and/or do not create appropriate tension. Only average mastery of specificity and/or detail. Multiple areas of deficiency.	Unclear plan for entrance into space and song. Neither physical or vocal entrances are charged or create appropriate tension. Inadequate mastery of specificity and/or detail.	Physical and vocal entrances are lacking and create little to no tension and/or tension not supported by the given circumstances of the show. Little to no mastery of detail and/or specificity.

<p>Performance 3 (10 points)</p>	<p>Clearly defined plan for entrance into space and song. Physical and vocal entrances are charged and create tension that is supported by the given circumstances of the show. Mastery of specificity and detail.</p>	<p>Well-defined plan for entrance into space and song. Physical and/or vocal entrances are charged and create tension that is supported by the given circumstances of the show. Above average mastery of specificity and detail. Some areas of deficiency.</p>	<p>Adequate plan for entrance into space and song. Physical and/or vocal entrances lack charge and/or do not create appropriate tension. Only average mastery of specificity and/or detail. Multiple areas of deficiency.</p>	<p>Unclear plan for entrance into space and song. Neither physical or vocal entrances are charged or create appropriate tension. Inadequate mastery of specificity and/or detail.</p>	<p>Physical and vocal entrances are lacking and create little to no tension and/or tension not supported by the given circumstances of the show. Little to no mastery of detail and/or specificity.</p>
<p>Documentation (15 points)</p>	<p>Submits physical or electronic detailed documentation of each entrance's backstory/frontloading.</p>		<p>Submits physical or electronic documentation of each entrance's backstory/frontloading but lacks detail.</p>		<p>Does not submit physical or electronic documentation and/or documentation is incomplete and/or incomprehensible.</p>

Final Assessment

Grade (75 points)	A	B	C	D	F
Preparation (20 points)	Full mastery of performance elements (memorization, vocal quality and accuracy, confidence.)	Above average mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Some areas of deficiency.	Only average mastery of performance elements (memorization, vocal quality and accuracy, confidence.) Multiple areas of deficiency.	Inadequate mastery of many performance elements (memorization, vocal quality and accuracy, confidence.)	Little to no mastery of many or most performance elements (memorization, vocal quality and accuracy, confidence.)
Analysis of Texts (20 points)	Clear and complete understanding of book, lyrics and music resulting in a dynamic journey. Full mastery of moment-to-moment action.	Strong understanding of book, lyrics and music resulting in a dynamic journey. Above average mastery of moment-to-moment action.	Average, possibly generalized understanding of book, lyrics and music. Journey lacks specificity. Only general mastery of moment-to-moment action.	Inadequate understanding of book, lyrics and music. No clear journey achieved. Little mastery of moment-to-moment action.	Lacks understanding of book, lyrics and music. No mastery of moment-to-moment action, or clear misunderstanding of texts.
Relationship of staging to Music (10 points)	Strong, clear relationship between musical information and the staging created.	Good relationship between musical information and the staging created.	Adequate, if sometimes vague relationship between musical information and the staging created.	Weak relationship between musical information and the staging created.	Poor to no relationship between musical information and the staging created.
Objectives and tactics (15 points)	Established and executed clear objectives and tactics throughout each beat of the song.	Established and executed clear objectives and tactics throughout most beats of the song. Room for improvement.	Objectives and tactics lacked specificity. Much room for improvement & clarification.	Poor, unclear objectives and tactics. Weak storytelling.	Confusing, vague or misguided objectives and tactics. Unclear storytelling.
Progress and Improvement (10 points)	Strong progress from one showing to the next. Excellent	Above Average progress from one showing to the next. Good	Average progress from one showing to the next.	Below average progress from one showing to the next. Little	Little progress from one showing to the next. Virtually no ability

	ability to utilize notes and feedback.	ability to utilize notes and feedback.	Limited ability to utilize notes and feedback.	ability to utilize notes and feedback.	to utilize notes and feedback.
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Full Syllabus for Chapters 8-10

Acting In Musical Theatre 3: The Journey of the Song

Fall, 2021

Teacher: xxxx

Classroom: xxx

Office: xxxx

Email: xxxx

Office Hours: xxx-xxx MWF

Office phone: xxxx

COURSE DESCRIPTION

The process of making a musical theatre song come to life. Topics: types of journeys, song objectives, song units, internal and external pressure, tactical actions, discovery, evaluation and adjustment, relationships, given and invented circumstances, backstory, frontloading, invented memory.

COURSE GOALS

This course is designed to guide you through the process of mapping your character's journey through a song. Through analyzing and exploring musical theatre songs (both from your book and class examples), you will learn how to decipher musical clues and identify the dramatic shape of a song, build complex relationships, intensify your character's needs, and make active choices to create a three-dimensional performance.

LEARNING OBJECTIVES

By the end of this course, students will be able to:

- Identify, map and create compelling journeys for musical theatre songs
- Create specific relationships and navigate changing dynamics
- Utilize given and invented circumstances to intensify their character's journey
- Apply course work to own repertoire to produce believable, complex, and dynamic performances

REQUIRED TEXTS, MATERIALS & RESOURCES

Required text: *Acting in Musical Theatre: a comprehensive course (3rd Edition)*, by Joe Deer and Rocco Dal Vera, Routledge

Two contrasting Contemporary musical theatre songs (A&B)

Two contrasting Golden Age musical theatre songs (C&D)

One, 32-bar audition song

GRADING

All students are graded at the end of each class and will receive a final grade for the course as follows:

xx% on preparedness, participation, attitude, and integrity

xx% on a midterm assessment of first two songs (contrasting Contemporary pieces)

xx% on final assessment of second two projects (contrasting Golden Age pieces)
xx% attendance
xx% written assignments

ATTENDANCE & LATENESS

[Insert your Attendance Policy here]

ADDITIONAL POLICIES AND NOTICES

[Insert your other required policies and notices here]

USE OF VIDEO AS A TEACHING TOOL

When appropriate, instructors will utilize in-class video recording as a teaching self-assessment tool. This includes selected work sessions and most final presentations. In no case will these video recordings be made public, unless the intent of the filming is for the purpose of eventual release and distribution. Enrollment in this course implies consent.

This course outline was developed by: Eden Hildebrand

COURSE OUTLINE

	Topics, Exercises or Activities	Learning Objectives Addressed	Assignments/Exercise, Exams, or Readings
WEEK 1	Monday – The Journey Begins Wednesday – Trip Objectives Friday – Beat Breakdowns	Identifying and mapping the journey	Reading: AiMT Chapter 8 (8.1) In class: Exercise 8A Reading: AiMT Chapter 8 (8.2, 8.3) In class: Exercise 8B Reading: AiMT Chapter 8 (8.4) In class: Exercise 8C Assignment: Exercise 8C individual song of choice due next class
WEEK 2	Monday – Beat Objectives Wednesday – Rehearsing with Objectives PT.1 Friday – Rehearsing with Objectives PT.2	Creating a compelling journey	Reading: AiMT Chapter 8 (8.5) In class: Exercise 8D Assignment: Exercise 8D songs A&B due next class Exercise 8E – 1/2 class perform song A Exercise 8E – 2/2 class perform song A
WEEK 3	Monday – Internal and External Pressure Wednesday – Tactical Action Friday – Intimidating or Attracting	Creating a compelling journey	Reading: AiMT Chapter 8 (8.6, 8.6.1) In class: Exercise 8F individual songs A&B Reading: AiMT Chapter 8 (8.6.2, 8.6.3) In class: Exercise 8G Assignment: Exercise 8G songs A&B due next class Exercise 8G cont. – All sing through song A tactics

WEEK 4	Monday – Discovery	Creating a compelling journey	Reading: AiMT Chapter 8 (8.6.4) In class: Exercise 8H Assignment: Exercise 8H songs A&B due next class
	Wednesday – Discovery and Tactics		Exercise 8H cont. – All sing song A Exercise 8I
	Friday – Reacting and Responding		Reading: AiMT Chapter 8 (8.6.5) Exercise 8J – All sing song B
WEEK 5	Monday – Relationships	Creating specific relationships and navigating changing dynamics	Reading: AiMT Chapter 9 (9.1) In Class: Exercise 9A & 9B Assignment: Exercise 9A & 9B songs A&B due next class
	Wednesday – Changing Relationships and Relationships as Obstacles		Reading: AiMT Chapter 9 (9.2, 9.3) In Class: Exercise 9C & 9D Assignment: Exercise 9C & 9D songs A&B due next class
	Friday – Relationship Goals and Power		Reading: AiMT Chapter 9 (9.4, 9.5, 9.6) In Class: Exercise 9E, 9F, 9G Assignment: 9H favorite 32 bar audition cut due next class
WEEK 6	Monday – Alone on Stage	Creating a compelling journey	Reading: AiMT Chapter 9 (9.7, 9.7.1) Exercise 9H – All sing (favorite 32 bar audition cut)
	Wednesday – Rehearsing with Objectives		Exercise 8E – 1/2 class perform song B
	Friday – Rehearsing with Objectives		Exercise 8E – 2/2 class perform song B

WEEK 7	Monday – Intimidating or Attracting	Creating a compelling journey	Exercise 8G – All sing through song B tactics
	Wednesday – Discovery		Exercise 8H – All sing song B
	Friday – Reacting and Responding		Exercise 8J – All sing song B
WEEK 8	Midterm – Perform contrasting contemporary pieces	Projects performed live and recorded	Perform songs A&B Confirm contrasting Golden Age songs (C&D)
WEEK 9	Monday – Doing the Prep Work	Apply course work to own repertoire to produce believable, complex, and dynamic performances	Pick 2 – Choose two exercises from Ch. 8, perform song C
	Wednesday – Doing the Prep Work		Pick 2 – Choose two exercises from Ch. 9, perform song C
	Friday – Doing the Prep Work		Pick 2 – choose two exercises from Ch. 10, perform song C
WEEK 10	Monday – Doing the Prep Work	Apply course work to own repertoire to produce believable, complex, and dynamic performances	Pick 2 – Choose two exercises from Ch. 8, perform song D
	Wednesday – Doing the Prep Work		Pick 2 – Choose two exercises from Ch. 9, perform song D
	Friday – Doing the Prep Work		Pick 2 – Choose two exercises from Ch. 10, perform song D
WEEK 11	Monday – Rest and Reset	Apply course work to own repertoire to produce believable, complex, and dynamic performances	Rest and rejuvenation day (in class mental health practice)
	Wednesday – Doing the Prep in Crunch-time		Application to call back sides and assign callback material
	Friday – Doing the Prep in Crunch-time		All sing callback material

WEEK 12	Monday – This is The Moment	Utilize given and invented circumstances to intensify their character’s journey	Reading: AiMT Chapter 10 (10.1, 10.2) In class: Exercise 10A & 10B song C Assignment: Exercise 10A & 10B song D due next class
	Wednesday – Backstory and Frontloading		Reading: AiMT 10.3 In class: Exercise 10C
	Friday – Implementing BS and FL in Rehearsal		Exercise 10D – All sing song C
WEEK 13	Monday – Implementing BS and FL in rehearsal	Utilize given and invented circumstances to intensify their character’s journey	Exercise 10D – All sing song D
	Wednesday – Invented Memory		Reading: AiMT 10.4 Exercise 10E
	Friday – Invented Memory		In class: Exercise 10F songs C&D
WEEK 14	Monday – What’s at Stake?	Utilize given and invented circumstances to intensify their character’s journey	Reading: AiMT 10.5 In class: Exercise 10G songs C&D
	Wednesday – TBD		TBD: As needed
	Friday – TBD		TBD: As needed
WEEK 15	Final – perform contrasting Golden Age pieces	Projects performed live and recorded	Perform songs C&D

Section Three: Making it a Performance

Resources created by Devon Hunt

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Links to Viewing and Listening Examples

(Chapters 11-13)

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Exercise 11K

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Exercise 12D

Exercise 13A

Theatre Review

Full Syllabus for Chapters 11-13

Links to Viewing and Listening Examples

CHAPTER 11

Unit 11.1

“I Could Write a Book” (Pal Joey)

<https://open.spotify.com/track/3NTocKMS62m81wqFKj53yB?si=H8dPjqUAQoSUpEbbHPWnQw>

“Bewitched” (Pal Joey)

<https://open.spotify.com/track/7ae6OCpl6gNXsEYWgKt80R?si=aym6hMevQqyH7gwLLanvog>

“I Cain’t Say No” (Oklahoma!)

<https://open.spotify.com/track/0JX5XVIYDFBLKwx1hUG0de?si=Zs-YpFvkRr-CXWnl-PlyWg>

“On the Street Where You Live” (My Fair Lady)

<https://open.spotify.com/track/6vt39YXHTwUkEVjJsctr6x?si=w985L3p8Sq2MDfuXBVCzIA>

“Whistle a Happy Tune” (The King and I)

<https://open.spotify.com/track/0oEHpVya12qMI1vg6EGBRV?si=UcWLYNIATEW8hDgH6U9caA>

Unit 11.2

“She Used to Be Mine” (Waitress)

<https://open.spotify.com/track/7CBrUf50mf2lqcRZla38by?si= bCfRgtdTMauHolK3A9Z6w>

“Why Can’t the English?” (My Fair Lady)

<https://open.spotify.com/track/3toBu0QFUWZ9iYEAqnCHKi?si=GDqxchxtRKWzIEmNzLsS7w>

“Ya Got Trouble” (The Music Man)

<https://open.spotify.com/track/24Pm25g7lQ0jOubNsXMcCf?si=jJeF Dc SUMdsl-HrCuLOg>

Unit 11.5

“If I Loved You” (Carousel) - <https://youtu.be/gfCyUugiWm8?t=36>

“Proud of Your Boy” (Aladdin) - <https://youtu.be/mGN5981jJm8>

“All At Once You Love Her” (Pipe Dream)

<https://open.spotify.com/track/1YmTrZW4WjB5R0PGS2B3Ei?si=0H26dlygSbSPaa3084tVTQ>

Unit 11.6

“Not My Father’s Son” (Kinky Boots) - <https://youtu.be/dn RvGJttiU>

“I Know Where I’ve Been” (Hairspray) - <https://youtu.be/frhoYhiPuRg>

“One Second and a Million Miles” (The Bridges of Madison County) -

<https://youtu.be/Qz7KyvxuVTg>

“Nobody Needs to Know” (The Last 5 Years) – two versions for style comparison

<https://open.spotify.com/track/46aM9JrVwsI8VDY9MquZ1g?si=w8NKRhvwSuWw-SZKY5q32g>

<https://open.spotify.com/track/5js84vxnbNu8Kz4wxANnaR?si=uiDUZ6EIQVq-ztITOLgBaw>

“The Games I Play” (Falsettos) - <https://youtu.be/puaSpmQgQT4>

CHAPTER 12

Unit 12.5

“Moments in the Woods” (Into the Woods) - <https://youtu.be/-GpVgvp1jJk>

Unit 12.7

“Music of the Night” (Phantom of the Opera) - <https://youtu.be/ICAdkACAH78>

“Vanilla Ice Cream” (She Loves Me) - <https://youtu.be/RjRhvf-w8TE>

Unit 12.9

“Try Me” (She Loves Me) - <https://youtu.be/rvixBO3sqQO>

Unit 12.10

“Oh, What a Beautiful Mornin’” (Oklahoma!) - <https://youtu.be/8avt6iqAsLc>

“Kansas City” (Oklahoma!) - <https://youtu.be/vDaYJBcTfkI>

“In My Own Little Corner” (Cinderella) - <https://youtu.be/w-UZe-cTm1E>

“There’s a Fine, Fine Line” (Avenue Q) - <https://youtu.be/zimpdcl4NHc>

“Valjean’s Soliloquy” - <https://youtu.be/Ksx6mNdi4UI>

Unit 12.11

“A Trip to the Library” - <https://youtu.be/nx0LyKyFlKs>

https://open.spotify.com/track/3n2GXcv6NPw5lykPCclpKi?si=NqYxervLTe-ibVIV5W_BuQ

Unit 12.12

“Lost in the Wilderness” (Children of Eden) - <https://youtu.be/tNDoO4eSvZc>

Unit 12.15

“Singin’ in the Rain” (movie version) - <https://youtu.be/D1ZYhVpdXbQ>

“Crapshoot Ballet” (Guys and Dolls) - https://youtu.be/5CDQFWZ_SxE

Unit 12.18

“A Musical” (Something Rotten) - <https://youtu.be/n-KPsAv7wlyY?t=191>

“The King of Broadway” (The Producers) - https://youtu.be/iwJD6Tmn_c4?t=398

“Dance Ten, Looks Three” (A Chorus Line) - <https://youtu.be/xKDxke5BuVU?t=184>

CHAPTER 13

Stephen Sondheim teaches Not Getting Married - <https://youtu.be/aR80qiXgMuQ>

Hal Prince interview (14:57-16:02) - <https://youtu.be/4ukGFillA1Q?t=897>

Grading Rubric – Exercise 11D

Grade (10 points)	A	B	C	D	F
Memorization (2 points)	Song monologue fully memorized. No hesitations or stops.	Song monologue mostly memorized. Occasional hesitations to find next words.	Song monologue somewhat memorized. Stumbles over words or has to restart.	Song monologue poorly memorized. Frequent stops and starts. Multiple restarts.	Song monologue completely unmemorized. Unable to perform without script in hand.
Vocal quality (3 points)	Voice clear and strong. No problems understanding text.	Clear voice with occasional loss of vocal energy. Text clearly understood by audience.	Inconsistent projection. Occasional difficulty understanding spoken text.	Serious lack of projection. Mumbles. Sections of text difficult to understand.	Complete lack of projection and enunciation. Major difficulty understanding spoken text.
Character Development (3 points)	Strong, clear character development. Honest connection to circumstances. Clear journey from start to finish.	Good character development. Emotional connection to text present but not fully realized.	Beginnings of character development.	Weak relationship between musical information and the staging created.	Flat reading of monologue with no emotional connection.
Movement (2 point)	Strong movement choices clearly motivated by text. Movement complements emotional journey.	Movement choices well-connected to text. Emotional journey reflected but not fully embodied.	Movement stiff or stilted but shows connection to text.	Movement attempted, but lacking connection to text.	No movement; or random, disconnected gestures.

Grading Rubric – Exercise 11K

Grade (20 points)	A	B	C	D	F
Introduction (4 points)	Gives brief but complete background of original recording and introduces different versions	Introduction leaves out minor details about original song or different versions	Introduction is missing significant details about original song or different versions	Introduction does not discuss all songs	No introduction of songs
Thesis (1 point)	Thesis makes clear and strong argument		Argument is weakly stated or unclear		No clear thesis
Analysis (10 points)	Analysis compares and contrasts different song versions, discussing appropriate stylistic elements of each song's genre and drawing conclusions about similarities and differences	Analysis has good number of examples, but not all well-connected to each other	Analysis is weak or poorly supported	Analysis does not address all songs	No comparison of different songs
Conclusion (5 points)	Conclusion provides clear summary of analysis and makes logical related further point	Conclusion summarizes analysis without making further point	Summary of analysis is present but incomplete	Weak or vague summary of analysis	No conclusion

Grading Rubric – Exercise 12-12

Grade (25 points)	A	B	C	D	F
Beat division (5 points)	Lyrics broken into clear acting beats	Acting beats missing one or two major divisions	Lyrics correctly divided into large sections, missing multiple internal divisions	Lyrics divided into sections at random	No beat division
What's happening (10 points)	Action of each beat is clearly described with action and subtext	Action of each beat well-described but missing subtext	Action of each beat described in general terms	Description of each beat's action vague and nonspecific	No description of beat action
Staging (10 points)	Staging demonstrates strong connection to emotional journey of each beat	Staging demonstrates connection to emotional journey of each beat, but not fully realized	Staging shows beginnings of connection to changing beats	Staging random and unconnected to the beats of the song	No staging

Grading Rubric – Exercise 12D

Grade (20 points)	A	B	C	D	F
Nouns list (5 points)	All nouns in the song listed	List missing 1-2 nouns	List missing 3-5 nouns	Many nouns missing	No nouns listed
Noun locations/performance (5 points)	Each noun given specific location on stage	A few nouns placed nonspecifically or missing;	Many nouns placed nonspecifically or missing; elements	Stage placement of nouns completely vague and nonspecific	No stage placement
Song performance (10 points)	Performance uses locations to tell compelling story	Storytelling is clear but lacks depth	Elements of storytelling present, but weak and lacking in cohesion	Minimal storytelling	Flat recitation of text

Grading Rubric – Exercise 13A

Grade (30 points)	A	B	C	D	F
Audition analysis (5 points)	Analysis demonstrates clear understanding of strengths and weaknesses of audition	Analysis highlights positives and negatives of audition but lacks specificity	Analysis gives general idea of overall audition performance	Analysis is vague and nonspecific	No audition analysis
Role preparation strategy (5 points)	Strategy outlines multiple tactics for learning lines and understanding and expressing the character	Strategy demonstrates an overall understanding of how to approach character work	Strategy is outlined in general terms	Strategy is vague and nonspecific	No strategy for role preparation
Rehearsal goals (10 points)	Long- and short-term goals clearly articulated; daily goals draw from previous rehearsal's notes and develop concrete, achievable goals for the next rehearsal	Goals show thought as to overall rehearsal strategy, but are lacking clarity and achievability	Goals are vague but following a general plan	Goals are random and unconnected to an overall rehearsal strategy	No rehearsal goals
Rehearsal notes (10 points)	Notes are clear and detailed, identifying successes and areas of improvement from each rehearsal	Notes accurately recount rehearsal process but lack strong analysis of areas of improvement	Notes capture general overview of rehearsals	Notes are scattered, vague, or incomplete	No rehearsal notes

Grading Rubric – Musical Theatre Review

Grade (30 points)	A	B	C	D	F
Title (2 points)	Title is descriptive and attention-grabbing		Title is vague, weak, or too literal		No title included
Thesis Statement (4 points)	Argument is strong and well-stated		Argument is weakly stated or confusing		No argument
Plot Description (6 points)	Clear and complete description of plot/theme/idea of musical	Description missing one or two key points	Description missing several key points	Description vague or severely incomplete	No description of plot, theme, or idea
Analysis (12 points)	Multiple relevant examples introduced, explained and connected clearly to thesis	Good number of examples, mostly well-explained and connected to thesis	A number of examples, not all clearly connected to thesis	Few examples; vague, weak, or irrelevant to thesis	No specific examples
Grammar/Organization (6 points)	Well organized and free of errors	Good organization; minor typos/errors	Decent organization; occasional typos/errors	Poorly organized; multiple typos/errors	No organization; excessive errors

Full Syllabus – Chapters 11-13

ACTING IN MUSICAL THEATRE IV – MAKING IT A PERFORMANCE

INSTRUCTOR:

OFFICE:

PHONE:

EMAIL:

HOURS:

COURSE TIME/LOCATION:

COURSE DESCRIPTION:

Acting in Musical Theatre is a performance-oriented course in which students participate in musical-theatre projects that incorporate singing, acting, and movement. This class will be a combination of lecture and on-your-feet practical application of learned concepts. This course will culminate in a performance where the students utilize all of their skills in a single setting.

STUDENT LEARNING OUTCOMES:

Upon the conclusion of this course, successful students will be able to:

- Approach the imaginary circumstances in a musical play using a solid technique built on circumstances, relationships, objectives, obstacles, strategy and tactics.
- Use their bodies in a free and relaxed way to enhance the storytelling of a musical theatre performance.
- Expand their vocal and dramatic range using vocal production skills and acting techniques.
- Create blocking/choreography for a musical theatre song driven by an understanding of the text.
- Develop a reliable process for learning material in rehearsal and transitioning from the rehearsal room into the performance space.
- Demonstrate the successful synthesis of vocal and acting technique in a showcase performance for a live audience.

EXPECTATIONS:

Emphasis in this class is placed on the fundamentals of acting in musical theatre. For this reason, students must regularly attend class to learn by watching, analyzing, and critiquing the work of their classmates, in addition to performing in class themselves. **Students learn as much by watching and critiquing the performances of others as they do by performing themselves.** Students who want to improve their skills as actor-singers should expect to spend approximately 3 hours/week out of class singing/preparing for each round of in-class coachings.

CLASS MATERIALS:

- *Acting in Musical Theatre, 3rd ed.*, by Joe Deer and Rocco Dal Vera
ISBN: 978-0415713276
- A voice recorder to record the student's in-class performances and coachings
- Audition binder with cover page and properly prepared and marked sheet music, which constitutes the student's audition/repertoire book
- Notebook or laptop computer to take detailed notes in class
- Sheet music as assigned

COURSE REQUIREMENTS:**Attendance, Punctuality, and Participation**

- Be present at each class session and arrive on time, wearing appropriate rehearsal clothes and shoes on the days of your coachings and final presentations. No flip-flops or sandals are allowed once we start to work and get on our feet. Always have a pair of rehearsal shoes with you.
- Create an environment in which class members feel free to take risks and make mistakes.
- Commit to and complete in-class assignments and performances. Bring a pen and notepad or laptop to every class session. No use of cell phones in class except to take notes or to record vocal coachings or music in class.

Required Writing

Students will watch two professionally filmed Broadway shows (**no bootlegs!**) of their choice and write a 2-3 page review of each performance. These reviews should discuss the quality of the acting and its success (or lack thereof) in telling the show's story using the tools we have learned over the semester. Feel free to also discuss how any other elements (costumes, scenic design, lighting, music) also helped to tell the story. We will discuss the expectations for the reviews in class and a rubric will be handed out.

Required Reading and Exercises

Throughout the semester the instructor will be assigning readings that pertain to the units covered in class. For each of the readings, students will be assigned an exercise that corresponds to that reading. The exercises are listed below:

1. Lyrics as Monologue
2. Phrasing Styles Research
3. Picture It
4. Song Staging Worksheet
5. Rehearsal Journal

Lyrics as Monologue (Exercise 11D): Take your song lyrics and learn them as a monologue, without music or rhythm. You will perform your song monologue in class and submit one hand-written copy of your song lyrics, written in prose with all the appropriate punctuation.

Phrasing Styles Research (Exercise 11K): Pick a song with three versions recorded by different artists. Compare and contrast the different versions, discussing appropriate stylistic elements, phrasing, and artistic interpretations and drawing conclusions about similarities and differences. The paper should be 2-3 pages in length, double-spaced.

Picture It (Exercise 12D): Write down all of the nouns in your song. This list will be turned in. When you perform your song, give each noun a specific place in the room. Be specific! You will receive a short coaching session and feedback on the effectiveness of your placing objects in space.

Song Staging Worksheet: Following the example of Table 12-2, you will construct a table of lyrics and actions for a song of your choice. The table should include major units, lyrics, tactical actions, and physical actions.

Rehearsal Journal: You will create a rehearsal journal for the run of your show. It should contain a self-analysis of your audition performance, a preparation strategy for your role, long-term and daily rehearsal goals, and notes from each rehearsal. You will turn this in at the end of the show's run.

Musical Theatre Showcase

There will be no written final for this class. All students will be required to perform in the Musical Theatre Showcase. **You MUST perform in the showcase in order to pass the class.**

GRADING:

<u>Assignment:</u>	<u>Points:</u>	<u>Assignment:</u>	<u>Points:</u>
Song #1	10	Writing exercises (5)	25
Song #2	10	Theatre reviews (2)	10
Duet	10	Vocal coaching	5
Audition cut	5	Showcase	15
Ensemble numbers	10		
	TOTAL POINTS		100

CLASS SCHEDULE

WEEK		
1	Intro & Syllabus Improv and acting games	Intro songs/coaching
2	<i>Discovering Phrasing, part 1</i> Choose Song #1	<i>Discovering Phrasing, part 2</i>
3	Group 1: Song #1 round 1	Group 2: Song #1 round 1
4	Group 1: Song #1 round 2	Group 2: Song #1 round 2
5	<i>Staging the Song, part 1</i> Lyrics as Monologue DUE Choose Song #2	<i>Staging the Song, part 2</i> Assign Picture It part 1
6	Group 2: Song #2 round 1	Group 1: Song #2 round 1 Phrasing styles assignment DUE
7	Group 2: Song #2 round 2	Group 1: Song #2 round 2 Assign duets
8	<i>Staging the Song, part 3</i> Picture It – in-class exercise Picture It part 1 DUE	Duets round 1
9	<i>Staging the Song, part 4</i>	Duets round 2 Assign ensemble numbers
10	<i>Rehearsal into Performance, part 1</i>	<i>Rehearsal into Performance, part 2</i> Review #1 DUE
11	Ensemble numbers – music Song Staging Worksheet DUE	Ensemble numbers – music
12	<i>Auditioning</i> Assign audition cuts	Audition songs (everyone)
13	Ensemble numbers – staging	Ensemble numbers – staging
14	Ensemble numbers – staging/clean	Ensemble numbers – staging/clean
15	Showcase prep	Showcase prep Showcase (evening)
16	FINALS WEEK Review #2 DUE Rehearsal Journal DUE	

This course syllabus was created by Devon Hunt

Section Five: Style in Musical Theatre

Resources created by Julia Cuppy

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Links to Viewing and Listening Examples

European Operetta

Spotify List

https://open.spotify.com/playlist/4m1sU1fX8EjDJBdQjzsGhh?si=54uvwSwUTZm_OyH-x6tKmA

Includes:

NAUGHTY MARIETTA
THE MERRY WIDOW
DIE FLEDERMAUS
SAN FRANCISCO - Jeanette MacDonald

Performance Spotlight Videos – YouTube

Nelson Eddy and Jeanette MacDonald – *Indian Love Call* from ROSE MARIE

<https://www.youtube.com/watch?v=TQ6ya-qO3dk>

New York City Opera – THE MERRY WIDOW

<https://www.youtube.com/watch?v=9pUtRjDx2k8>

Gilbert and Sullivan Operetta

Spotify List

<https://open.spotify.com/playlist/3YBmaL5Q891CeGdSb30KdN?si=S5KnI8CmRLKrY--RLnXqOg>

Includes:

The Best of Gilbert and Sullivan

Performance Spotlight Videos – YouTube

THE PIRATES OF PENZANCE with Kevin Kline (1983)

<https://www.youtube.com/watch?v=IGzv4vufN-k>

THE MIKADO – Houston Grand Opera and LA Music Center Opera

https://www.youtube.com/watch?v=-fbSqOY8z_4

Musical Comedy

Spotify List

<https://open.spotify.com/playlist/2aCjcy0iiRJfMBhdpJhTTx?si=ls5Fh0wwR9GwyLEkAXeaBw>

Includes:

Musical Comedy 1909 – 1935

Andre Kostelanetz and His Orchestra – Musical Comedy Favorites
42nd Street – OBC
Guys & Dolls - OBC
Hairspray – OBC
Lady, Be Good – 2015 Encores! Cast Recording
The Producers – OBC
Anything Goes – NBC
The Jazz Singer – Al Jolson

Performance Spotlight Videos – YouTube

Anything Goes with Ethel Merman

https://www.youtube.com/watch?v=2jV_puhanl8

Anything Goes from 2011 Tony Awards

<https://www.youtube.com/watch?v=qo6lPifGnGA>

THE GAY DIVORCEE – *The Continental* with Fred Astaire and Ginger Rogers

<https://www.youtube.com/watch?v=x438BleiQsc>

Toot Toot Tootsie from THE JAZZ SINGER – Al Jolson

<https://www.youtube.com/watch?v=x438BleiQsc>

ROAD TO RIO with Bob Hope and Bing Crosby

https://www.youtube.com/watch?v=gTEvHqkQZ3c&list=PLgQDUTdebWj2wwNlib1zqsQHxIJ_JE_PFO

THE BATTLE OF PARIS - Gertrude Lawrence

<https://www.youtube.com/watch?v=4Wm-aJnd10>

Golden Age Musical Drama

Spotify List

<https://open.spotify.com/playlist/4eyQOvkjINhjudf1VMfto?si=CVDsE3ahQLesvSU10TgQ9Q>

Includes:

- Rodgers & Hammerstein Songbook
- The Most Happy Fella – London Cast
- 110 in the Shade - OBC
- Ragtime - OBC
- Les Misérables - OBC

Performance Spotlight Videos – YouTube

CAROUSEL – Live from Lincoln Center

<https://www.youtube.com/watch?v=sxRMIv-mwxM>

“Wheels of a Dream” from RAGTIME – Kennedy Center Honors

<https://www.youtube.com/watch?v=6wdSIlyhv1I>

Barbara Cook sings a medley from THE MUSIC MAN on the Bell Telephone Hour

<https://www.youtube.com/watch?v=1BWLRYmSsCU>

LES MISERABLES 1987 Tony Awards

<https://www.youtube.com/watch?v=x-lB0PL9TJs>

MISS SAIGON – Lea Salonga

<https://www.youtube.com/watch?v=cwB3Zxh2gSE>

Rock Musical

Spotify List

<https://open.spotify.com/playlist/3iTcUBAutp0raoSHnb1mYr?si=2sbvwtzZTEOivYHCEluzvw>

Includes:

Jesus Christ Superstar – Concept Album

Hair – OBC

Tommy

Hedwig And The Angry Inch – OBC

Rent - OBC

The Wiz

Performance Spotlight Videos - YouTube

JESUS CHRIST SUPERSTAR - 1973

<https://www.youtube.com/watch?v=nIOxUcTcUHO>

EVITA – 1980 Tony Awards

<https://www.youtube.com/watch?v=5QtZxxbStjs>

SPRING AWAKENING – 2007 Tony Awards

https://www.youtube.com/watch?v=L_BI9NIBvY8

RENT – 2008

<https://www.youtube.com/watch?v=yhG3JTchKDA>

Rent – 2016 Tony Awards

<https://www.youtube.com/watch?v=xQUIe4oiVQ0>

THE WHO'S TOMMY – *Pinball Wizard*

<https://www.youtube.com/watch?v=iqXVZM9o6DU>

Popsical/Jukebox Musicals

Spotify List

<https://open.spotify.com/playlist/7wP48vTc2u82vHexRND27w?si=g4iLHhz5Rc6H2dfrcIMYBg>

Includes:

Jersey Boys

American Idiot

Forever Plaid

Summer: The Donna Summer Musical

Mamma Mia – Movie Soundtrack

Performance Spotlight Videos - YouTube

JERSEY BOYS – Tony Awards 2006

<https://www.youtube.com/watch?v=WM4fMmMq1S0>

American Idiot Cast – 2010 Tony Award

<https://www.youtube.com/watch?v=nNZkebgY8o>

FOREVER PLAID

<https://www.youtube.com/watch?v=j67NJ3FcPEo>

Benny Anderson ,Bjorn Ulvaeus and MAMMA MIA Cast at the 2014 Olivier Awards

<https://www.youtube.com/watch?v=5sh3WENk7l8>

MAMMA MIA – 2009 Tony Awards

<https://www.youtube.com/watch?v=eaF4zETE0Zg>

MEMPHIS

https://www.youtube.com/watch?v=u_EA2KjgkIE

Musical Theatre Journal Checklist

Musical Theatre Journal includes...

- 8 subject dividers with date labels every two weeks
- any handout given during class organized by class given
- all libretto responses organized by final performance date
- a one-page journal entry for each class reflecting on the exercises and answering the questions found on the syllabus
- all graded assignments and test organized by date given
- all sheet music and scenes used in class performances

Musical Theatre Syllabus Quiz

Syllabus Quiz

Please turn in a single, typed page with answers to the following questions

1. What are the six musical theatre styles that you will be learning about in this class?
2. What are the two components of your final grade?
3. How does being absent affect my grade?
4. What if I have to miss class for work, is that excused?
5. Are hand-written or emailed assignments accepted?
6. How long are late assignments accepted?
7. How many points is a late assignment potentially worth?
8. Can I wear flip flops to class?
9. When is the midterm and final for this class?
10. PLEASE PROVIDE YOUR NAME, PREFERRED PRONOUNS, WORKING EMAIL ADDRESS AND PHONE NUMBER

Grading Rubric – Final Performance

Category	Above Standard (5)	Standard (5)	Approaching Standard (4)	Below Standard (3)
Style Tag Integration: Physical and Vocal	Actor maintains a physical silhouette using a unique body center and demonstrates strong control of a voice justified by the style of the musical. The selected physical and vocal tags communicate and enhances the believability of the character.	Actor chooses a unique body center and quality of voice justified by the style tags of the musical, which communicates an imaginary character.	Actor attempts to use a unique body center and voice but is unable to maintain these qualities long enough to create an imaginary character.	Actor makes little to no changes in body center and/or voice; there is little or no sense of character.
Characterization	Actor uses the unique worldview of the musical's style to inform a deep understanding of the character's beliefs. These beliefs are used to create a natural, believable character with clear objectives and active tactics. The character is able to react moment to moment.	Actor uses the unique worldview of the musical's style to interpret a character's beliefs and values. The actor is able to identify overarching objectives and tactics, but not able to maintain believability or specificity of action moment to moment.	Actor uses a limited knowledge of the worldview of a musical's style to interpret a character's beliefs and values. The actor is not able to identify overarching objectives and tactics without substantial support. The moment to moment action is stilted and lacks depth.	Actor does not use a knowledge of the worldview of a musical's style to interpret characters beliefs or values. Unclear objectives or tactics make the moment to moment action indistinguishable.
Musicianship	Actor's understanding of the compositional notations is clear and nuanced. Actor uses this understanding to show mastery of rhythm, dynamics, pitch, and proper breath support in support of telling the story.	Actor's awareness of the compositional notations is evident. Actor uses this this awareness to show control of rhythm, dynamics, pitch, and proper breath support in support of telling the story.	Actor's knowledge of the compositional notations is inconsistent. Actor uses the limited knowledge to demonstrate control of one or more of the following: rhythm, dynamics, pitch, and proper breath support.	Actor is unaware of the compositional notations in the score. Actor is not able to demonstrate control of rhythm, dynamics, pitch, or proper breath support.

Execution	Actor is memorized, prepared with implied costumes, essential props and demonstrates professionalism during rehearsals and performance.	Actor is memorized, prepared with implied costumes and essential props and demonstrates a inconsistent qualities of professionalism during rehearsals and performance.	Actor is not fully memorized or prepared with implied costumes and essential props. Actor demonstrates a lack of professionalism during rehearsals and performance.	Actor must hold script and is not prepared with implied costumes and essential props. Actor demonstrates a resistance to remaining professional during rehearsals and performance.
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Full Syllabus – Chapter 16

Musical Theatre Styles

Fall, 2021

Teacher: xxxx

Classroom: xxx

Office: xxxx

Email: xxxx

Office Hours: xxx-xxx MWF

Office phone: xxxx

COURSE DESCRIPTION

This course will evaluate how musical theatre style has evolved over the 20th and 21st centuries by examining six different musical theatre styles. Each style will focus on a specific “style tag” for vocal and physical choices available to a musical theatre actor working towards improving versatility and authenticity in performance. Each student will perform a short selection from each of the six different styles in order to put theory into practice.

COURSE GOALS

This course is designed to guide you through the world of style found in a range of musical theatre genres. To discover the variations of musical theatre style, you will act like an anthropologist who searches for cultural clues that may inform clear and specific acting choices. By closely examining the details of the world represented in the script, you will be able to craft a character capable of living in this world, and in a way your audience will identify and understand. You will put theory into practice by performing one selection from each of the six musical theatre styles evaluated in this course.

LEARNING OBJECTIVES

By the end of this course, students will be able to:

- Observe, identify and analyze the function of style in a variety of musical theatre
- Distinguish the social ideals and value systems reflected in a variety of musical theatre styles
- Adopt an objective and anthropological approach to the investigation of style
- Apply theory to practice by performing a selection from each of the six styles: Operetta, Gilbert and Sullivan Operetta, Musical Comedy, Golden Age Musical Drama, Rock Musicals, Popsicals/Juke Box Musicals

REQUIRED TEXTS, MATERIALS & RESOURCES

Required text: *Acting in Musical Theatre: a comprehensive course (3rd Edition)*, by Joe Deer and Rocco Dal Vera, Routledge

GRADING

Grading Policy:

At this stage of training, I primarily am interested in your process and progress-not the product. Which means that - while any kind of evaluation of an artistic process must necessarily be subjective, at this point I base my grades on your journey-where you started from - and where you end and how enthusiastically you tackled the work and the challenges along the way. With this said, I have determined two components to your grade: Assessments and Professionalism.

Assessments

Syllabus Quiz - 2 points

Performance Written Critique - 8 points

Libretto Responses - 12 points (2 points each response x 6 librettos)

Acting for Musical Theatre Journal - 10 points

Course Pre/Post Assessments - 20 points

Assignments and Discussions - 20 points

Final Performance - 30 points (5 points x 6 styles)

Total Points: 100 (There is no extra credit given.)

Professionalism (2 points per class x 3 classes per week x 15 weeks = 90 points)

This is what I'm looking for when you participate professionally in class. You will earn points each day that you are present in class with these qualities in mind. You must be present to earn points, unless you have an excused absence. An excused absence will only be approved with a doctor's note.

1. Attitude and Preparation -These qualities should be demonstrated both inside and outside of class. This means you come in on time, dressed appropriately and ready to work. You consistently strive for a positive "can-do" attitude, you approach your work and others' work from a generous place and demonstrate an on-going interest in classroom discussions and your classmates. You are open and always willing to try and your attitude, enthusiasm, and encouragement helps others within the group to try, grow and risk as well, which is what ultimately creates a working ensemble.

2. Responsibility and Respectfulness- When focused on these qualities, you are consistently present and prepared on all performance days. Your assignments are consistently ready and/or handed in on the day required. You are considerate, respectful, and courteous toward others and yourself. You keep your acting space clean physically and emotionally. You make healthy choices that will serve your needs to be alert and active during class. You anticipate problems and try to deal with them by reaching out for help.

3. Concentration and Discipline- These qualities are found when the written work is neat, well prepared and demonstrates obvious time and thought. All required assignments have been well rehearsed or proofread. You show up on time for class and rehearsals, and consistently have all required materials at hand - text, props, clothing, journals.

4. Personal Growth and Effort – These qualities are illustrated when the investment in your work is clear, and obvious to others as well. You consistently go the extra distance, pushing yourself to try, to risk failure and allow yourself to fail, to do what is asked to the best of your ability. Your work and your instrument - body and voice - are very clearly improved by the end of the class, and/or you have made good strides towards improving.

Only those students demonstrating extraordinary achievement in both assessments and professional will receive the highest marks. Proficiency in only one does not allow for an elite grade.

OTHER POLICIES

Clothing: Musical Theatre Acting requires freedom of movement. At times, we will be squatting, lying down, rolling around, and be on all fours (so bring kneepads if you need them). The work is physical and vocal, therefore don't wear anything that will make you self-conscious or inhibit your ability to move freely and safely. No short shorts or low cut tops. Closed toed shoes are required. No flip flops! Hair must be pulled back. Workout clothes are best. On performance days, "implied costumes" including footwear is required. Failure to dress appropriately will result in an inability to participate fully.

Class Materials: Water Bottle, 3 ring binder with 8 dividers, knee pads, highlighters, pencils/pens, paper.

Late Assignments: Late assignments will be accepted no later than one class after the original due date. After that date, professionalism points will be deducted, 1 point per additional class. Late final performances are not allowed due to limited class time.

Course Assignments: All completed course assignments must be typed in a legible 12-point font and include name, date and week # and printed. No handwritten assignments or emailed assignments, without prior approval, will be accepted.

Syllabus Quiz: Please read the entire syllabus. Complete the Google form questionnaire regarding the information from the syllabus.

Pre/Post Assessments: To show growth over the semester, you will take a few diagnostic exams to show where your understanding is before the learning and then the final exam will include those same components and will be taken at the end of the semester. These exams allow us to see the evidence of your growth over the semester in the academic sense. These exams will not assess performances.

Class Exercises and Discussions: Each person has a unique perspective on the world because no one has lived your life. Theatre imitates life and so it is expected for you to share and collaborate with your classmates about life around you. I value what you have to say so make sure that you are heard by actively participating in discussions. At

times, we might talk about sensitive topics so we must protect each other by maintaining a brave, safe environment where we all feel comfortable to share without judgement.

Libretto Responses (6 Total):

You are required to read the libretto connected to the 6 shows you will be working on during the semester. While reading the libretto, you will complete the Actors 4 Lists.

List 1: What do I say about myself?

List 2: What do I say about others?

List 3: What do others say about me?

List 4: What does the stage directions imply about me?

Musical Theatre Acting Journal and Reflections: The journal will be a gift to you at the end of the semester, if you follow the directions fully. Every single scrap of paper that is given to you during class goes into your journal. Everything that you write goes into your journal. You will keep every journal entry, every written assignment, every test, every handout, every everything - it all goes in! Organize the journal by two weeks. The 8 dividers needed are to help separate by every two weeks. I will be reading and checking the journals throughout the semester. Every assignment must have the week number that it was assigned in, your name typed at the top and the date turned in. After every class meeting, it is expected that you write a reflection looking at what was discovered during that class time. You should write about the class exercises and discussions, what their purposes were and how they affected you and your classmates. Some questions to consider would include:

What were the specific exercises and activities from the class?

What did you learn from the exercise or scene work?

Did you overcome a particular acting challenge?

Did you identify any new obstacles you need to overcome?

What did you observe about your physical and vocal work?

What did you learn from observing your classmates?

Each reflection should be approx. one page in length. It is best to complete these on the same day as your class. Your writing will be compromised if you wait to reflect right before the journals are due.

Performance Critique: Students are required to see and critique an individual's performance in a musical either produced by the Theatre Department or a professional theatre. If, for some reason, there are no shows available to see, a filmed version of a performance may be considered. You will analyze all aspects of the person's performance and critically think about how clear and specific the acting choices made by the actor are based on the information learned about musical theatre style. Your opinions must be supported fully with detailed examples from the production. You must keep the review to less than 500 words.

Final Performances: Students will perform selections from each of the six musical theatre styles. For each piece, students will be assigned either a solo or a group piece to rehearse. Text analysis and imagination work are homework and will be discussed later on as well. Rehearsals for these performances are to be outside of class.

ADDITIONAL POLICIES AND NOTICES

(These are mandatory statements that are posted on all syllabi at San Diego State University)

SYLLABUS STATEMENT for Students with Disabilities:

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at [\(619\) 594-6473](tel:6195946473). To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated

ACADEMIC DISHONESTY:

Cases of academic dishonesty such as plagiarism will be addressed in strict accordance with university policy. Consequences include, but are not limited to an automatic “F” on that assignment. For more information on what constitutes plagiarism, please visit <http://infotutor.sdsu.edu/plagiarism/index.cfm>

USE OF VIDEO AS A TEACHING TOOL

When appropriate, instructors will utilize in-class video recording as a teaching self-assessment tool. This includes selected work sessions and most final presentations. In no case will these video recordings be made public, unless the intent of the filming is for the purpose of eventual release and distribution. Enrollment in this course implies consent.

This course outline was developed by: Julia Cuppy

COURSE OUTLINE

	Topics, Exercises or Activities	Learning Objectives Addressed	Assignments/Exercise, Exams, or Readings DUE
WEEK 1	<p>Monday – “Getting to Know You”</p> <p>Wednesday – “Comparing/Contrasting Social Conventions and Modes of Behavior Between the Decades”</p> <p>Friday – “Defining the Conventions of Musical Theatre Style”</p>	<p>Students will:</p> <ul style="list-style-type: none"> - Build ensemble through community focused activities. (Monday) - Compare and contrast modern social norms of dating to previous decades. (Wednesday) - Evaluate the type of questions needed to determine theatrical and behavioral conventions (Friday) 	<p>Monday - “Where I’m From” Community Building Exercise -Google Form Pre Test</p> <p>Wednesday – Read AiMT Beginning of Chapter 14 – Unit 14.2</p> <p>Friday - Read AiMT Unit14.3 – 14.6 In Class Jigsaw Activity – Unit 14.7</p>
WEEK 2	<p>Monday - “Understanding Worldview”</p> <p>Wednesday – “Understanding Worldview Findings”</p>	<p><u>Students will:</u></p> <ul style="list-style-type: none"> - Reflect on their own worldview and interview peers to discover the range of perspectives to find trends, patterns or contradictions. (Monday) - Discuss the findings from the previous interview process as a group. (Wednesday) 	<p>Monday – Writing Assignment “How do you see the world?”</p> <ul style="list-style-type: none"> - Value Systems - Romance and Sex - Relationship to Authority - Social Ideal - Beauty and Fashion - Performance tradition and style <p>Wednesday – Summarize notes and observations from interviews to determine a conclusion about behavioral conventions and how</p>

	Friday – “Style Tags”	<ul style="list-style-type: none"> - Explore the physical and vocal style tags connected to common stereotypical characters. (Friday) 	<p>those conventions would be seen on stage. Be ready to share conclusion with class.</p> <p>Friday - Be familiar with at least 32 bars from one of these three songs: LES MIS - “ I Dreamed a Dream”, GERHSWIN - I Got Rhythm” or WICKED - “Popular”</p> <ul style="list-style-type: none"> - In Class Exercise 15A/B
WEEK 3	Monday – “Vocal Style Tags”	<p>Students will:</p> <ul style="list-style-type: none"> - Experiment how to manipulate different vocal qualities that help define different style (Monday) 	<p>Monday – Read Unit 15.2</p> <ul style="list-style-type: none"> - Listen to source recordings from actors or musicians from the assigned time period. Practice imitating their diction and tonality of voice. Be read to share your impression. - In Class Exercises: 15C/D/EF
	Wednesday – “Vocal Style Tags - Digging Deeper”	<ul style="list-style-type: none"> - Discuss the qualities of vocal style tags for specific musicians and create a list that defines the vocal style tags of certain vocalists. (Wednesday) 	<p>Wednesday – Bring in a original recording of a song from one of following vocalists: Billie Holiday, Louis Armstrong, Steve Tyler, Judy Garland, Michael Jackson, and Tony Bennet. Be ready to share the vocal tags of</p>

	Friday – “Physical Style Tags”	<ul style="list-style-type: none"> - Explore how gestural movement can communicate style in musical theatre using a variation of Laban and Viewpoints exercises to craft a physical style tag. 	<p>each of these vocalists in small groups.</p> <p>Friday – Read Unit 15.3 – 15. 4 – Come ready to move!</p>
WEEK 4	<p>Monday – “ Overview of the Six Musical Theatre Styles”</p> <ul style="list-style-type: none"> - European Operetta - Gilbert and Sullivan Operetta <p>Wednesday – “Overview of the Six Musical Theatre Styles – Day Two”</p> <ul style="list-style-type: none"> - Golden Age Musical Drama - Rock Musicals - Popsicals and Juke Box Musicals <p>Friday – “Putting Theory into Practice: A Case Study of the Jukebox Musical -Mamma Mia”: Day One Music Rehearsal</p>	<p>Students will:</p> <ul style="list-style-type: none"> - Watch examples of live performances in each style and identify characteristics of each style. (Monday) - Continue to watch examples of live performance of each style and identify characteristics of the style. (Wednesday) - Rehearse the music for a group piece from <i>Mamma Mia</i> with the vocal style tags in mind. 	<p>Monday – Read unit 16. 1 – 16.3 and write an outline.</p> <p>Wednesday - Read Unit 16. 4 – 16.6 and write an outline.</p> <ul style="list-style-type: none"> - Be familiar with the song <i>“Dancing Queen”</i> and your individual part.
WEEK 5	Monday – “Putting Theory into Practice Day Two Staging Rehearsal”	<p>Students will:</p> <ul style="list-style-type: none"> - Rehearse choreography for Dancing Queen using the physical tags, performance 	Monday – Be fully memorized for Dancing Queen.

	<p>Wednesday – “Dancing Queen Performance”</p> <p>Friday – “European Operetta Laboratory – Group One”</p>	<p>traditions and worldviews of the time. (Monday)</p> <ul style="list-style-type: none"> - Perform the song Dancing Queen on the stage while being filmed for a written post self-assessment examining the vocal and physical style tags. (Wednesday) - Perform a short 32 bar cut from either Naughty Marietta, The Merry Widow, Rose Marie, or Die Fledermaus. (Friday) 	<p>Wednesday – Arrive camera/performance ready in implied costume.</p> <p>Friday – Review Unit 16.1</p> <ul style="list-style-type: none"> - Be performance ready for individual coaching. Bring an appropriate prop that your character would use in this style. – Exercise 16D
<p>WEEK 6</p>	<p>Monday – “European Operetta Laboratory – Group Two”</p> <p>Wednesday – “Gilbert and Sullivan Operetta Small Groups– Group One”</p>	<ul style="list-style-type: none"> - Perform a short 32 bar cut from a European Operetta piece form above. (Monday) - Perform with a small group a scene into song from one of Gilbert and Sullivan’s musicals (Wednesday) 	<p>Monday – Review Unit 16.1</p> <p>Be performance ready for individual coaching. Bring an appropriate prop that your character would use in this style. And, have an implied costume. – Exercise 16D</p> <p>Wednesday –</p> <ul style="list-style-type: none"> - Review Unit 16.2 - Be performance ready with an implied costume and limited props

	Friday – “Gilbert and Sullivan Operetta – Group Two”	<ul style="list-style-type: none"> - Perform with a small group a scene into song from a Gilbert and Sullivan musical (Friday) 	Friday – <ul style="list-style-type: none"> - Review Unit 16.2 - Be performance ready with an implied costume and limited props.
WEEK 7	Monday – Rehearsal Day Wednesday – Rehearsal Day Friday – “European Operetta Final Performance”	Students will: <ul style="list-style-type: none"> - Consider how the notes from the first performance could be utilized to improve the vocal and physical tags of the style. (Monday and Wednesday) - Perform the final version of their piece. (Friday) - Evaluate their peers by completing a performance assessment. (Friday) 	Monday/Wednesday – be ready for rehearsal with all necessary implied costumes and limited props. Friday – Be performance ready. These performances will be recorded. Libretto responses due.
WEEK 8	Monday – “Gilbert and Sullivan Final Performance”	Students will: <ul style="list-style-type: none"> - Perform the final version of their piece. (Monday) - Evaluate their peers by completing a performance assessment. (Monday) - Assess their final performance by 	Monday <ul style="list-style-type: none"> - performance ready with implied costumes and limited props. There performances will be recorded. Libretto responses due. Wednesday- bring a device and headphones

	<p>Wednesday - “Self-Assessment Mid Term Exam”</p> <p>Friday – “Mid Term Group Discussion”</p>	<p>watching their recorded performance and complete a performance self-assessment and written reflection of the rehearsal process of the first three styles: Jukebox Musicals, European Operetta, and Gilbert and Sullivan. (Wednesday)</p> <ul style="list-style-type: none"> - Discuss the “ah ha” moments from the first half of the semester and will establish goals for the remainder of the semester. (Friday) 	<p>to watch the uploaded final performances. Journal due.</p> <p>Friday – Come prepared to talk!</p>
<p>WEEK 9</p>	<p>Monday – “Musical Comedy Lab – Group One”</p> <p>Wednesday – “Musical Comedy Lab – Group Two”</p> <p>Friday – “Musical Comedy Duets Final Performance”</p>	<p>Students will:</p> <ul style="list-style-type: none"> - Explore a range of physical and vocal tags needed to perform a 32 bar musical comedy song. (Monday/Wednesday) - Perform a 32 bar song using the physical and vocal tags for musical comedy. (Friday) 	<p>Monday/Wednesday – Review Unit 16.3</p> <ul style="list-style-type: none"> - Be rehearsal ready with implied costumes and limited props. - Be performance ready. Libretto responses due.
<p>WEEK 10</p>	<p>Monday – “Golden Age Musical Drama Lab – Group One”</p> <p>Wednesday – “Golden Age Lab – Group Two”</p>	<p>Students will:</p> <ul style="list-style-type: none"> - Explore how to evolve in style by rehearsing a Golden Age musical drama scene into 	<p>Monday/Wednesday/Fri</p> <ul style="list-style-type: none"> - Review Unit 16.4 and be rehearsal ready.

	Friday – “Golden Age Musical Drama Lab – Group Three”	song with a partner. (Monday/Wed/Fri)	
WEEK 11	Monday – “Golden Age Final Performance – Group One/Two Wednesday – “Golden Age Final Performance Group Two/Three” Friday – “Rock Musicals Lab – Small Groups – Group One”	Students will: - Perform a scene into song from a Golden Age musical drama. (Mon/Wed) - Explore the physical and vocal tags found in rock musicals by rehearsing a small group number. (Fri)	Monday/Wed – Be performance ready. Libretto Responses Due. Friday – Review Unit 16.5 and be rehearsal ready.
WEEK 12	Monday – “Rock Musicals Lab – Small Groups – Group Two” Wednesday – “Rock Musicals Final Performance – Group One” Friday – “Rock Musicals Final Performance – Group Two”	Students will: - Explore the physical and vocal tags found in rock musicals by rehearsing a small group number. (Mon) - Perform a group number from a rock musical using vocal and physical tags appropriate to the style. (Wed/Fri)	Monday – Review Unit 16.5 and be rehearsal ready. Wed/Frid – Be performance ready. Libretto response due.
WEEK 13	Monday – “Final Showcase Music Review Rehearsal” Wednesday – “Final Showcase Music Review Rehearsal” Friday – “Final Showcase Staging Rehearsal”	Students will: - Rehearse all of the numbers that have been done over the semester into a showcase for an invited audience. (Mon/Wed/Fri)	Mon/Wed/Fri – Be rehearsal ready.
WEEK 14	Monday – “Final Showcase Staging Rehearsal”	Students will: - Rehearse all of the numbers that have	Monday – Be rehearsal ready.

	<p>Wednesday – “INVITED IN CLASS SHOWCASE”</p> <p>Friday – FINAL Self-Assessment & Written Reflection</p>	<p>been done over the semester into a showcase for an invited audience. (Mon)</p> <ul style="list-style-type: none"> - Perform a final performance of the six different musical theatre styles explored during the semester. (Wed) - Evaluate their individual performance from the showcase and complete an in class written reflection of the learning from the semester. (Friday) 	<p>Wednesday – Be performance ready!</p> <p>Friday –Bring headphones and device to watch final showcase.</p>
<p>WEEK 15</p>	<p>Final – Final Discussion & Accumulative Exam</p>	<p><u>Students will:</u></p> <ul style="list-style-type: none"> - Reflect on the learning from the semester and demonstrate mastery of the concepts of musical theatre styles by completing an accumulative exam. 	<p><u>DUE:</u> One performance critique and journal due.</p>

Section Six: The Profession

Resources created by Jessica Humphrey

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Grading Rubrics

Exercise 17c

Final Project – Career Management Plan

Full Syllabus for Chapters 17-19

Grading Rubric – Exercise 17C

Grade (5 points)	A	B	C	D	F
Your vocal range and type and roles that match	Accurate vocal range and strong list of roles from many genres and periods of musical theatre shows.	Accurate vocal range and good list of roles. Lacking in some periods or genres of musical theatre shows.	Inflated vocal range and short list of roles. Roles are lacking in accuracy with vocal range.	Inaccurate vocal range and basic list of roles. Roles don't match range and are all from the same genre or period of musical theater shows.	Is not present.
Your musical style and roles that match	Accurate musical style and strong list of roles from many genres and periods of musical theatre shows.	Accurate musical style and good list of roles. Lacking in some periods or genres of musical theatre shows.	Musical style does not accurately match the singer. Short list of roles. Roles are lacking in accuracy with vocal style.	Inaccurate vocal style and basic list of roles. Roles don't match style and are all from the same genre or period of musical theater shows.	Is not present.
Narrowed list of roles that match your vocal range and musical style	The above lists are narrowed and give a wide view of options from many different musical theatre shows.	The above lists are somewhat narrowed and give a concentrated view of options from many different musical theater shows.	The above lists are slightly narrowed and do not give many options from periods or genres of musical theatre shows.	The above lists are not narrowed at all or focus only on one genre or period of musical theatre show.	Is not present.
Your physical archetype	Strong, clear relationship between physicality and a well known archetype.	Adequate relationship between physicality and a well known archetype.	Somewhat unrealistic relationship between physicality and a well known archetype.	Weak relationship between physicality and well known archetype. .	Is not present.
Narrowed list of roles that fit all the above categories	Vocal range, vocal style and physicality are taken into account and results in a well crafted, attainable and accurate perception of available roles.	Vocal range, vocal style and physicality are taken into account and results in a somewhat accurate if possibly inflated or deflated view of available roles.	Vocal range, vocal style and physicality are taken into account, but the available roles do not run the gambit of available shows in the musical theatre canon.	Vocal range, vocal style and physicality are not accurately taken into account and lacks imagination or knowledge of the canon.	Is not present.

Grading Rubric – Final Project

Grade (100 points)	A	B	C	D	F
Revised I Will Statements and Goals (10 points)	Statements and goals are clearly defined and achievable. There is a plan in place to achieve those goals.	Statements and goals are well-defined, but the plan to achieve is vague or goals are slightly too broad.	Statements and goals are included, but there lacks a specificity in answers and is missing steps to achieve goals.	Inadequate statements and goals. Goals are unachievable and lacks any plan beyond the goal itself.	Statements and goals are not included.
Finances (15 points)	Clear and itemized list for projected expenses. Both monthly expenses and total expenses are listed. Adequately answers question about possible day jobs.	Mostly completed list for projected expenses (1-2 missing). Monthly expenses and total expenses are listed. Gives options for possible day jobs.	Somewhat completed list for projected expenses (a few missing). Missing either monthly or total expenses. Gives a vague plan for a possible day job.	Inadequate list for projected expenses. Missing monthly and/or total expenses. Unclear response to question about possible day jobs.	Itemized list for projected expenses is missing along with the follow up questions.
Contact Management System (15 points)	Organized, collated and usable contact management system. Contacts are in tiers and a plan is in place on how to use this system. Contacts are able to be synchronized over multiple devices.	Organized, collated and mostly usable contact management system. It is not able to synchronize over multiple devices. Contacts are mostly in tiers.	Adequately organized system for keeping track of contacts. Doesn't seem useful for more than a general list.	List of people with no semblance of organization or broken into tiers. Cannot be synchronized and does not appear to be useful.	No contact management system created.
Audition Log (10 points)	Organized audition log that is unique to this individual student. Auditions throughout the semester are tracked and catalogued and there is a clear	Audition log is usable but from an already existing template or book. Auditions throughout the semester are tracked efficiently.	Audition log is very basic. Auditions are mostly tracked, but does not equal up to 5 auditions over the semester. No clear growth in understanding.	Audition log is poor and basic. Auditions are either not tracked or there are not enough. No growth in understanding.	No audition log is presented.

	growth in understanding.				
Monthly budget (20 points)	Includes well thought out and organized budget assignment from class tracking all expenses for one month. From this budget, another is created that answers questions about perceived expenses, income, savings contributions, health care, etc. Understanding of taxes is clear and costs are included.	Includes budget assignment from class, but one month is missing major expenses or is not well organized. The new budget answers the big questions, but fails to account for either savings, insurance, fixed or monthly expenses, etc. Understanding of taxes is mostly there and costs are included.	Includes budget assignment from class. This assignment is not complete and not well organized. New budget is missing many items and there is room for improvement. Understanding of taxes is basic and not included in budget.	Includes budget assignment from class, but it is clear the expenses were not tracked through the month. It is missing many elements and expenses. New budget is basic and mediocre. Taxes are not included.	No monthly budget is presented. It is possible that no new budget is presented either or also.
Action Plan (20 points)	Strong and detailed action plan that addresses needs as both a human and performer. City is chosen and well-researched. Plan is well thought through.	Strong plan, but lacking in details. City is chosen and well researched, but there does not seem to be a commitment to thinking through all the inner workings of moving.	Adequate plan, but lacking in even more details. No strong commitment to one city. Lacks research and understanding of life after college.	Very poor plan. Lacks research, detailed decisions, and a basic understanding of requirements of life after college.	Action plan is not included.
Individual meeting and assessment (10 points)	Can speak with knowledge about plans post-college. Exhibits an understanding of their personal brand, financial concepts, audition materials, and resources they will use to achieve their goals. Exhibits	Can speak with some knowledge about plans post-college. Exhibits a basic understanding of financial concepts, audition materials and resources they will need, but lacks a commitment to	Can speak with limited knowledge about plans post-college. Exhibits little understanding of financial concepts, audition materials and resources. Has exhibited little progress	Cannot speak to plans post-college. Exhibits they do not understand more than a very basic level about financial concepts, audition materials, etc. and has not established a personal brand. Has made no	Misses meeting or does not exhibit an understanding of concepts presented in the course.

	progress across the course.	their personal brand. Exhibits some improvement throughout semester.	throughout the semester.	progress throughout semester.	
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Full Syllabus for Chapters 17-19

Professional Seminar

Fall, 2021

Teacher: xxxx

Classroom: xxx

Office: xxxx

Email: xxxx

Office Hours: xxx-xxx T/Th

Office phone: xxxx

COURSE DESCRIPTION

This course is designed for the BFA Theatre major in which they will explore what opportunities and different kinds of professional career or continued training they intend to pursue post-graduation. Students will learn life skills such as budgeting, financial literacy and business techniques specific to the performer. Students will also cultivate items that will enhance their professional careers such as headshots, resumes, websites, audition material and explore topics on personal branding and marketing.

COURSE GOALS

- To research different kinds of opportunities in the theatrical and non-theatrical industry in which students could sustain themselves post-graduation
- To master budgeting and become financially literate
- To create a personal action plan for the post-college launch based on in class activities
- To practice auditioning both inside and outside the classroom
- To cultivate, log and reach out to budding network that can be used post-graduation
- To become aware of personal branding and how it can reflect in a website, social media, resume, etc.

LEARNING OBJECTIVES

Objective	Student Action Steps	Applications/Examples
1.To prepare students for a professional career in their respective areas of performance by examining	Students will learn financial concepts appropriate to the theatre industry.	Students will use readings, lecture sessions and homework exercises to learn tactics and strategies for business.

Objective	Student Action Steps	Applications/Examples
the business aspect of the art.	Students will focus on personal branding and marketing strategies also appropriate to the theatre industry.	Students will create a budget based on their current lives and their lives post-graduation.
2.To cultivate items for interviews and auditions.	Students will be required to obtain or evaluate items such as headshots, resumes, websites, audition materials, etc.	Students will design their own websites and explain how their personal brand is reflected in their audition materials.
3.To create a personalized, well researched plan for a life after leaving TCU.	Students will examine what resources are available to theatre professionals in different major markets and participate in activities and lectures in which they will learn about casting directors, agents, unions ,etc.	Students will produce a research project in which they choose a city with a thriving theatre scene and find what a life in that market would cost and the benefit to living in the proposed market.

REQUIRED TEXTS, MATERIALS & RESOURCES

Required text: *Acting in Musical Theatre: a comprehensive course (3rd Edition)*, by Joe Deer and Rocco Dal Vera, Routledge

ASSIGNMENTS

- **Class Participation (20 points):** Are you bringing good ideas and energy to class? Have you completed the readings Are you prepared with the assignment for the day?
- **Daily Exercises Chapter 17 (135 pts total):** These exercises will be assigned in class or for homework. Each is worth 5 or 10 points. In order to receive full credit, the assignment must be complete and turned in by the following class. If the assignment is late or incomplete, it will be counted as a 0.

17A – 5 pts	17H – 10 pts	17M - 10 pts
17B – 5 pts	17I – 10 pts	17N – 5 pts
17C – 5 pts	I will – 5 pts	17O – 5 pts
17D – 10 pts	Coke vs. Pepsi – 10 pts	17P – 5 pts
17E – 10 pts	17K – 10 pts	17Q – 10 pts
17G – 10 pts	17L – 5 pts	
- **Headshot and Resume (20 points):** Please bring in your current Headshot and Resume. We will review and reflect how these two important items integrate your personal brand and how they could be improved. Make any necessary updates and resubmit for a grade.
- **Budget Assignment (50 Points):** Track all monthly expenses from DATE to DATE (should be a month). This should include ALL expenses: food, transportation, housing costs (monthly), going out, etc. Every time you spend money, it should be tracked. Extra credit will be added for corresponding receipts.

- **Self Submissions/Audition Log (20 Points):** Throughout the course of the semester, you should self-submit to 3 auditions/casting notices. You will track aspects of these auditions (when, where, repertoire, who was “behind the table” or casting, outfit, how you felt it went, callback, etc.) in your audition log.
- **Repertoire Book (25 points):** This is a binder filled with ready to use monologues, songs, headshots, resumes, etc. to have on hand for any upcoming auditions. Bring in your completed, well-organized, labeled and professional looking book to class on the date listed in the calendar.
- **Website Creation (100 points):** Create a personalized, eye-catching, digital home to showcase yourself. The 10 elements you will be graded on are as follows: Ease of access both on laptop and on mobile, Ease of Navigation within the site both on laptop and on mobile, Bio/About page, Downloadable HS/Resume, Gallery of Images/Video Reel, Ease of contacting you, Links to Social Media, Is it aesthetically pleasing and well-balanced, does the website capture your brand and essence, Complexity and Overall Website Design. You will be graded on a scale of 1-10 for each element.
- **Regional City Report (100 points):** Completed project will be turned in online and presented in class. This should be done preferably in PowerPoint or Google Slides or Prezi. The total presentation should not exceed 20 minutes (includes both cities), 15 minutes is ideal. Make sure to time your presentation and rehearse it. See Regional City Handout for more information.
- **Career Management Plan (CMP) (100 points: serves as your final for the class, we’ll meet individually)** See Career Management Plan handout for more information.

GRADING POLICY

Grades are given on a total points system. Failure to complete ALL course requirements, exams, papers, etc. will result in failing the course.

The final course grading scale will be:

89.5 – 100 % =	A	(421-470 pts)
79.5 – 89.4 % =	B	(374-420 pts)
69.5– 79.4 % =	C	(327-373 pts)
59.5 – 69.4% =	D	(280-372 pts)
59.4 % - below =	F	(0-279 pts)

The instructor reserves the privilege of adjusting this final course grading scale at the end of the semester.

ATTENDANCE & LATENESS

[Insert your Attendance Policy here]

ADDITIONAL POLICIES AND NOTICES

[Insert your other required policies and notices here]

USE OF VIDEO AS A TEACHING TOOL

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This course outline was developed by: Jessica Humphrey

COURSE OUTLINE

	Topics, Exercises or Activities	Learning Objectives Addressed	Assignments/Exercise, Exams, or Readings
WEEK 1	<p>Tuesday – Syllabus and Personal/Professional Goals</p> <p>Thursday- Turn in 17A, Castibility/Type, Review archetypes, do 17B, 17C and 17F in class</p>	<p>Objective 1</p> <p>Objective 1</p>	<p>Homework: read AiMT Chapter 17 pages 1-7 and do Exercise 17A</p> <p>Homework: read AiMT pages 8-20 and do Exercises 17D and 17E</p>
WEEK 2	<p>Tuesday- Turn in 17D and 17E, Type/Essence, do 17G in class, discussion of skills</p> <p>Thursday- Turn in 17H and I. Take 17G,H and I to develop 2-3 minute type/essence presentation in class. Discuss business plan and “Coke vs. Pepsi”</p>	<p>Objective 1 and 3</p> <p>Objective 1 and 2</p>	<p>Homework: read AiMT pages 21-23 and do Exercises 17H and 17I</p> <p>Homework: Read AiMT pages 24-29 and do “I Will” statements from book and “Coke vs. Pepsi” project</p>
WEEK 3	<p>Tuesday- Present “I Will” Statements, Present “Coke vs. Pepsi” project, Type/Essence</p> <p>Thursday- Type/Essence, turn in and discuss business plans (17J). Assign cities for City Reports.</p>	<p>Objective 1 and 3</p> <p>Objective 1 and 3</p>	<p>Homework: Exercise 17J (will expand on this in CMP final project)</p> <p>Homework: read AiMT pages 29-40, start working on City Reports</p>
WEEK 4	<p>Tuesday- Finding auditions, researching jobs, when to take the job (sections 17.8 and 17.9 in AiMT)</p> <p>Thursday- turn in and present City Reports</p>	<p>Objective 1</p> <p>Objective 1</p>	<p>Homework: read AiMT pages 46-48, finish City Reports</p> <p>Homework: read AiMT pages 48-50</p>
WEEK 5	<p>Tuesday- Review unions, agents, managers and network. Start E17K in class.</p>	<p>Objective 1 and 2</p>	<p>Homework: read AiMt pages 50-51, finish Exercise 17K and do 17L</p>

	Thursday- turn in 17K and 17L. This class is dedicated to working on networking project (17M,17N, 17O, 17P)	Objective 1 and 2 and 3	Homework: read AiMt pages 59-60 and finish Exercises 17M, 17N, 17O, 17P
WEEK 6	Tuesday- turn in and discuss networking project (17M, 17N, 17O, 17P), Review Cover Letter/Business Letter and Email Etiquette	Objective 1 and 2	Homework: read AiMT pages 61-64, do Exercise 17Q and bring Headshot and Resume to next class
	Thursday- Discuss headshot and resume dos and don'ts (17.15 and 17.16 in AiMT), Discuss branding	Objective 1 and 2	Homework: read AiMT pages 69-75, start reworking HS/resume to be turned in on mock audition date
WEEK 7	Tuesday- Advertising tools: discuss social media and website. Review website project	Objective 1 and 2	Homework: read AiMT pages 78-80
	Thursday- Survival jobs. Work/life balance	Objective 1 and 3	Homework: no readings
WEEK 8	Tuesday- Finance Day! Discuss budgets, taxes, credit cards. Introduce budget assignment.	Objective 1 and 3	Homework: read AiMT Chapter 18 pages 1-3. Start budget assignment
	Thursday- Auditions (18.1-18.4 in AiMT), what to wear (18.5), bringing essence into the room (18.5), choosing material (18.6)	Objective 2	Homework: read AiMT pages 8-13. Start Exercise 18A.
WEEK 9	Tuesday- Sheet music preparation and talking to accompanist (18.8 in AiMT), and anatomy of an audition (18.9)	Objective 2	Homework: read AiMT pages 20-23 and continue Exercise 18A.
	Thursday- Review Nerves (AiMT 18.11) and discuss when things go wrong (18.12) and practice (18.13).	Objective 2	Homework: Start audition log project and finish Exercise 18A.

	Introduce Audition log project).		
WEEK 10	<p>Tuesday- Mock Audition Day! Present updated headshot, resume, audition book and audition log</p> <p>Thursday- Review mock auditions, check in on website and budget project</p>	<p>Objective 2 and 3</p> <p>Objective 2 and 3</p>	<p>Homework: Read AiMT Chapter 19 pages 1-8 and do Exercise 19A</p>
WEEK 11	<p>Tuesday- Discuss Habits 1-6 (AiMT Chapter 19)</p> <p>Thursday- Discuss Habits 7 (AiMT Chapter 19), discuss mental health resources, discuss personal happiness and contentment</p>	<p>Objective 3</p> <p>Objective 3</p>	<p>Homework: Read AiMT pages 9-15 and start 19B to be included in CMP</p> <p>Homework: finish website projects and continue working on CMP</p>
WEEK 12	<p>Tuesday- Website Presentations Group 1 with whole class</p> <p>Thursday- Website Presentations Group 2 with whole class</p>	<p>Objective 2</p> <p>Objective 2</p>	<p>Homework: Continue working on CMP</p> <p>Homework: Continue working on CMP</p>
WEEK 13	<p>Tuesday- CMP individual discussions (15-20 min each)</p> <p>Thursday- CMP individual discussions (15-20 min each)</p>	<p>Objective 1,2,3</p> <p>Objective 1,2,3</p>	
WEEK 14	Tuesday- CMP individual discussions (15-20 min each)	<p>Objective 1, 2, 3</p> <p>Objective 1, 2, 3</p>	

	Thursday- CMP individual discussions (15-20 min each)		
WEEK 15	Final: Wrap up discussion with whole class		

CAREER MANAGEMENT PLAN

- * This plan will serve as your final
- * Use the following checklist to create an action plan to suit your needs
- * Design a format that is professional, clear and makes sense to you
- * Create appropriate headings (not the numbers as below) and include tables, graphs, charts, etc. where needed
- * **Save as a cohesive document with the following label: YOUR LAST NAME – Career Management Plan and upload into [Learning Management System]**
- * We will discuss these individually through meetings at the end of the semester. You will be assigned a date and time during the semester.

-
- 1. Start with your I Will Questions (Chapter 17 pg. 28 in AiMT) – reassess and possibly tweak to reflect any changes in your overall mission.**
 - 2. Include a statement about your goals for the summer and smaller steps to achieve those goals.**

-
- 3. Itemize and plan for your anticipated needs/ goals for the months of summer up through December of this year Use Exercise 17J as other items to consider.** Will your living arrangements and monthly expenses remain the same? Are there business related purchases that need to be made? Include one time expenses as well as monthly expenses. Identify the sources of income. Use your budget assignment as a guide for monthly expenses and income.

Items to consider:

- Monthly rent, utility bills, phone, internet
 - Headshots & prints, portfolio materials, postcards, business cards, website expenses
 - Professional memberships, union dues, books, scripts, subscriptions
 - Business organization: hardware, computer, software, office supplies
 - Groceries/ Meals out
 - Professional maintenance: gym membership, classes, haircuts, etc.
 - Transportation expenses: gas, insurance, car payment
 - Clothing for auditions/interviews
 - Laundry and dry-cleaning expenses
 - Entertainment: movies, Netflix, theatre tickets, sporting events
 - Gifts
 - Insurance: medical, dental, renters
 - Prescriptions and other sundries
 - Toiletries (make-up for girls)
 - Saving for Showcase expenses: airfare, hotel, meals, clothing, prints, etc.
- Determine how much money you need to cover these expenses and how you will obtain or earn the balance you need?

- Total the one-time expenses and then total the monthly repeated expenses for these months. This is your base number you will need to get to through your first “semester” (6-7 months) on your own.
-

4. **Identify and develop your contact management system:** Identify your Network and collate the contacts. Use Exercises 17K, 17L, 17M to put together a contact management system that works for you. Have a plan to use this system and possibly synchronize between your computer and phone. Remember to put your potential contacts into tiers.
 5. **Present Audition log:** Identify the auditions you went to over the course of the semester and how they were tracked in your audition log. Use Exercise 18B as a resource for your template, but also feel free to make it your own.
 6. **Create a monthly budget.** Include fixed expenses, savings account contribution, and variable expenses. Compare this with your estimated monthly earnings. Is the difference positive or negative? If negative, how will you reconcile the discrepancy? Use your budget from this class to help make sure you have enough budgeted for each expense and figure out how much to set aside in savings. Include your budget assignment from class. **How will you manage your income and expenses?** What costs are involved with managing set-up? Also, plan for taxes. Keep a journal, date book, accordion folder, or online account of deductions and receipts and your budget. Will you prepare your own taxes or hire someone? If hiring someone, how much is that expense?
-
7. **Create a projected one month calendar of action steps** for the move that covers two weeks prior and the two weeks after. When do you do what? Where are you planning on moving? What does that city require of you as both a performer and a person?

These might include:

- Look for housing, get boxes, pack, cancel lease, change of address forms
- Arrange for housing while apartment or job hunting
- Look for temp work, auditions, set up job interviews, agent mailings, etc.
- Change driver’s license, car tags, insurance for car
- Have your car checked out for travel: tires, oil change, brakes, etc.
- Headshots or portfolio
- Self-care appointments: hair, classes, networking
- Look for continuing education opportunities (voice teacher, dance classes, art class, yoga, etc.)
- Transfer prescriptions, find a doctor, etc.
- If your current bank is local, considering transferring to a nationwide bank for ease of access

Before your individual meeting, choose a friend and review your plan with them. Use Exercise 19B from AiMT as a resource for what questions you all should ask of each other in order to set up accountability. Your friend should help you by asking clarifying questions and helping you think even more deeply about your answers and work.

One and Two Semester Course Curricula

Resources created by Courtney Kattengell

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Acting in Musical Theatre – 1 Semester

Musical Theatre Workshop

Fall, 2021

Teacher: xxxx

Classroom: xxx

Office: xxxx

Email: xxxx

Office Hours: xxx-xxx MWF

Office phone: xxxx

COURSE DESCRIPTION

Fundamental Stanislavski-based acting technique applied to the specific circumstances of musical theatre, enhanced with Meisner, Chekhov, and Laban-based techniques and exercises. Topics: basic acting fundamentals including but not limited to objectives, beats, strategy and tactics, evaluation, discovery and adjustment, and raising the stakes; script and score analysis; the journey of the song; and musical staging for solo, duet, and trio/small group performance.

COURSE GOALS

This course is designed to acquaint you with the fundamental principles of acting through the use of musical theatre texts (songs and scenes). As well as learning and applying the foundational building blocks of truthful contemporary acting, you will learn supplemental methodologies to enhance your physical and vocal presence and begin to incorporate a variety of techniques into a range of texts and circumstances.

STUDENT LEARNING OUTCOMES

By the end of this course, students will be able to:

1. Approach the imaginary circumstances in a musical play using a solid, fundamental technique built on given circumstances, relationships, objectives, obstacles, strategy, and tactics.
2. Facilitate the development of artistic impulse and instinct.
3. Generate written analysis, historical and/or cultural research and text analysis for performance and class work.
4. Synthesize lyrics, script, and musical score with point-of-view and research to dramatize honest and compelling characters.
5. Expand their vocal and dramatic range using a variety of vocal production skills and acting techniques.
6. Develop and demonstrate effective rehearsal, performance, and audition strategies for the musical theatre.

REQUIRED TEXTS, MATERIALS & RESOURCES

Required text: *Acting in Musical Theatre: a comprehensive course (3rd Edition)*, by Joe Deer and Rocco Dal Vera, Routledge

ASSIGNMENTS

- Preparedness, participation, attitude, and integrity: This class is workshop-driven and process-oriented. Students are to come prepared (i.e. homework completed, proper dress, required materials, etc.) with a positive, growth-mindset. When not performing, students are expected to practice generous criticism and engage in discussion when appropriate. A rubric is provided.
- Song with endowment: Students are to complete exercise 2F: The liars' club using the full-length and approved musical theatre solo they are working on in class. They are to bring this final object and experience with them to workshop during class. The participation rubric is used to assess this assignment.
- A/B open song: Students all receive the same duet marked with a characters A and B. Students are then to take that song and "define the relationship" and circumstances surrounding the piece. This assignment fosters play, discovery, and specificity. An assignment page and the relationship questions are provided. The participation rubric is used to assess this assignment.
- Midterm assessment of solo performance: Students spend the first six weeks of the semester working and refining their solos, focusing on specific aspects each week. Readings and homework correspond to the material focused on in class. At midterm, students are expected to synthesize that work into a midterm performance for the class. A rubric is provided.
- Final assessment of duet and trio/small group performances: Students start musical scene work after the midterm assessment. They will receive both a duet and a trio or small group scene into song. The weeks prior to the final assessment are spent workshoping and analyzing these musical scenes. Focus will be given to a specific aspect each workshop. Readings and homework correspond to the material focused on in class. A rubric is provided.
- Written assignments: Over the course of the semester, students are assigned readings, exercises, and dossiers from the textbook. Students are to complete these assignments in the format and style laid out by the instructor (i.e. a written journal, typed document, binder, etc.). A rubric is provided.

GRADING

All students are graded at the end of each class and will receive a final grade for the course as follows:

- 30% on preparedness, participation, attitude, and integrity
- 5% on song with endowment
- 5% on A/B open song
- 15% on a midterm assessment of solo performance
- 20% on a final assessment of duet and trio/small group performances
- 25% written assignments

ATTENDANCE & LATENESS

[Insert your Attendance Policy here]

ADDITIONAL POLICIES AND NOTICES

[Insert your other required policies and notices here]

USE OF VIDEO AS A TEACHING TOOL

When appropriate, instructors will utilize in-class video recording as a teaching self-assessment tool. This includes selected work sessions and most final presentations. In no case will these video recordings be made public, unless the intent of the filming is for the purpose of eventual release and distribution. Enrollment in this course implies consent.

This course outline was developed by: [Courtney Kattengell]

COURSE OUTLINE

	Topics, Exercises or Activities	Learning Objectives Addressed	Assignments/Exercise, Exams, or Readings
WEEK 1	<p>Monday – Introduction to course, What makes good acting?, Giving and taking feedback</p> <p>Wednesday – Acting Fundamentals, Presence, Objective Repetition</p> <p>Friday – Subjective Repetition, What is my worldview?, relationships, endowment</p>	SLO 1, 2	<p>Monday – AiMT pages 7-16, exercise 1A, Choose a song from repertoire book</p> <p>Wednesday – AiMT pages 17-44</p> <p>Friday – AiMT pages 17-44, exercise 2B, 2C, 2D, 2E, 2F</p>
WEEK 2	<p>Monday – Song with endowment, exercise 2F, Making It Matter, exercises 3A and 3B</p> <p>Wednesday – Initial reactions to music, markings, and form, Composer’s markings Unit 4.2.1, exercise 4C, 4D, 4E, 4G, 4J, 4K, 4M</p> <p>Friday – Initial reactions to music, markings, and form, Composer’s markings Unit 4.2.1, exercise 4C, 4D, 4E, 4G, 4J, 4K, 4M</p>	SLO 1, 2, 3, 4, 6	<p>Monday – AiMT pages 47-65. Choose a solo of a character from published musical (approved by instructor)</p> <p>Wednesday-Friday – AiMT pages 66-84, Finish exercises from class with recording or outside-of-class accompaniment</p>

<p>WEEK 3</p>	<p>Monday – Connecting mind to body, Intent, Purpose, and Character</p> <p>Wednesday – Connecting mind to body, Intent, Purpose, and Character continued, exercise Using Laban Efforts in a song</p> <p>Friday – Connecting mind to body, adding physical activity and focus on breath and shape</p>	<p>SLO 1, 2, 5, 6</p>	<p>Monday – Separate song into beats</p> <p>Wednesday – Separate song into beats with Efforts</p> <p>Friday – Continue to work on song with Efforts, perhaps adding LMA Shapes and Chekhov AG/PG</p>
<p>WEEK 4</p>	<p>Monday – Phrasing, Song as monologue, exercise 11B, 11C, 11D, 11F, 11G, 11H</p> <p>Wednesday – Phrasing, Song as monologue, exercise 11B, 11C, 11D, 11F, 11G, 11H</p> <p>Friday – Phrasing, Song as monologue, exercise 11B, 11C, 11D, 11F, 11G, 11H</p>	<p>SLO 3, 4, 6</p>	<p>Monday-Friday – AiMT pages 183-195</p>

WEEK 5	Monday – Journey/Staging of the song Wednesday – Journey/Staging of the song Friday – Journey/Staging of the song	SLO 1, 2, 3, 4, 6	Monday-Friday – AiMT pages 196-219
WEEK 6	Monday – Workshop song Wednesday – Workshop song Friday – Workshop song	SLO 1, 2, 3, 4, 5, 6	Monday-Friday – AiMT pages 156-179, Duet assigned, A/B Open Song and partners assigned, Define The Relationship questions, Rehearsal Log for A/B Open Song
WEEK 7	Monday – A/B Open Songs Wednesday – A/B Open Songs Friday – A/B Open Songs	SLO 1, 2, 6	Monday-Friday – AiMT pages 110-131, 7.2 Character facts, 7.3 Attitude, 7.4 Ambitions, 7.5.5 Archetype Questionnaire p.127, 7.6 The world of the musical
WEEK 8	Midterm – Solo performance	Projects recorded and viewed with instructor	Rehearsal log for duet, complete character study questions
WEEK 9	Monday – Duet scene Wednesday – Duet Scene Friday – Duet Scene	SLO 1, 2, 3, 4, 5, 6	Rehearsal log for duet

WEEK 10	Monday – Duet song Wednesday – Duet song Friday – Duet song	SLO 1, 2, 3, 4, 5, 6	Monday – Trio/small group assigned, Rehearsal log for duet
WEEK 11	Monday – Duet scene into song Wednesday – Duet scene into song Friday – Duet scene into song	SLO 1, 2, 3, 4, 5, 6	Monday-Friday – AiMT pages 110-131, 7.2 Character facts, 7.3 Attitude, 7.4 Ambitions, 7.5.5 Archetype Questionnaire p.127, 7.6 The world of the musical, Rehearsal log for trio/small group
WEEK 12	Monday – Trio/small group scene Wednesday – Trio/small group scene Friday – Trio/small group scene	SLO 1, 2, 3, 4, 5, 6	Rehearsal log for trio/small group
WEEK 13	Monday – Trio/small group song Wednesday – Trio/small group song Friday – Trio/Small group song	SLO 1, 2, 3, 4, 5, 6	Rehearsal log for trio/small group

WEEK 14	Monday – Trio/Small group scene into song Wednesday – Trio/small group scene into song Friday – Trio/small group scene into song	SLO 1, 2, 3, 4, 5, 6	Rehearsal logs for duet and trio/small group
WEEK 15	Final – show final projects- scene/song and small group presentations	Projects presented for in-school showing	

The Eight Efforts

Actors can experience an undesired division with their minds and bodies only using character analysis dossiers and psychology research. This is often times called “getting in one’s head” or mind/body dualism.

One of the pioneers of movement analysis was Rudolf Laban, an Austro-Hungarian dancer, choreographer, and theorist. His most lasting and renowned work was Labanotation, a notation system for recording and analyzing human movement. Although many of his teachings initially applied to dance, his analysis can be applied towards acting, particularly that of his Eight Efforts. These efforts are a psycho-physical approach to character study and development.

The eight efforts are: Float, Punch, Glide, Slash, Dab, Wring, Flick, and Press. Laban categorized these efforts with three different components: Space, Time, and Weight. Each component may have one of two elements or qualities. They are as follows:

1. Space – Direct or Indirect
2. Time – Quick or Sustained
3. Weight – Strong or Light

The goal of this exercise is to understand and learn Laban’s Eight Efforts in their purest form. These efforts help form a vocabulary of physical movement that can be used later when rehearsing monologues, scenes, songs, or dances.

The provided table (Table 1A) shares the qualities of each effort as categorized by Laban.

For teaching purposes, I suggest using music that evokes the feeling and/or the movement quality of each effort one at a time. Give students time to reflect and write responses in a journal or worksheet. Have each student think about when someone in life and on stage uses specific effort qualities. Upon learning each effort individually, students write out their class songs and separate those songs into beats, or changes in emotion or tactic. Students should also identify which efforts relate to their characters at the beginning, middle, and end of the song.

Table 1A

Effort	Space	Time	Weight	Image
Float	Indirect	Sustained	Light	A feather drifting in the wind

Punch	Direct	Quick	Strong	Hitting a punching bag
Glide	Direct	Sustained	Light	Figure skater on the ice
Slash	Indirect	Quick	Strong	Shredding a piece of paper
Dab	Direct	Quick	Light	Applying concealer to a blemish
Wring	Indirect	Sustained	Strong	Wringing out a large, wet towel
Flick	Indirect	Quick	Light	Shooing a fly away
Press	Direct	Sustained	Strong	Walking in extreme Wind

Efforts make psychological and emotional connections through physical engagement as opposed to working from the inside out as explored in Stanislavski work. Have student record their findings for each effort, tracking their habitual and breathing patterns for each.

This approach is beneficial for two important reasons. 1) The outer life of a character is intertwined with the character's inner life, their thoughts, feelings, and desires. 2) It creates a physicality that is constantly changing and shifting, much like our inner lives. Take the character of The Witch from *Into the Woods*. At the beginning of the musical, she is casting spells on The Baker. She continues to taunt The Baker and The Baker's Wife until they collect everything needed to make her beautiful again. She pleads and cajoles Rapunzel into staying with her, until she ultimately cuts her long, golden locks. Then, she delights in her transformation into a beautiful sorceress. Her journey in Act I alone is quite psycho-physical, ever shifting from moment-to-moment.

The next step is to use these effort qualities as a tool for exploring character in song. You can score your song, or separate your song into beats. With each beat, students should assign the most effective and expressive effort for that moment and objective. I recommend using the

Stanislavski-based work from before and marrying the two methodologies here. Explore how effort can achieve or attempt to achieve objectives. Start the piece as a monologue out of song rhythm first. Move the piece in an exaggerated physical way until you start feeling the effects of the physical on your inner life of the character and song. Move the words with your “feeling breath” and motivation through each effort. Students tend to more quickly through this phase. Encourage them to take their time to discover and play, to try new efforts or new ways to move with effort, breath, and voice. Eventually a student can add music. Note if music adds anything new to how a character moves with effort.

It is here I sometimes like to pause and utilize LMA’s Still Shape Forms and Michael Chekhov’s Archetypal Gestures/Psychological Gestures and implement how these techniques can supplement the efforts and character analysis work from before. I usually introduce these concepts before to students however it is not imperative. LMA Shapes and Chekhov’s Archetypal/Psychological Gestures are wonderful rehearsal tools for finding the character’s will-impulse, or the character’s overall desire or need. It can be really interesting to see what shapes or gestures are utilized with specific efforts and what these shapes say about a character.

I recommend starting this work in an exaggerated manner and eventually bringing it down to a more natural and appropriate gesture. The inside is working and feeling, because you have engaged the body in the ultimate physical way.

When students are ready, ask them to assign a physical task to do for their songs. The way a character engages in a physical activity is very revealing to an audience.

It is also really good for each actor to identify their will-impulse and to repeat that will impulse in an exaggerated manner several times. Slowly, students should bring the movement down to the character’s appropriate kinesphere, or the area that surrounds the character in their world, and let that will-impulse statement lead them into the song.

There are many possibilities with this lesson, and I encourage instructors to cater these exercises to fit the needs of their students.

Open Song / Define the Relationship

Open scenes are also called A/B scenes, content-less scenes, or ambiguous scenes. These scenes are popular in acting classes at all grade levels and are great introductions to scripted scene work. Most open scenes are written for pairs, with one character often named A and the other B. They are generally short and therefore can be easily memorized. These scenes contain dialogue that is open to several interpretations.

Students are often very excited to move from solo work to scene work with a partner, however I like to start our venture into scene work with an open song or A/B song to reinforce the establishment of relationship, circumstances, and specificity. The students all receive the same song, a duet. One musical line is A and the other is B. I randomly assign partners. It is usually best to assign a song that is not difficult to sing. I like “It Couldn’t Please Me More” or “The Pineapple Song” from *Cabaret*. I have also used “Barcelona” from *Company*, however one character does sing a little more and the range is wider. Any song that can be open to interpretation and encourages students to be creative is key.

I have all students complete the following questions to “define the relationship” in the open scene. I make sure to tell students that the pineapple cannot be an actual pineapple and Barcelona does not actually mean Barcelona. They are to be creative and create very specific circumstances and bring in staging and characters that bring their own circumstances to life.

Define The Relationship (DTR)

- **Who is this person to me?** Think of the other character in the scene with you. Endow the relationship. “Mark is my...” Feel free to be literal or create metaphoric relationships. “Mark is the bane of my existence.” Then, make sure to go into more detail. Be as specific as you can here.
- **Why do I care about them?** Why does this person matter to you? Even if you are enemies, this person carries significance. Why?
- **Objective/Obstacles: What do I want? And how can this person help or hurt my chances of getting what I want?** Why do you need this person? What do you need from this person?
- **The Stakes: How important are they to me?** What would you do if you lost this person?

Rehearsal Log

Students are to complete a rehearsal log for every rehearsal for duet and trio/small group scene and songs. Only one log is required per in-class workshop, however more are encouraged if deemed necessary. The goal of this assignment is for students to develop effective rehearsal habits and etiquette.

Each rehearsal log should include the following:

- Student actor names
- Date of rehearsal
- Start and end times of rehearsal
- Rehearsal location
- Goals of the rehearsal (individual goals/collaborative goals)
- What was achieved in rehearsal
- Challenges/successes of rehearsal
- Questions that arose from rehearsal
- A plan for next rehearsal (include time, location, and goals)

Grading Rubric – Written Assignments

Grade (100 points)	A	B	C	D	F
Organization (20 points)	Writing shows high degree of attention to logic and reasoning of points. Unity clearly leads the reader to the conclusion and stirs thought regarding the topic.	Writing is coherent and logically organized with transitions used between ideas to create coherence. Overall unity of ideas is present.	Writing is coherent and logically organized. Some points remain misplaced and stray from the topic. Adequate work.	Writing is coherent and logically organized. Some points remain misplaced and stray from the topic. Below average work.	Writing lacks logical organization. It shows some coherence but ideas lack unity. Poor work.
Content/Research (20 points)	Content indicates synthesis of ideas, in-depth analysis of research and shows original thought and support for the topic.	Content indicates original thinking and develops ideas with above average and firm evidence.	Content indicates original thinking and develops ideas with sufficient and firm evidence.	Content indicates thinking and reasoning applied with original thought on a few ideas.	Shows some thinking and reasoning but most ideas are underdeveloped and unoriginal.
Development (20 points)	Main points well developed with high quality and quantity support. Reveals high degree of critical thinking.	Main points well developed with quality supporting details and quantity. Reveals above average critical thinking.	Main points well developed with quality supporting details and quantity. Critical thinking is weaved into points.	Main points are present with limited detail and development. Some critical thinking is present.	Main points lack detailed development. Ideas are vague with little evidence of critical thinking.
Clarity (20 points)	Writing is free of distracting spelling, punctuation, and grammatical errors; Thoughts are coherent; Evidence of	Essay has few spelling, punctuation, and grammatical errors allowing reader to follow ideas clearly. Thoughts are	Essay has few spelling, punctuation, and grammatical errors allowing reader to follow ideas clearly.	Most spelling, punctuation, and grammar correct allowing reader to progress though essay. Thoughts are scattered.	Spelling, punctuation, and grammatical errors create distraction, making reading difficult.

	well-thought out responses.	coherent; Evidence of thought of responses.	Thoughts are coherent.		
Format (20 points)	Meets all formal and assignment requirements and shows attention to detail; all is neat and correctly assembled with professional look.	Meets format and assignment requirements; all is neat and correctly assembled.	Meets format and assignment requirements; margins, spacing, and indentations are correct; all is mostly neat and correctly assembled.	Meets format and assignment requirements; about half is neat and correctly assembled.	Fails to follow format and assignment requirements; neatness needs attention.

Class Participation/Song and Scene Workshops Grading Rubric

Grade (100 points)	A	B	C	D	F
Preparation (15 points)	Exemplary plan for in-class workshop (staging/activity) and interpretation of texts (book, lyrics, and music) and subtle nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for in-class workshop (staging/activity) and interpretation and preparation of texts (book, lyrics, and music) but lacks nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for in-class workshop (staging/activity) and some interpretation of texts (book, lyrics, and music) or evidence of preparation. Mostly memorized.	Below average plan for in-class workshop (staging/activity) and inadequate interpretation of texts (book lyrics, and music) or evidence of preparation. Somewhat memorized.	Poor plan for in-class workshop (staging/activity) and little to no interpretation of texts (book, lyrics, and music) or evidence of preparation. Somewhat or not memorized.
Character Development (15 points)	Character objective and motivation is well-defined. Depth and range of choices is expansive and there is clear evidence of use of given circumstances.	Character objective and motivation is well-defined. Depth and range of choices is above-average and there is evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is adequate. There is some evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is below average. There is little evidence of use of given circumstances.	Character objective and motivation is lacking. There is little depth or range of choices. Student is doing little more than walking around the stage and saying lines (see <i>Preparation</i>).
Focus (10 points)	Student stays completely immersed in their character throughout the entire rehearsal. Student never loses focus, even during missed lines/cues.	Student stays immersed in their character throughout the rehearsal. Focus is above-average.	Student weaves in and out of character slightly throughout performance. Student loses focus when possible distractions occur.	Student weaves in and out of character slightly throughout performances. Student loses focus most of the time, but manages to stay in it at times.	Student never truly immerses enough into their character to produce any kind of believability. Student's focus is easily lost, attention wavers often, student seems unprepared.
Grade (100 points)	A	B	C	D	F

<i>Musicality/Vocal Quality (10 points)</i>	Clear and nuanced vocal interpretation that reflect character; Singer masterfully interprets material with musical accuracy and artistic flair.	Demonstrates consistent vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Demonstrates adequate vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Articulation is a problem and some vocal choices are apparent; Singer is seldom up to the demands of the material.	Inarticulate and no clear vocal choices; Singer misrepresents the material.
<i>Physical Expression (10 points)</i>	Exemplary physicality that reflects character movement with body; Actor completely commits to physical choices that suggest the character.	Adequate physicality that reflects character movement with body; Actor commits to physical choices that suggest the character.	Adequate physicality that mostly reflects character movement with body; Actor mostly commits to physical choices that suggest the character.	Some physicality that reflects character movement with body; Actor makes few choices that resemble the character.	Little or no physical commitment that reflects character movement with body; Actor's physicality lacks commitment and does not resemble the character.
<i>Overall Impact/Creativity (10 points)</i>	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are ever apparent.	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are often apparent most of the time.	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are apparent.	Student seldom exhibits confidence and passion in their performance.	Student is apathetic, self-conscious and unprepared.
<i>Grade (100 points)</i>	A	B	C	D	F
<i>Collaboration (15 points)</i>	Student's awareness and willingness to connect to others is very apparent.	Student's awareness and willingness to connect to others is acceptable, above-average. Good ability to	Student's awareness and willingness to connect to others is average. Limited ability to utilize most	Student's awareness and willingness to connect to others is below average. Little ability to utilize most coaching	Student's awareness and willingness to connect to others is weak. Inability to utilize most coaching skills.

	Strong ability to utilize coaching skills.	utilize most coaching skills, with room for improvement.	coaching skills, with much room for improvement.	skills, with a great deal of room for improvement.	
<i>Progress and Improvement (15 points)</i>	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.

Midterm Assessment Solo Performance Grading Rubric

Grade (100 points)	A	B	C	D	F
Preparation (15 points)	Exemplary plan for solo performance (staging/activity) and interpretation of texts (book, lyrics, and music) and subtle nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for solo performance (staging/activity) and interpretation and preparation of texts (book, lyrics, and music) but lacks nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for solo performance (staging/activity) and some interpretation of texts (book, lyrics, and music) or evidence of preparation. Mostly memorized.	Below average plan for solo performance (staging/activity) and Inadequate interpretation of texts (book lyrics, and music) or evidence of preparation. Somewhat memorized.	Poor plan for solo performance (staging/activity) and little to no interpretation of texts (book, lyrics, and music) or evidence of preparation. Somewhat or not memorized.
Character Development (15 points)	Character objective and motivation is well-defined. Depth and range of choices is expansive and there is clear evidence of use of given circumstances. Student incorporated LMA Efforts and Modes of Shape Change effectivity into work.	Character objective and motivation is well-defined. Depth and range of choices is above-average and there is evidence of us of given circumstances. Student incorporated LMA Efforts and Modes of Shape Change well into work.	Character's objective and motivation is somewhat defined. Depth and range of choices is adequate. There is some evidence of use of given circumstances. Student incorporated LMA Efforts and Modes of Shape Change adequately into work.	Character's objective and motivation is somewhat defined. Depth and range of choices is below average. There is little evidence of use of given circumstances. Student did not incorporate LMA Efforts and Modes of Shape Change well into work.	Character objective and motivation is lacking. There is little depth or range of choices. Student is doing little more than walking around the stage and saying lines (see <i>Preparation</i>). No evidence of LMA Efforts and Modes of Shape Change incorporated into work.
Grade (100 points)	A	B	C	D	F

Focus (10 points)	Student stays completely immersed in their character throughout the entire rehearsal. Student never loses focus, even during missed lines/cues.	Student stays immersed in their character throughout the rehearsal. Focus is above-average.	Student weaves in and out of character slightly throughout performance. Student loses focus when possible distractions occur.	Student weaves in and out of character slightly throughout performances. Student loses focus most of the time, but manages to stay in it at times.	Student never truly immerses enough into their character to produce any kind of believability. Student's focus is easily lost, attention wavers often, student seems unprepared.
Musicality/Vocal Quality (10 points)	Clear and nuanced vocal interpretation that reflect character; Singer masterfully interprets material with musical accuracy and artistic flair.	Demonstrates consistent vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Demonstrates adequate vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Articulation is a problem and some vocal choices are apparent; Singer is seldom up to the demands of the material.	Inarticulate and no clear vocal choices; Singer misrepresents the material.
Physical Expression (10 points)	Exemplary physicality that reflects character movement with body; Actor completely commits to physical choices that suggest the character. Student effectively incorporated LMA and activity into work.	Adequate physicality that reflects character movement with body; Actor commits to physical choices that suggest the character. Student incorporated LMA and activity well into work.	Adequate physicality that mostly reflects character movement with body; Actor mostly commits to physical choices that suggest the character. Student incorporated LMA and activity adequately into work.	Some physicality that reflects character movement with body; Actor makes few choices that resemble the character. Student did not incorporate LMA and activity well into work.	Little or no physical commitment that reflects character movement with body; Actor's physicality lacks commitment and does not resemble the character. No evidence of LMA and activity into work.
Grade (100 points)	A	B	C	D	F
Overall Impact/Creativity (10 points)	Student's passion, creativity, imagination,	Student's passion, creativity, imagination,	Student's passion, creativity, imagination,	Student seldom exhibits confidence and	Student is apathetic, self-conscious and unprepared.

	artistic interpretation, and courageous nature are ever apparent.	artistic interpretation, and courageous nature are often apparent most of the time.	artistic interpretation, and courageous nature are apparent.	passion in their performance.	
<i>Collaboration (15 points)</i>	Student's awareness and willingness to connect with audience is very apparent. Strong ability to utilize coaching skills.	Student's awareness and willingness to connect with audience is acceptable, above-average. Good ability to utilize most coaching skills, with room for improvement.	Student's awareness and willingness to connect with audience is average. Limited ability to utilize most coaching skills, with much room for improvement.	Student's awareness and willingness to connect with audience is below average. Little ability to utilize most coaching skills, with a great deal of room for improvement.	Student's awareness and willingness to connect with audience is weak. Inability to utilize most coaching skills.
<i>Progress and Improvement (15 points)</i>	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.

Final Assessment Duet Performance Grading Rubric

Grade (100 points)	A	B	C	D	F
Preparation (15 points)	Exemplary plan for duet performance (staging/activity) and interpretation of texts (book, lyrics, and music) and subtle nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for duet performance (staging/activity) and interpretation and preparation of texts (book, lyrics, and music) but lacks nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for duet performance (staging/activity) and some interpretation of texts (book, lyrics, and music) or evidence of preparation. Mostly memorized.	Below average plan for duet performance (staging/activity) and inadequate interpretation of texts (book lyrics, and music) or evidence of preparation. Somewhat memorized.	Poor plan for duet performance (staging/activity) and little to no interpretation of texts (book, lyrics, and music) or evidence of preparation. Somewhat or not memorized.
Character Development (15 points)	Character objective and motivation is well-defined. Depth and range of choices is expansive and there is clear evidence of use of given circumstances.	Character objective and motivation is well-defined. Depth and range of choices is above-average and there is evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is adequate. There is some evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is below average. There is little evidence of use of given circumstances.	Character objective and motivation is lacking. There is little depth or range of choices. Student is doing little more than walking around the stage and saying lines (see <i>Preparation</i>).
Focus (10 points)	Student stays completely immersed in their character throughout the entire rehearsal. Student never loses focus, even during missed lines/cues.	Student stays immersed in their character throughout the rehearsal. Focus is above-average.	Student weaves in and out of character slightly throughout performance. Student loses focus when possible distractions occur.	Student weaves in and out of character slightly throughout performances. Student loses focus most of the time, but manages to stay in it at times.	Student never truly immerses enough into their character to produce any kind of believability. Student's focus is easily lost, attention wavers often, student seems unprepared.
Grade (100 points)	A	B	C	D	F

<i>Musicality/Vocal Quality (10 points)</i>	Clear and nuanced vocal interpretation that reflect character; Singer masterfully interprets material with musical accuracy and artistic flair.	Demonstrates consistent vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Demonstrates adequate vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Articulation is a problem and some vocal choices are apparent; Singer is seldom up to the demands of the material.	Inarticulate and no clear vocal choices; Singer misrepresents the material.
<i>Physical Expression (10 points)</i>	Exemplary physicality that reflects character movement with body; Actor completely commits to physical choices that suggest the character.	Adequate physicality that reflects character movement with body; Actor commits to physical choices that suggest the character.	Adequate physicality that mostly reflects character movement with body; Actor mostly commits to physical choices that suggest the character.	Some physicality that reflects character movement with body; Actor makes few choices that resemble the character.	Little or no physical commitment that reflects character movement with body; Actor's physicality lacks commitment and does not resemble the character.
<i>Overall Impact/Creativity (10 points)</i>	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are ever apparent.	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are often apparent most of the time.	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are apparent.	Student seldom exhibits confidence and passion in their performance.	Student is apathetic, self-conscious and unprepared.
<i>Collaboration (15 points)</i>	Student's awareness and willingness to connect with others is very apparent. Strong ability to utilize coaching skills.	Student's awareness and willingness to connect with others is acceptable, above-average. Good ability to utilize most coaching skills, with room for improvement.	Student's awareness and willingness to connect with others is average. Limited ability to utilize most coaching skills, with much room for improvement.	Student's awareness and willingness to connect with others is below average. Little ability to utilize most coaching skills, with a great deal of room for improvement.	Student's awareness and willingness to connect with others is weak. Inability to utilize most coaching skills.
<i>Grade (100 points)</i>	A	B	C	D	F

<i>Progress and Improvement (15 points)</i>	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.
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Final Assessment Trio Small Group Grading Rubric

Grade (100 points)	A	B	C	D	F
Preparation (15 points)	Exemplary plan for trio/small group performance (staging/activity) and interpretation of texts (book, lyrics, and music) and subtle nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for trio/small group performance (staging/activity) and interpretation and preparation of texts (book, lyrics, and music) but lacks nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for trio/small group performance (staging/activity) and some interpretation of texts (book, lyrics, and music) or evidence of preparation. Mostly memorized.	Below average plan for trio/small group performance (staging/activity) and Inadequate interpretation of texts (book lyrics, and music) or evidence of preparation. Somewhat memorized.	Poor plan for trio/small group performance (staging/activity) and little to no interpretation of texts (book, lyrics, and music) or evidence of preparation. Somewhat or not memorized.
Character Development (15 points)	Character objective and motivation is well-defined. Depth and range of choices is expansive and there is clear evidence of use of given circumstances.	Character objective and motivation is well-defined. Depth and range of choices is above-average and there is evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is adequate. There is some evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is below average. There is little evidence of use of given circumstances.	Character objective and motivation is lacking. There is little depth or range of choices. Student is doing little more than walking around the stage and saying lines (see <i>Preparation</i>).
Grade (100 points)	A	B	C	D	F

Focus (10 points)	Student stays completely immersed in their character throughout the entire rehearsal. Student never loses focus, even during missed lines/cues.	Student stays immersed in their character throughout the rehearsal. Focus is above-average.	Student weaves in and out of character slightly throughout performance. Student loses focus when possible distractions occur.	Student weaves in and out of character slightly throughout performances. Student loses focus most of the time, but manages to stay in it at times.	Student never truly immerses enough into their character to produce any kind of believability. Student's focus is easily lost, attention wavers often, student seems unprepared.
Musicality/Vocal Quality (10 points)	Clear and nuanced vocal interpretation that reflect character; Singer masterfully interprets material with musical accuracy and artistic flair.	Demonstrates consistent vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Demonstrates adequate vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Articulation is a problem and some vocal choices are apparent; Singer is seldom up to the demands of the material.	Inarticulate and no clear vocal choices; Singer misrepresents the material.
Physical Expression (10 points)	Exemplary physicality that reflects character movement with body; Actor completely commits to physical choices that suggest the character.	Adequate physicality that reflects character movement with body; Actor commits to physical choices that suggest the character.	Adequate physicality that mostly reflects character movement with body; Actor mostly commits to physical choices that suggest the character.	Some physicality that reflects character movement with body; Actor makes few choices that resemble the character.	Little or no physical commitment that reflects character movement with body; Actor's physicality lacks commitment and does not resemble the character.
Grade (100 points)	A	B	C	D	F
Overall Impact/Creativity (10 points)	Student's passion, creativity, imagination, artistic interpretation, and courageous	Student's passion, creativity, imagination, artistic interpretation, and courageous	Student's passion, creativity, imagination, artistic interpretation, and courageous	Student seldom exhibits confidence and passion in their performance.	Student is apathetic, self-conscious and unprepared.

	nature are ever apparent.	nature are often apparent most of the time.	nature are apparent.		
Collaboration (15 points)	Student's awareness and willingness to connect with others is very apparent. Strong ability to utilize coaching skills.	Student's awareness and willingness to connect with others is acceptable, above-average. Good ability to utilize most coaching skills, with room for improvement.	Student's awareness and willingness to connect with others is average. Limited ability to utilize most coaching skills, with much room for improvement.	Student's awareness and willingness to connect with others is below average. Little ability to utilize most coaching skills, with a great deal of room for improvement.	Student's awareness and willingness to connect with others is weak. Inability to utilize most coaching skills.
Progress and Improvement (15 points)	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.

Acting in Musical Theatre – Two Semester Advanced Musical Theatre Workshop

Fall, 2021 and Spring, 2022

Teacher: xxxx

Classroom: xxx

Office: xxxx

Email: xxxx

Office Hours: xxx-xxx MWF

Office phone: xxxx

COURSE DESCRIPTION

Performance-oriented course in which students participate in musical theatre projects that incorporate singing, acting, and movement. An intensive singing and interpretive laboratory or experience specifically focusing on audition preparation and musical scene performance. Topics: basic acting fundamentals, script and score analysis, the journey of the song, musical staging for solo and partner performance, style, and the profession.

COURSE GOALS

This course designed to introduce and/or enhance skills useful to the musical theatre performance profession. The course is a study of the basic techniques required to give an effective musical theatre audition, rehearsal performance, and staged performance. A variety of teaching methods and exercises are employed throughout this course, such as workshopping audition material, scene work with script and score analysis, self-taping, and holding various kinds of mock auditions.

STUDENT LEARNING OUTCOMES

By the end of this course, students will be able to:

1. Approach the imaginary circumstances in a musical play using a solid, fundamental technique built on given circumstances, relationships, objectives, obstacles, strategy, and tactics.
2. Facilitate the development of artistic impulse and instinct.
3. Generate written analysis, historical and/or cultural research and text analysis for performance and class work.
4. Synthesize lyrics, script, and musical score with point-of-view and research to dramatize honest and compelling characters.
5. Expand their vocal and dramatic range using a variety of vocal production skills and acting techniques.
6. Incorporate style into research and performance.
7. Approach auditions and performance situations with competence, comfort, and ease.
8. Identify and physical and behavioral habits and work to reduce those that interfere with effective performance.
9. Develop and demonstrate effective rehearsal, performance, and audition strategies for the musical theatre.

REQUIRED TEXTS, MATERIALS & RESOURCES

Required text: *Acting in Musical Theatre: a comprehensive course (3rd Edition)*, by Joe Deer and Rocco Dal Vera, Routledge

SEMESTER ONE ASSIGNMENTS

- Preparedness, participation, attitude, and integrity: This class is workshop-driven and process-oriented. Students are to come prepared (i.e. homework completed, proper dress, required materials, etc.) with a positive, growth-mindset. When not performing, students are expected to practice generous criticism and engage in discussion when appropriate. A rubric is provided.
- Mock agent audition: There is one mock agent audition near the beginning of the semester. Students are to bring their books. They will be asked to prepare a 1-minute monologue and a full-song. Students are asked to prepare material based on their skills with “type” and “branding” in mind. A rubric is provided.
- Dream role mock audition and callback: Students choose a role they could play right now based on discussion and discovery of “type” and “branding.” This role should be something they see themselves auditioning for realistically and must be approved by the instructor. The role must also have at least two songs. One of those two songs may be a duet. Students will then prepare one 32-bar cut of a song that is not from that musical for the mock audition. Students should bring books. Then, the student will receive callback material and should prepare that material for the next class session. The participation rubric can be utilized for this assignment.
- Midterm assessment of two 16 bar cuts and monologue: Students will workshop 16 bar cuts of their “money” cutting songs and pop rock songs. They will also workshop a monologue. The midterm assessment is a presentation of all three of these assignments. The midterm solo performance and monologue workshop rubrics are provided.
- Musical/character analysis presentation: Over the course of the semester, students have auditioned for their dream roles, researched those roles, and examined material for that as if they were cast and in rehearsal for that particular musical. Students are to take that research and analysis and present it to the class, using material explored in class and in the textbook. Audio and visual aids are required. Instructor sets the length of the presentation. A rubric is provided.
- Final assessment of character study song #1 and scene into song #2: After the dream role audition and callback, students will start to rehearse and analyze that particular role. They will be presenting 2 songs, one with the scene preceding it. Partners may be utilized for this project, meaning all students will be participating in someone else’s scene (and possibly song) as well. The final solo performance and duet rubrics are provided.
- Written assignments: Over the course of the semester, students are assigned readings, exercises, and dossiers from the textbook. Students are to complete these assignments

in the format and style laid out by the instructor (i.e. a written journal, typed document, binder, etc.). A rubric is provided.

SEMESTER ONE GRADING

All students are graded at the end of each class and will receive a final grade for the course as follows:

- 30% on preparedness, participation, attitude, and integrity
- 5% on mock agent audition
- 5% on dream role mock audition and callback
- 15% on a midterm assessment of two 16 bar cuts and monologue
- 10% on a musical/character analysis presentation
- 15% on final assessment of character study song #1 and scene into song #2
- 20% written assignments

SEMESTER TWO ASSIGNMENTS

- Preparedness, participation, attitude, and integrity: This class is workshop-driven and process-oriented. Students are to come prepared (i.e. homework completed, proper dress, required materials, etc.) with a positive, growth-mindset. When not performing, students are expected to practice generous criticism and engage in discussion when appropriate. A rubric is provided.
- 90-second audition: Students will prepare and execute a 90-second audition containing a song and monologue in preparation for professional cattle-call auditions. They will be filmed then given feedback before a second and final filming. The participation rubric may be utilized for this assignment.
- Mock agent audition: There is one mock agent audition near the beginning of the semester. Students are to bring their books. They will be asked to prepare a 1-minute monologue and a full-song. Students are asked to prepare material based on their skills with “type” and “branding” in mind. A rubric is provided.
- Midterm assessment of two 16 bar cuts and scene into song: Students will workshop 16 bar cuts of their opera or operetta and musical comedy or novelty songs. They will also workshop a golden age scene and song with a partner. The midterm assessment is a presentation of all three of these assignments. The midterm solo performance and duet performance rubrics are provided.
- Final assessment of two 16 bar cuts and scene into song: Students will workshop 16 bar cuts of their rock musical, 1960s show, Disney or film, or contemporary art and contemporary musical theatre songs. They will also workshop a Sondheim scene and song with a partner. The midterm assessment is a presentation of all three of these assignments. The final solo performance and duet performance rubrics are provided.
- Written assignments: Over the course of the semester, students are assigned readings, exercises, and dossiers from the textbook. Students are to complete these assignments in the format and style laid out by the instructor (i.e. a written journal, typed document, binder, etc.). A rubric is provided.

SEMESTER TWO GRADING

All students are graded at the end of each class and will receive a final grade for the course as follows:

- 30% on preparedness, participation, attitude, and integrity
- 5% on a 90-second audition
- 5% on a mock agent audition
- 20% on a midterm assessment of two 16 bar cuts and scene into song
- 20% on final assessment of two 16 bar cuts and scene into song
- 20% written assignments

ATTENDANCE & LATENESS

[Insert your Attendance Policy here]

ADDITIONAL POLICIES AND NOTICES

[Insert your other required policies and notices here]

USE OF VIDEO AS A TEACHING TOOL

When appropriate, instructors will utilize in-class video recording as a teaching self-assessment tool. This includes selected work sessions and most final presentations. In no case will these video recordings be made public, unless the intent of the filming is for the purpose of eventual release and distribution. Enrollment in this course implies consent.

This course outline was developed by: [Courtney Kattengell]

COURSE OUTLINE

Semester One

	Topics, Exercises or Activities	Learning Objectives Addressed	Assignments/Exercise, Exams, or Readings
WEEK 1	<p>Monday – 16 bars (to be filmed), Introduction</p> <p>Wednesday – Neutral 16 bars prepared, Exercise 7I, What is type?</p> <p>Friday – Intro to Branding, AiMT pages 340-349, 1st day 16 bars feedback</p>	SLO 2, 5, 6, 7, 8, 9	<p>Monday – AiMT pages 306-318 (Introduction to Unit 17.4), exercises 17A, 17B, 17C, Bring a neutral 16-bars for next class,</p> <p>Wednesday – AiMT exercises 17F, 17G</p> <p>Friday – AiMT exercises 17H, 17I, Prepare Mock Agent Call (1-minute monologue, 1 full song)</p>
WEEK 2	<p>Monday – Mock Agent Call (1-minute monologue, 1 full song)</p> <p>Wednesday – Mock Agent Call (1-minute monologue, 1 full song)</p> <p>Friday – Mock Agent Call (1-minute monologue, 1 full song)</p>	SLO 2, 5, 7, 8, 9	<p>Monday-Friday – AiMT pages 318-340, exercises 17J, 17K, 17L, Prep 1 full song for in-class workshop,</p>

<p>WEEK 3</p>	<p>Monday – Exercise 8A, The full song</p> <p>Wednesday – Exercise 8A, The full song</p> <p>Friday – Exercise 8A, The full song</p>	<p>SLO 1, 2, 5, 6, 7, 8, 9</p>	<p>Monday-Friday – AiMT pages 135-155, exercises 8C, 8D, 8E</p>
<p>WEEK 4</p>	<p>Monday – The full song, exercise 8J (1-3), Supplement with other psycho-physical exercises like Laban and Chekhov</p> <p>Wednesday – The full song, exercise 8J (1-3), Supplement with other psycho-physical exercises like Laban and Chekhov</p> <p>Friday – The full song, exercise 8J (1-3), Supplement with other psycho-physical exercises like Laban and Chekhov</p>	<p>SLO 1, 2, 5, 6, 7, 8, 9</p>	<p>Monday-Wednesday – AiMT pages 210-219 (Unit 12.12-12.18)</p> <p>Friday – AiMT pages 350-364, exercise 18A (Choose 16 bars of song in Category F, the “money” cutting)</p>

WEEK 5	<p>Monday – AiMT exercise 18A Category F, the “money” cutting 16 bars</p> <p>Wednesday – AiMT exercise 18A Category F, the “money” cutting 16 bars</p> <p>Friday – AiMT exercise 18A Category F, the “money” cutting 16 bars</p>	SLO 1, 2, 5, 6, 7, 8, 9	Monday-Friday – AiMT pages 365-374, exercises 19A, 19B, AiMT exercise 18A Category D pop rock 16 bars, AiMT pages 283-298
WEEK 6	<p>Monday – AiMT exercise 18A Category D pop rock 16 bars</p> <p>Wednesday – AiMT exercise 18A Category D pop rock 16 bars</p> <p>Friday – AiMT exercise 18A Category D pop rock 16 bars</p>	SLO 1, 2, 5, 6, 7, 8, 9	Monday-Friday – Monologue preparation
WEEK 7	<p>Monday – Monologue workshop</p> <p>Wednesday – Monologue workshop</p> <p>Friday – Monologue workshop</p>	SLO 1, 2, 3, 4, 5, 7, 8, 9	Monday-Friday – Prepare for midterm assessment (the “money” cutting 16 bars, Pop/Rock 16 bars, monologue)
WEEK 8	<p>Midterm – Show all three projects – the “money” cutting 16 bars, pop rock 16 bars, monologue</p>	Projects recorded and viewed with instructor	Prepare for Dream role mock audition, 32 bars of any song not from the show, bring repertoire book

WEEK 9	<p>Monday – Dream role mock audition, 32 bars</p> <p>Wednesday – Dream role mock audition, 32 bars</p> <p>Friday – Dream role mock audition, 32 bars</p>	SLO 1, 2, 3, 5, 6, 7, 9	Monday-Friday – Prepare callback material
WEEK 10	<p>Monday – Dream role mock callback audition</p> <p>Wednesday – Dream role mock callback audition</p> <p>Friday – Dream role mock callback audition</p>	SLO 1, 2, 3, 4, 5, 6, 7, 9	Monday – Prepare for character study song #1, AiMT pages 110-131, 7.2 Character facts, 7.3 Attitude, 7.4 Ambitions, 7.5.5 Archetype Questionnaire p.127, 7.6 The world of the musical
WEEK 11	<p>Monday – Character study song #1 (solo)</p> <p>Wednesday – Character study song #1 (solo)</p> <p>Friday – Character study song #1 (solo)</p>	SLO 1, 2, 3, 4, 5, 6, 8, 9	Monday-Friday – AiMT pages 47-65, Continue research on character and musical, Prepare character study scene into song #2, Rehearsal log

<p>WEEK 12</p>	<p>Monday – Character study scene into song #2 (solo or duet)</p> <p>Wednesday – Character study scene into song #2 (solo or duet)</p> <p>Friday – Character study scene into song #2 (solo or duet)</p>	<p>SLO 1, 2, 3, 4, 5, 6, 8, 9</p>	<p>Monday-Friday – Return to AiMT pages 47-65, Continue research on character and musical, Prepare character study song #2</p>
<p>WEEK 13</p>	<p>Monday – Character study song #2 (solo or duet)</p> <p>Wednesday – Character study song #2 (solo or duet)</p> <p>Friday – Character study song #2 (solo or duet)</p>	<p>SLO 1, 2, 3, 4, 5, 6, 8, 9</p>	<p>Monday-Friday – Continue research on character and musical, Musical/character analysis presentations, Rehearse for final performances</p>
<p>WEEK 14</p>	<p>Monday – Musical/character analysis presentations</p> <p>Wednesday – Musical/character analysis presentations</p> <p>Friday – Musical/character analysis presentations</p>	<p>SLO 3, 4</p>	<p>Monday-Friday – Prepare for final performance (character study song #1 and scene into song #2)</p>

WEEK 15	Final – show final projects – Character study song #1 and scene into song #2	Projects presented for in-school showing	
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Semester Two

	Topics, Exercises or Activities	Learning Objectives Addressed	Assignments/Exercise, Exams, or Readings
WEEK 1	Monday – 90-second audition, monologue and song cut Wednesday – 90 second audition feedback Friday – 90-second audition re-do	SLO 1, 2, 4, 6, 7, 8, 9	Monday-Friday – AiMT exercise 18A Category A 16 bars, AiMT pages 254-265
WEEK 2	Monday – AiMT exercise 18A Category A 16 bars Wednesday – AiMT exercise 18A Category A 16 bars Friday – AiMT exercise 18A Category A 16 bars	SLO 1, 2, 4, 5, 6, 7, 8, 9	Monday-Friday – AiMT exercise 18A Category B 16 bars, AiMT pages 266-274, Golden Age scene into song assigned
WEEK 3	Monday – AiMT exercise 18A Category B 16 bars Wednesday –	SLO 1, 2, 4, 5, 6, 7, 8, 9	Monday-Friday – Prepare for Golden Age scene workshops, AiMT pages 110-131, 7.2 Character facts, 7.3 Attitude, 7.4 Ambitions,

	<p>AiMT exercise 18A Category B 16 bars</p> <p>Friday – AiMT exercise 18A Category B 16 bars</p>		<p>7.5.5 Archetype Questionnaire p.127, 7.6 The world of the musical, Rehearsal log</p>
WEEK 4	<p>Monday – Golden Age scene workshop</p> <p>Wednesday – Golden Age scene workshop</p> <p>Friday – Golden Age scene workshop</p>	SLO 1, 2, 3, 4, 5, 6, 8, 9	<p>Monday-Friday – AiMT pages 274-282, Return to AiMT pages 47- 65, Rehearsal log</p>
WEEK 5	<p>Monday – Golden Age song workshop</p> <p>Wednesday – Golden Age song workshop</p> <p>Friday – Golden Age song workshop</p>	SLO 1, 2, 3, 4, 5, 6, 8, 9	<p>Monday-Friday – Continue research on character and musical, Rehearsal log</p>
WEEK 6	<p>Monday – Golden Age scene into song workshop</p> <p>Wednesday – Golden Age scene into song workshop</p>	SLO 1, 2, 3, 4, 5, 6, 8, 9	<p>Monday-Friday – Prepare for second mock agent call</p>

	Friday – Golden Age scene into song workshop		
WEEK 7	Monday – Mock agent call (1- minute monologue, 1 full song) Wednesday – Mock Agent Call (1- minute monologue, 1 full song) Friday – Mock Agent Call (1- minute monologue, 1 full song)	SLO 2, 5, 7, 8, 9	Monday-Friday – Prepare for midterm assessment (exercise 18A Category A 16bars, exercise 18A Category B 16 bars, Golden Age scene into song)
WEEK 8	Midterm – Show all three projects – Category A 16 bars, Category B 16 bars, Golden Age scene into song	Projects recorded and viewed with instructor	Sondheim scene into song assigned
WEEK 9	Monday – Self-taping Tutorial (lecture and display) Wednesday – Headshots, Resumes, Cover Letters (bring in and edit) Friday –	SLO 7, 9	Monday-Friday – Prepare for Sondheim scene workshops, AiMT pages 110-131, 7.2 Character facts, 7.3 Attitude, 7.4 Ambitions, 7.5.5 Archetype Questionnaire p.127, 7.6 The world of the musical, Rehearsal log

	Social media strategies for the performer (lecture and display)		
WEEK 10	Monday – Sondheim scene workshop Wednesday – Sondheim scene workshop Friday – Sondheim scene workshop	SLO 1, 2, 3, 4, 5, 6, 8, 9	Monday-Friday – Return to AiMT pages 47-65, Continue research on character and musical, Rehearsal log
WEEK 11	Monday – Sondheim song workshop Wednesday – Sondheim song workshop Friday – Sondheim song workshop	SLO 1, 2, 3, 4, 5, 6, 8, 9	Monday-Friday – Continue research on character and musical, Rehearsal log
WEEK 12	Monday – Sondheim scene into song workshop Wednesday – Sondheim scene into song workshop	SLO 1, 2, 3, 4, 5, 6, 8, 9	Monday-Friday – Prepare exercise 18A Category E (excluding Sondheim) 16 bars

	Friday – Sondheim scene into song workshop		
WEEK 13	Monday – AiMT exercise 18A Category E (excluding Sondheim) 16 bars Wednesday – AiMT exercise 18A Category E (excluding Sondheim) 16 bars Friday – AiMT exercise 18A Category E (excluding Sondheim) 16 bars	SLO 1, 2, 4, 5, 6, 7, 8, 9	Monday-Friday – Prepare exercise 18A Category F 16 bars
WEEK 14	Monday – AiMT exercise 18A Category F 16 bars Wednesday – AiMT exercise 18A Category F 16 bars Friday – AiMT exercise 18A Category F 16 bars	SLO 1, 2, 4, 5, 6, 7, 8, 9	Monday-Friday – Prepare final assessment (Sondheim scene into song, exercise 18A Category E 16 bars, exercise 18A Category F 16 bars)
WEEK 15	Final – show final projects – Sondheim scene into song, Category E (excluding Sondheim) 16 bars, Category F 16 bars	Projects presented for in-school showing	

Monologue Preparation

1. Select a monologue.
2. Read the play.
3. Provide a brief synopsis of the play - a paragraph of the storyline, including time and place. Briefly describe the world of the play.
4. Who wrote this play (and monologue)? And historical information about piece, interesting productions? Who played the character you are portraying in the monologue?
5. Who is the character you are portraying in this monologue? Write a character analysis covering the journey of your character throughout the entire play.
6. What is the character doing right before the monologue? What prompts them to speak?
7. How is the character changed after the monologue?
8. What is the purpose of the monologue for the character?
9. Separate the monologue into beats. Identify the character's objective, obstacle, tactics, etc.

Written Assignments Grading Rubric

Grade (100 points)	A	B	C	D	F
Organization (20 points)	Writing shows high degree of attention to logic and reasoning of points. Unity clearly leads the reader to the conclusion and stirs thought regarding the topic.	Writing is coherent and logically organized with transitions used between ideas to create coherence. Overall unity of ideas is present.	Writing is coherent and logically organized. Some points remain misplaced and stray from the topic. Adequate work.	Writing is coherent and logically organized. Some points remain misplaced and stray from the topic. Below average work.	Writing lacks logical organization. It shows some coherence but ideas lack unity. Poor work.
Content/Research (20 points)	Content indicates synthesis of ideas, in-depth analysis of research and shows original thought and support for the topic.	Content indicates original thinking and develops ideas with above average and firm evidence.	Content indicates original thinking and develops ideas with sufficient and firm evidence.	Content indicates thinking and reasoning applied with original thought on a few ideas.	Shows some thinking and reasoning but most ideas are underdeveloped and unoriginal.
Development (20 points)	Main points well developed with high quality and quantity support. Reveals high degree of critical thinking.	Main points well developed with quality supporting details and quantity. Reveals above average critical thinking.	Main points well developed with quality supporting details and quantity. Critical thinking is weaved into points.	Main points are present with limited detail and development. Some critical thinking is present.	Main points lack detailed development. Ideas are vague with little evidence of critical thinking.
Clarity (20 points)	Writing is free of distracting spelling, punctuation, and grammatical errors; Thoughts are coherent; Evidence of	Essay has few spelling, punctuation, and grammatical errors allowing reader to follow ideas clearly. Thoughts are	Essay has few spelling, punctuation, and grammatical errors allowing reader to follow ideas clearly.	Most spelling, punctuation, and grammar correct allowing reader to progress though essay. Thoughts are scattered.	Spelling, punctuation, and grammatical errors create distraction, making reading difficult.

	well-thought out responses.	coherent; Evidence of thought of responses.	Thoughts are coherent.		
Format (20 points)	Meets all formal and assignment requirements and shows attention to detail; all is neat and correctly assembled with professional look.	Meets format and assignment requirements; all is neat and correctly assembled.	Meets format and assignment requirements; margins, spacing, and indentations are correct; all is mostly neat and correctly assembled.	Meets format and assignment requirements; about half is neat and correctly assembled.	Fails to follow format and assignment requirements; neatness needs attention.

Class Participation / Song and Scene Workshops Grading Rubric

Grade (100 points)	A	B	C	D	F
Preparation (15 points)	Exemplary plan for in-class workshop (staging/activity) and interpretation of texts (book, lyrics, and music) and subtle nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for in-class workshop (staging/activity) and interpretation and preparation of texts (book, lyrics, and music) but lacks nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for in-class workshop (staging/activity) and some interpretation of texts (book, lyrics, and music) or evidence of preparation. Mostly memorized.	Below average plan for in-class workshop (staging/activity) and Inadequate interpretation of texts (book lyrics, and music) or evidence of preparation. Somewhat memorized.	Poor plan for in-class workshop (staging/activity) and little to no interpretation of texts (book, lyrics, and music) or evidence of preparation. Somewhat or not memorized.
Character Development (15 points)	Character objective and motivation is well-defined. Depth and range of choices is expansive and there is clear evidence of use of given circumstances.	Character objective and motivation is well-defined. Depth and range of choices is above-average and there is evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is adequate. There is some evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is below average. There is little evidence of use of given circumstances.	Character objective and motivation is lacking. There is little depth or range of choices. Student is doing little more than walking around the stage and saying lines (see <i>Preparation</i>).
Focus (10 points)	Student stays completely immersed in their character throughout the entire rehearsal. Student never loses focus, even during missed lines/cues.	Student stays immersed in their character throughout the rehearsal. Focus is above-average.	Student weaves in and out of character slightly throughout performance. Student loses focus when possible distractions occur.	Student weaves in and out of character slightly throughout performances. Student loses focus most of the time, but manages to stay in it at times.	Student never truly immerses enough into their character to produce any kind of believability. Student's focus is easily lost, attention wavers often, student seems unprepared.
Grade (100 points)	A	B	C	D	F

<i>Musicality/Vocal Quality (10 points)</i>	Clear and nuanced vocal interpretation that reflect character; Singer masterfully interprets material with musical accuracy and artistic flair.	Demonstrates consistent vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Demonstrates adequate vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Articulation is a problem and some vocal choices are apparent; Singer is seldom up to the demands of the material.	Inarticulate and no clear vocal choices; Singer misrepresents the material.
<i>Physical Expression (10 points)</i>	Exemplary physicality that reflects character movement with body; Actor completely commits to physical choices that suggest the character.	Adequate physicality that reflects character movement with body; Actor commits to physical choices that suggest the character.	Adequate physicality that mostly reflects character movement with body; Actor mostly commits to physical choices that suggest the character.	Some physicality that reflects character movement with body; Actor makes few choices that resemble the character.	Little or no physical commitment that reflects character movement with body; Actor's physicality lacks commitment and does not resemble the character.
<i>Overall Impact/Creativity (10 points)</i>	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are ever apparent.	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are often apparent most of the time.	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are apparent.	Student seldom exhibits confidence and passion in their performance.	Student is apathetic, self-conscious and unprepared.
<i>Grade (100 points)</i>	A	B	C	D	F
<i>Collaboration (15 points)</i>	Student's awareness and willingness to connect to others is very apparent.	Student's awareness and willingness to connect to others is acceptable, above-average. Good ability to	Student's awareness and willingness to connect to others is average. Limited ability to utilize most	Student's awareness and willingness to connect to others is below average. Little ability to utilize most coaching	Student's awareness and willingness to connect to others is weak. Inability to utilize most coaching skills.

	Strong ability to utilize coaching skills.	utilize most coaching skills, with room for improvement.	coaching skills, with much room for improvement.	skills, with a great deal of room for improvement.	
<i>Progress and Improvement (15 points)</i>	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.

Mock Agent Call Grading Rubric

Grade (100 points)	A	B	C	D	F
Preparation (20 points)	Exceptionally prepared with a full song and a monologue for presentation that reflects actor; Had repertoire book; Knew all material; Reflects type; Has done research; On time and ready to present.	Adequately prepared with a full song and a monologue for presentation that reflects actor; Had repertoire book; Knew all material; Reflects type; Has done some research; On time and ready to present.	Prepared with a full song and a monologue for presentation that mostly reflects actor; Had repertoire book; Knew material; Mostly reflects type; Has done some research; On time and ready to present.	Not fully prepared with a full song and a monologue for presentation that reflects actor; Had repertoire book; Some evidence of type and research; Could not show all material.	Not prepared with a full song and a monologue for presentation that reflects actor; Did not bring all required material; Little to no evidence of type and research; Hesitant.
Musicality/Vocal Quality (20 points)	Clear and nuanced vocal interpretation; Singer masterfully interprets material with musical accuracy and artistic flair.	Demonstrates consistent vocal choices; Singer effectively performs the vocal demands of the material.	Demonstrates adequate vocal choices; Singer effectively performs the vocal demands of the material.	Articulation is a problem and some vocal choices are apparent; Singer is seldom up to the demands of the material.	Inarticulate and no clear vocal choices; Singer misrepresents the material.
Characterization (20 points)	Strong choices are made to create character fully.	Good choices are made to create character.	Character is not constant and/or choices were not strong.	Limited characterization breaking of character during the monologue.	Character is not present.
Focus (20 points)	Performance has a specific and distinct focal point that is constant in each piece. Performance is very focused all the time.	Performance has a specific and distinct focal point that is somewhat constant. Performance is focused most of the time.	Performance has a focal point that is not clear or constant. Performance is focused some of the time.	Performance lacked a focal point. Performance is focused a small percentage of the time.	Performance lacked any focal point. Performance is not focused at all.
Energy (20 points)	Displays positive, warm attitude; When given feedback	Displays mostly positive attitude; When given feedback	Displays pleasant attitude; When given feedback	Seems a bit distracted; When given feedback and/or criticism,	Distracted and/or cold; When given feedback

	and/or criticism, student responds authentically and with a sense of play; Answers and all questions with clarity and respect.	and/or criticism, student responds authentically; Answers and all questions with clarity and respect.	and/or criticism, student responds authentically; Answers most questions with clarity and respect.	student responds with hesitation; Answers only some questions with clarity and respect.	and/or criticism, student responds with hesitation or aloofness; Does not provide clarity.
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Monologue Workshop Grading Rubric

Grade (100 points)	A	B	C	D	F
Preparation (20 points)	Exemplary plan for in-class workshop (staging/activity) and interpretation of texts (book, lyrics, and music) and subtle nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for in-class workshop (staging/activity) and interpretation and preparation of texts (book, lyrics, and music) but lacks nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for in-class workshop (staging/activity) and some interpretation of texts (book, lyrics, and music) or evidence of preparation. Mostly memorized.	Below average plan for in-class workshop (staging/activity) and inadequate interpretation of texts (book lyrics, and music) or evidence of preparation. Somewhat memorized.	Poor plan for in-class workshop (staging/activity) and little to no interpretation of texts (book, lyrics, and music) or evidence of preparation. Somewhat or not memorized.
Character Development (20 points)	Character objective and motivation is well-defined. Depth and range of choices is expansive and there is clear evidence of use of given circumstances.	Character objective and motivation is well-defined. Depth and range of choices is above-average and there is evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is adequate. There is some evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is below average. There is little evidence of use of given circumstances.	Character objective and motivation is lacking. There is little depth or range of choices. Student is doing little more than walking around the stage and saying lines (see <i>Preparation</i>).
Focus (20 points)	Student stays completely immersed in their character throughout the entire rehearsal. Student never loses focus, even during missed lines/cues.	Student stays immersed in their character throughout the rehearsal. Focus is above-average.	Student weaves in and out of character slightly throughout performance. Student loses focus when possible distractions occur.	Student weaves in and out of character slightly throughout performances. Student loses focus most of the time, but manages to stay in it at times.	Student never truly immerses enough into their character to produce any kind of believability. Student's focus is easily lost, attention wavers often, student seems unprepared.

<p>Physical Expression (20 points)</p>	<p>Exemplary physicality that reflects character movement with body; Actor completely commits to physical choices that suggest the character.</p>	<p>Adequate physicality that reflects character movement with body; Actor commits to physical choices that suggest the character.</p>	<p>Adequate physicality that mostly reflects character movement with body; Actor mostly commits to physical choices that suggest the character.</p>	<p>Some physicality that reflects character movement with body; Actor makes few choices that resemble the character.</p>	<p>Little or no physical commitment that reflects character movement with body; Actor's physicality lacks commitment and does not resemble the character.</p>
<p>Overall Impact/Creativity (20 points)</p>	<p>Student's passion, creativity, imagination, artistic interpretation, and courageous nature are ever apparent.</p>	<p>Student's passion, creativity, imagination, artistic interpretation, and courageous nature are often apparent most of the time.</p>	<p>Student's passion, creativity, imagination, artistic interpretation, and courageous nature are apparent.</p>	<p>Student seldom exhibits confidence and passion in their performance.</p>	<p>Student is apathetic, self-conscious and unprepared.</p>

Character Analysis Grading Rubric

Grade (100 points)	A	B	C	D	F
Preparation (30 points)	Exemplary plan for presentation (staging/activity) and interpretation of texts (book, lyrics, and music) and subtle nuanced approach to material.	Adequate plan for presentation (staging/activity) and interpretation and preparation of texts (book, lyrics, and music) but lacks nuanced approach to material.	Adequate plan for presentation (staging/activity) and some interpretation of texts (book, lyrics, and music) or evidence of preparation.	Below average plan for presentation (staging/activity) and Inadequate interpretation of texts (book lyrics, and music) or evidence of preparation.	Poor plan for presentation (staging/activity) and little to no interpretation of texts (book, lyrics, and music) or evidence of preparation.
Analysis of texts (30 points)	Clear and complete understanding of book, lyrics and music. Full mastery of Action, moment-by-moment, and where/how character fits in story.	Strong understanding of book, lyrics and music. Above average mastery of Action, moment-by-moment, and where/how character fits in story.	Average, possibly generalized understanding of book, lyrics and music. Only general mastery of Action, moment-by-moment and where/how character fits in story.	Inadequate understanding of book, lyrics and music. Little mastery of Action, moment-by-moment, and where/how character fits in story.	Lacks understanding of book, lyrics and music. No mastery of Action, moment-by-moment, or clear misunderstanding of texts, and where/how character fits in story.
Audio/Visual (20 points)	Details on the audio/visual aids capture the important information about the characters/world of the piece and increase the audience's understanding.	Details on the audio/visual aids capture the important information about the characters/world of the piece and the audience mostly follows.	Details on the audio/visual aids include important information but the audience may need more information to understand fully.	Details on the audio/visual aids relate to the topic but are too general or incomplete. The audience needs more information to understand.	Details on the audio/visual aids have little or nothing to do with topic.
Grade (100 points)	A	B	C	D	F

Presentation (20 points)	Presentation was the appropriate length; Not hurried or too slow; Presenter spoke clearly and distinctly; Established eye contact with the audience.	Presentation was the appropriate length; Slightly hurried or too slow; Presenter spoke clearly most of the time; Established eye contact with the audience.	Presentation was the appropriate length; Very hurried or too slow; Presenter spoke clearly and distinctly only some of the time; May have established little eye contact with the audience.	Presentation was the appropriate length; Very hurried or too slow; Presenter spoke clearly and distinctly only some of the time; Established hardly any eye contact with the audience.	Presentation was too long or too short; Presenter did not speak clearly most of the time; Established little eye contact with the audience.
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Midterm Assessment Duet Performance Grading Rubric

Grade (100 points)	A	B	C	D	F
Preparation (15 points)	Exemplary plan for duet performance (staging/activity) and interpretation of texts (book, lyrics, and music) and subtle nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for duet performance (staging/activity) and interpretation and preparation of texts (book, lyrics, and music) but lacks nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for duet performance (staging/activity) and some interpretation of texts (book, lyrics, and music) or evidence of preparation. Mostly memorized.	Below average plan for duet performance (staging/activity) and inadequate interpretation of texts (book lyrics, and music) or evidence of preparation. Somewhat memorized.	Poor plan for duet performance (staging/activity) and little to no interpretation of texts (book, lyrics, and music) or evidence of preparation. Somewhat or not memorized.
Character Development (15 points)	Character objective and motivation is well-defined. Depth and range of choices is expansive and there is clear evidence of use of given circumstances.	Character objective and motivation is well-defined. Depth and range of choices is above-average and there is evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is adequate. There is some evidence of use of given circumstances.	Character's objective and motivation is somewhat defined. Depth and range of choices is below average. There is little evidence of use of given circumstances.	Character objective and motivation is lacking. There is little depth or range of choices. Student is doing little more than walking around the stage and saying lines (see <i>Preparation</i>).
Focus (10 points)	Student stays completely immersed in their character throughout the entire rehearsal. Student never loses focus, even during missed lines/cues.	Student stays immersed in their character throughout the rehearsal. Focus is above-average.	Student weaves in and out of character slightly throughout performance. Student loses focus when possible distractions occur.	Student weaves in and out of character slightly throughout performances. Student loses focus most of the time, but manages to stay in it at times.	Student never truly immerses enough into their character to produce any kind of believability. Student's focus is easily lost, attention wavers often, student seems unprepared.
Grade (100 points)	A	B	C	D	F

Musicality/Vocal Quality (10 points)	Clear and nuanced vocal interpretation that reflect character; Singer masterfully interprets material with musical accuracy and artistic flair.	Demonstrates consistent vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Demonstrates adequate vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Articulation is a problem and some vocal choices are apparent; Singer is seldom up to the demands of the material.	Inarticulate and no clear vocal choices; Singer misrepresents the material.
Physical Expression (10 points)	Exemplary physicality that reflects character movement with body; Actor completely commits to physical choices that suggest the character.	Adequate physicality that reflects character movement with body; Actor commits to physical choices that suggest the character.	Adequate physicality that mostly reflects character movement with body; Actor mostly commits to physical choices that suggest the character.	Some physicality that reflects character movement with body; Actor makes few choices that resemble the character.	Little or no physical commitment that reflects character movement with body; Actor's physicality lacks commitment and does not resemble the character.
Overall Impact/Creativity (10 points)	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are ever apparent.	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are often apparent most of the time.	Student's passion, creativity, imagination, artistic interpretation, and courageous nature are apparent.	Student seldom exhibits confidence and passion in their performance.	Student is apathetic, self-conscious and unprepared.
Collaboration (15 points)	Student's awareness and willingness to connect with others is very apparent. Strong ability to utilize coaching skills.	Student's awareness and willingness to connect with others is acceptable, above-average. Good ability to utilize most coaching skills, with room for improvement.	Student's awareness and willingness to connect with others is average. Limited ability to utilize most coaching skills, with much room for improvement.	Student's awareness and willingness to connect with others is below average. Little ability to utilize most coaching skills, with a great deal of room for improvement.	Student's awareness and willingness to connect with others is weak. Inability to utilize most coaching skills.
Grade (100 points)	A	B	C	D	F

<i>Progress and Improvement (15 points)</i>	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.
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Final Assessment Solo Performance Grading Rubric

Grade (100 points)	A	B	C	D	F
Preparation (15 points)	Exemplary plan for solo performance (staging/activity) and interpretation of texts (book, lyrics, and music) and subtle nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for solo performance (staging/activity) and interpretation and preparation of texts (book, lyrics, and music) but lacks nuanced approach to material. Fully memorized; No missed lines or cues.	Adequate plan for solo performance (staging/activity) and some interpretation of texts (book, lyrics, and music) or evidence of preparation. Mostly memorized.	Below average plan for solo performance (staging/activity) and Inadequate interpretation of texts (book lyrics, and music) or evidence of preparation. Somewhat memorized.	Poor plan for solo performance (staging/activity) and little to no interpretation of texts (book, lyrics, and music) or evidence of preparation. Somewhat or not memorized.
Character Development (15 points)	Character objective and motivation is well-defined. Depth and range of choices is expansive and there is clear evidence of use of given circumstances. Student incorporated LMA Efforts and Modes of Shape Change effectivity into work.	Character objective and motivation is well-defined. Depth and range of choices is above-average and there is evidence of us of given circumstances. Student incorporated LMA Efforts and Modes of Shape Change well into work.	Character's objective and motivation is somewhat defined. Depth and range of choices is adequate. There is some evidence of use of given circumstances. Student incorporated LMA Efforts and Modes of Shape Change adequately into work.	Character's objective and motivation is somewhat defined. Depth and range of choices is below average. There is little evidence of use of given circumstances. Student did not incorporate LMA Efforts and Modes of Shape Change well into work.	Character objective and motivation is lacking. There is little depth or range of choices. Student is doing little more than walking around the stage and saying lines (see <i>Preparation</i>). No evidence of LMA Efforts and Modes of Shape Change incorporated into work.
Grade (100 points)	A	B	C	D	F

Focus (10 points)	Student stays completely immersed in their character throughout the entire rehearsal. Student never loses focus, even during missed lines/cues.	Student stays immersed in their character throughout the rehearsal. Focus is above-average.	Student weaves in and out of character slightly throughout performance. Student loses focus when possible distractions occur.	Student weaves in and out of character slightly throughout performances. Student loses focus most of the time, but manages to stay in it at times.	Student never truly immerses enough into their character to produce any kind of believability. Student's focus is easily lost, attention wavers often, student seems unprepared.
Musicality/Vocal Quality (10 points)	Clear and nuanced vocal interpretation that reflect character; Singer masterfully interprets material with musical accuracy and artistic flair.	Demonstrates consistent vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Demonstrates adequate vocal choices that reflect character; Singer effectively performs the vocal demands of the material.	Articulation is a problem and some vocal choices are apparent; Singer is seldom up to the demands of the material.	Inarticulate and no clear vocal choices; Singer misrepresents the material.
Physical Expression (10 points)	Exemplary physicality that reflects character movement with body; Actor completely commits to physical choices that suggest the character. Student effectively incorporated LMA and activity into work.	Adequate physicality that reflects character movement with body; Actor commits to physical choices that suggest the character. Student incorporated LMA and activity well into work.	Adequate physicality that mostly reflects character movement with body; Actor mostly commits to physical choices that suggest the character. Student incorporated LMA and activity adequately into work.	Some physicality that reflects character movement with body; Actor makes few choices that resemble the character. Student did not incorporate LMA and activity well into work.	Little or no physical commitment that reflects character movement with body; Actor's physicality lacks commitment and does not resemble the character. No evidence of LMA and activity into work.
Grade (100 points)	A	B	C	D	F
Overall Impact/Creativity (10 points)	Student's passion, creativity, imagination,	Student's passion, creativity, imagination,	Student's passion, creativity, imagination,	Student seldom exhibits confidence and	Student is apathetic, self-conscious and unprepared.

	artistic interpretation, and courageous nature are ever apparent.	artistic interpretation, and courageous nature are often apparent most of the time.	artistic interpretation, and courageous nature are apparent.	passion in their performance.	
<i>Collaboration (15 points)</i>	Student's awareness and willingness to connect with audience is very apparent. Strong ability to utilize coaching skills.	Student's awareness and willingness to connect with audience is acceptable, above-average. Good ability to utilize most coaching skills, with room for improvement.	Student's awareness and willingness to connect with audience is average. Limited ability to utilize most coaching skills, with much room for improvement.	Student's awareness and willingness to connect with audience is below average. Little ability to utilize most coaching skills, with a great deal of room for improvement.	Student's awareness and willingness to connect with audience is weak. Inability to utilize most coaching skills.
<i>Progress and Improvement (15 points)</i>	Strong progress from one showing to the next. Excellent ability to utilize notes and feedback.	Above Average progress from one showing to the next. Good ability to utilize notes and feedback.	Average progress from one showing to the next. Limited ability to utilize notes and feedback.	Below average progress from one showing to the next. Little ability to utilize notes and feedback.	Little progress from one showing to the next. Virtually no ability to utilize notes and feedback.

High School Curriculum

Resources created by Joshua Denning and Dustin Hinzman

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High School Musical Theatre Program Overview

Developed by Dustin Hinzman, Instructor (Pinellas County Center for the Arts at Gibbs High School)

Program Overview

These courses are designed to train musical theatre (MT) students by having them experience the art form of musical theatre through personal study, exploratory projects, applied performance, and exposure to a wide variety of school, community, and professional musical productions. They will develop and practice techniques in singing, acting, and dancing, and command a working knowledge of each area's history and vocabulary. They will be immersed in a culture of performing arts with the ultimate goal of entering a postsecondary musical theatre training program.

Program of Study

Freshmen

- Musical Theatre I (includes Applied Voice)
- Acting I
- Dance Techniques I
- Intro to Drama (Stagecraft)

Sophomores

- Musical Theatre II (includes Applied Voice)
- Acting II
- Dance Techniques II
- Music Theory I

Juniors

- Musical Theatre Workshop (includes Applied Voice)
- Acting III
- Dance Techniques III
- Theatre History & Literature

Seniors

- Musical Theatre Workshop (includes Applied Voice)
- Acting IV Honors (includes Senior Project)
- Dance Techniques IV
- Directing

Course Objectives

1. Students will develop their own vocal technique and begin their understanding of vocal registrations and vocal placement choices
2. Students will learn various vocal warm up exercises

3. Students will create memorable experiences in musical theatre through their own individual performance
4. Students will broaden their knowledge of the musical theatre repertoire, including literature composed pre-1960 and post-1960
5. Students will learn various aspects of performance unique to musical theatre (ex. timing dialogue over musical underscoring, entering and exiting vamps, creating nonspecified ensemble characters in large scenes, etc.)
6. Students will experience and analyse professional theatre productions and learn to critique musical theatre performances using specific-related feedback
7. Students will improve their own acting technique and develop fundamental abilities in timing, movement, and stage presence
8. Students will broaden their knowledge of the development of American musical theatre, and Broadway itself
9. Students will know how to select appropriate literature and prepare for a show or competition audition
10. Students will learn techniques and best practices for swinging a role in a musical
11. Students will participate in workshops with currently working actors in a variety of professional entertainment industries
12. Students will refine auditioning techniques specific to undergraduate collegiate musical theatre training programs
13. Students will familiarize themselves with a wide array of post-secondary musical theatre training programs at colleges, universities, and other institutions throughout the nation
14. Students will develop undergraduate level study skills designed for a dual-enrolment course of study
15. Students will develop and refine pre-screen auditions for various post-secondary musical theatre training programs
16. Students will study a variety of topics in musical theatre through primary and secondary sources and research
17. Students will participate in the creation of brand-new musical theatre works either directly through playwriting, music composition, choreography, staging, and design technology, or practically, through originating roles in a new musical
18. Students will rehearse, produce, and perform brand-new musical theatre works for the public
19. Students will learn about the workshop process by staging brand new musicals
20. Students will study and practice the art of devising theatre
21. Students will complete an in-depth study of the history of the professional theatre industry covering figures and events important to the restoration and development of New York's theatre district
22. Students will participate in workshops with industry professionals currently working on Broadway
23. Students will be exposed to the highest level of modern professional theatre in New York City

Principal Textbook

Deer, Joe, and Rocco Dal Vera. *Acting in Musical Theatre: A Comprehensive Course*. London: Routledge, 2016.

Supplemental Textbooks

- Adler, Samuel. *The Study of Orchestration*. New York: W. W. Norton & Company, 2016.
- Berger, Glen. *Song of Spider-Man: The Inside Story of the Most Controversial Musical in Broadway History*. New York: Simon & Schuster, 2014.
- Chapin, Theodore S. *Everything Was Possible: The Birth of the Musical Follies*. New York: Applause Theatre & Cinema, 2005.
- Cramer, Lyn. *Creating Musical Theatre: Conversations with Broadway Directors and Choreographers*. London: Bloomsbury Methuen Drama, 2013.
- Deer, Joe. *Directing in Musical Theatre: An Essential Guide*. New York: Routledge, 2014.
- Evanicki, Tim. *The College Audition: A Guide for High School Students Pursuing a Degree in Theatre*. Columbia: Self-Published, 2018.
- Eyer, J. Austin, and Lyndy Franklin Smith. *Broadway Swings: Covering the Ensemble in Musical Theatre*. London: Bloomsbury Methuen Drama, 2015.
- Hoffman, Warren. *The Great White Way: Race and the Broadway Musical*. New Brunswick, NJ: Rutgers UP, 2014.
- Kaufman, Moises, and Barbara Pitts McAdams. *Moment Work: Tectonic Theatre Project's Process of Devising Theater*. New York: Vintage, 2017.
- Kenrick, John. *Musical Theatre: A History*. 2nd ed., New York: Bloomsbury Methuen Drama, 2017.
- Livesay, Suzanne Messenger. *The College Audition Process: A Survival Guide*. Columbia: Self-Published, 2019.
- Riedel, Michael. *Razzle Dazzle: The Battle for Broadway*. New York, NY: Simon & Schuster Paperbacks, 2016.
- Schoenfeld, Gerald. *Mr. Broadway: The Inside Story of the Shuberts, the Shows, and the Stars*. Milwaukee, WI: Applause, 2012.
- Shurtleff, Michael. *Audition: Everything an Actor Needs to Know to Get the Part*. New York: Bantam, 1980.
- Wolf, Stacy Ellen. *Changed for Good: A Feminist History of the Broadway Musical*. Oxford: Oxford University Press, 2011.

Curriculum Planner

Acting in Musical Theatre (Deer/Dal Vera). Joe Deer and Rocco Dal Vera's comprehensive course on acting techniques specific to musical theatre will be covered in great detail over the course of the entire four-year program. Various readings and exercises will be assigned from this text, some of which the students will be asked to complete at home in between class meetings.

Actor Repertoire Portfolio. Students will maintain a portfolio of prepared repertoire. Students will write a biography and include a headshot (updated yearly). This portfolio is to be maintained, updated, and provided at every audition where required, as well as at the end of every quarter for review. A rubric of what types and quantities of repertoire should be

included will be provided. The entirety of each piece should be included, and 16- and 32-bar cuts should be marked for each. Students may be asked to perform work randomly selected from their repertoire list at any time. See rubric for complete grading details.

Applied Dance. Students will participate in group dance instruction for 90 minutes per week. Students are expected to dress out, warm-up, exercise, and fully participate in each dance class to earn full credit. Students will learn and demonstrate various dance techniques, as well as develop a dance vocabulary as determined by the instructor.

Applied Musical Theatre. Students will improve their personal technique by preparing, practicing, and performing alone and with others various literature from the musical theatre repertoire. This is considered to be the primary focus for all four levels of this course.

Assignments will include:

- Performances at various competitions, assessments, auditions, and evening performances open to the public, both on campus and off
- Demonstration of various daily physical and vocal warm up exercises
- Mastery of practical conventions of musical theatre (such as timing dialogue with underscoring, timing actions with musical themes, entering and exiting vamps, stage facing and body placement considerations for the voice, transitioning naturally between singing lines and spoken lines, and conventions of musical phrasing and planning levels)
- Individual practice time. This includes a grade for the applied time students receive from the instructor in class, as well as a grade from their applied voice teacher (pull out private lessons, 10-12th graders only). Students are also expected to record every lesson and practice at home or after school a minimum of three hours per week.

Applied Voice. Private instruction is mandated for all students. Students will receive one-on-one vocal instruction from the PCCA voice faculty on the following schedule:

- Freshmen: half hour, every week (0.5 hours per week)
- Sophomores: half hour, every week (0.5 hours per week)
- Juniors: half hour, every week (0.5 hours per week)
- Seniors: one hour, every week (1.0 hours per week)

Touring Productions. It is critical that students are continually exposed to quality models of professional theatre, even from the freshman year. Students will be provided with several affordable or free opportunities to accomplish this each year.

Musical Theatre 1

The 16-Bar Audition. Students will learn how to select and cut a musical theatre solo that is appropriate for their voice and actor type. Students will identify literature that showcases things they currently do well, as well as to avoid literature that exposes weaknesses they are still training through. Finally, students will learn how to make audition cuts that make sense and how to properly prepare and mark sheet music for an accompanist.

Effective Practice Techniques. Students will learn how to set goals and efficiently divide personal practice time without the assistance of an instructor. Students will learn several vocal

and acting warm-ups that will allow them to focus their practice times, how to track their time to maximize consistency, and how to record and critique their own individual practice sessions. Students will keep a practice log and submit several recordings and critiques.

Finale/Main Stage Project. All freshmen who are not cast in the Finale/Main Stage theatrical production in April will choose a role to fulfil associated with the production, keep a journal of their experiences, and participate in various discussions related to their jobs. These jobs can include technical jobs (lighting, sound, costume, make-up, etc.), arts management jobs (front of house work, publicity, etc.), or other job pre-approved by the instructor.

Freshman Cabaret. Each class rehearses and produces a showcase of theatre to be performed before a live audience in one of our major performance spaces. These showcases will include every student in the class and be comprised of various solo and group pieces from staged plays and musicals.

Preparing a Solo. Students will select a solo piece of musical theatre literature and learn how to deeply prepare that solo for performance. This will include research on the show from which it originates, the composer and librettist, an analysis of the plot of the show with emphasis on the scenes directly before and after the song, an analysis of the character performing the song, and prior performances of the song, both professional and amateur. Students will completely block their songs and submit a marked score with written blocking notes, as well as submit their research notes for their piece.

Rodgers & Hammerstein. Students will learn and prepare for performance a significant portion of the Rodgers & Hammerstein catalogue. Students will also research and report on their importance and impact on musical theatre in America.

Musical Theatre 2

Critique and Analysis. Students will analyze and critique live musical theatre performances, both professional and amateur, using specific-related feedback methods, both written and verbal. Methods for isolating facets of a performance and providing either positive reinforcement or suggestive corrective action will be mastered and practiced. Students will begin with recorded performances, then move on to live peer critique, and external critique.

History of Musical Theatre. Instructor led lectures presenting prominent works and composers of musical theatre in chronological order. Emphasis will be placed on understanding the development of the modern American musical through time. Materials will be taken from *Musical Theatre: A History* by NYU professor John Kenrick and other supplemental articles provided by the instructor. The majority of this content will be tested on midterm and semester exams.

Survey of Musical Theatre. Instructor led lectures presented over the course of the year covering prominent works in musical theatre, beginning with currently playing Broadway shows

and working backwards towards the early 1900s. Students will take notes, watch clips or hear listening examples, do short readings, etc. Emphasis will be placed on exposing students to a wide variety of musical theatre from different time periods, styles and genres, and prominent composers. The majority of this content will be tested on midterm and semester exams.

Sophomore Cabaret. See Freshman Cabaret.

Swing Study. Students will conduct in an in-depth and lengthy study of the musical theatre swing, presented through the text *Broadway Swings* by J. Austin Eyer and Lyndy Franklin Smith. Students will learn techniques and skillsets unique to swinging. Students will create tracking sheets and blocking charts and learn several tracks from portions of largescale musical productions and practice swinging between tracks every class meeting. This unit will also have an emphasis on adapting to new choreography and dance patterns, the ability to reverse choreography on the fly, and strategies for learning multiple harmonies within ensemble textures quickly. Students will have the opportunity to swing our final musical.

Musical Theatre Workshop (11th)

The College Audition. You will receive prepared college audition guides for students looking to audition into post-secondary musical theatre training programs. This preparation will focus on refining the student's repertoire, resume, and headshots, as well as best practices for pre-screens and live auditions.

College Research Project. Students will compile a large portfolio of fifteen postsecondary institutions that they intend to research and pursue. Students will compile information on statistics and demographics of each school, audition and academic requirements, financial information, faculty biographies and contact information, geographical information, and personal pros and cons for each school. A rubric is provided by the instructor.

Junior Cabaret. See Freshman Cabaret.

Audition Techniques. This unit builds upon skills students developed in Acting in Musical Theatre and utilizes Michael Shurtleff's *The Audition* to polish and prepare seniors for their auditions. Students will study the "12 Guideposts" and master best practices for successful audition techniques.

Musical Theatre Workshop (12th)

New Musical Theatre Workshop. Through two extensive and long-term devising theatre projects, students will write, plan, compose, stage and direct, choreograph, design, and perform new works of musical theatre for the stage. These comprehensive projects will prepare students to imagine and envision stage performance with no prior performance references to guide them.

Pre-Screens & Audition Preparation. This is a continuation of the work established junior year for seniors to prepare them for college auditions and admissions requirements. Students will focus on their audition and will prepare and film several mock auditions for pre-screenings the first two weeks of school. The final assignment will consist of their actual pre-screenings and formal auditions being used for the colleges of their choice. Performance-based scholarships will also be researched and prepared where applicable.

Syllabus – Musical Theatre I

Musical Theatre 1

Instructor: xxxx
Office: xxxx
Email: xxxx

Course Overview

This course is designed to train musical theatre (MT) students by having them experience the art form of musical theatre through personal study, exploratory projects, applied performance, and exposure to a wide variety of school, community, and professional musical productions. They will develop and practice techniques in singing, acting, and dancing, and command a working knowledge of each area's history and vocabulary. They will be immersed in a culture of performing arts with the ultimate goal of entering a post-secondary musical theatre training program.

Course Objectives

1. Students will develop their own vocal technique and begin their understanding of vocal registrations and vocal placement choices
2. Students will learn various vocal warm up exercises
3. Students will create memorable experiences in musical theatre through their own individual performance
4. Students will broaden their knowledge of the musical theatre repertoire
5. Students will learn various aspects of performance unique to musical theatre (ex. timing dialogue over musical underscoring, entering and exiting vamps, creating non-specified ensemble characters in large scenes, etc.)
6. Students will experience and analyze professional theatre productions and learn to critique musical theatre performances using specific-related feedback
7. Students will improve their own acting technique and develop fundamental abilities in timing, movement, and stage presence

Textbooks

Deer, Joe, and Rocco Dal Vera. *Acting in Musical Theatre: A Comprehensive Course*. London: Routledge, 2016.

Franceschina, John. *Music Theory Through Musical Theatre: Putting It Together*. New York: Oxford University Press, 2015.

Kostka, Stefan and Dorothy Payne. *Tonal Harmony*. New York: McGraw-Hill, 1995.

Class Materials

- Writing utensils—pens, pencils, and highlighters (some of each)
- Portable notebook for all class/performance notes (pages must be removable when necessary)
- 2-3" 3-ring binder for Actor Repertoire Portfolio
- Audio/video recording device(s) or smart phone

Assignment Categories & Weighting

Applied Musical Theatre (50% of quarter grade)

Students will improve their personal vocal technique by preparing, practicing, and performing alone and with others various literature from the musical theatre repertoire. This is considered to be the primary focus for all four levels of this course. Assignments will include:

- Performances at various competitions, assessments, auditions, and evening performances open to the public, both on campus and off (see calendar below)
- Demonstration of various daily physical and vocal warm up exercises
- Mastery of practical conventions of musical theatre (such as timing dialogue with underscoring, timing actions with musical themes, entering and exiting vamps, stage facing and body placement considerations for the voice, transitioning naturally between singing lines and spoken lines, and conventions of musical phrasing and planning levels)
- Individual practice time. This includes a grade for the applied time students receive from the instructor in class (daily participation), as well as a grade from their applied voice teacher. Students are also expected to record every lesson and practice at home or after school a minimum of three hours per week.

Comprehensive Musical Theatre (10% of quarter grade)

These include the actor repertoire portfolio, as well as any reading or written assignments that occur throughout the courses covering various core and special topics in musical theatre. While there are performing and non-performing units alike, all material is for in-class learning and assessment only (not public performance or festival assessment—that falls under the above category of **Applied Musical Theatre**).

Dance Classes (20% of quarter grade)

Students will participate in a dance class once per week

Voice Studio Lessons (20% of quarter grade)

Students will receive weekly half-hour (9th-11th graders) or hour (12th graders) private voice lessons taught by the voice faculty. Any questions regarding this requirement or grade should be directed to your studio teacher.

Units of Study: Musical Theatre 1

The following is meant to serve as an outline of all the major units for the curriculum and is by no means comprehensive. All units are cumulative unless otherwise noted.

Q1	<p>The 16-Bar Audition</p> <p>Hierarchy of Literature Selection</p> <p>Preparing a Musical Theatre Solo</p>	<p>EX 1A: Creating a Workbook</p> <p>AMT 18: Auditioning</p> <p>AMT 1: Acting Basics—the Foundation</p>	<p>Freshman Cabaret Fall 2020 YouTube, FlipGrid</p>
Q2	<p>Effective Practice Techniques</p> <p>Warm-Up Presentations</p> <p>Practice Logs</p> <p>Fall Jury</p>	<p>AMT 2-3: Step-By-Step, Making It Matter</p>	<p>Observations Journal</p>
Q3	<p>Rodgers & Hammerstein Unit</p> <p>Fundamentals of Music</p> <p>Music Vocabulary</p>	<p>AMT 4: Musical Analysis—Listening for Clues</p>	<p>MainStage Production Applied</p>
Q4	<p>Character Analysis & Plot Analysis</p> <p>Reading Musical Notation, Sight-Reading for Musical Theatre</p> <p>Spring Jury</p>	<p>AMT 5: Working with Words—The Language of Libretto</p>	

Syllabus – Musical Theatre 2

Musical Theatre 2

Instructor: xxx
Office: xxxx
Email: xxxx

Course Overview

This course is designed to train musical theatre (MT) students by having them experience the art form of musical theatre through personal study, exploratory projects, applied performance, and exposure to a wide variety of school, community, and professional musical productions. They will develop and practice techniques in singing, acting, and dancing, and command a working knowledge of each area's history and vocabulary.

Course Objectives

1. Students will improve their own vocal technique and have an understanding of all vocal registrations and vocal placement choices
2. Students will learn and demonstrate various vocal warm up exercises
3. Students will create memorable experiences in musical theatre through their own individual performance
4. Students will broaden their knowledge of the musical theatre repertoire, including literature composed pre-1960 and post-1960
5. Students will broaden their knowledge of the development of American musical theatre, and Broadway itself
6. Students will know how to select appropriate literature and prepare for a show or competition audition
7. Students will experience and analyze professional theatre productions and learn to critique musical theatre performances using specific-related feedback
8. Students will learn techniques and best practices for swinging a role in a musical
9. Students will participate in workshops with currently working actors in a variety of professional entertainment industries

Textbooks

Required

Deer, Joe, and Rocco Dal Vera. *Acting in Musical Theatre: A Comprehensive Course*. London: Routledge, 2016.

Recommended

Eyer, J. Austin, and Lyndy Franklin Smith. *Broadway Swings: Covering the Ensemble in Musical Theatre*. London: Bloomsbury Methuen Drama, 2015.

Kenrick, John. *Musical Theatre: A History*. 2nd ed., New York: Bloomsbury Methuen Drama, 2017.

Class Materials

- Writing utensils—pens, pencils, and highlighters (some of each)
- Portable notebook for all class/performance notes (pages must be removable when necessary)
- Actor Repertoire Portfolio
- Audio/video recording device(s) or smart phone
- Swing Bag (spring semester only—handout will be provided with list for bag)

Assignment Categories & Weighting

Applied Musical Theatre (40% of quarter grade)

Students will improve their personal vocal technique by preparing, practicing, and performing alone and with others various literature from the musical theatre repertoire. This is considered to be the primary focus for all four levels of this course. Assignments will include:

- Performances at various competitions, assessments, auditions, and evening performances open to the public, both on campus and off (see calendar below)
- Demonstration of various daily physical and vocal warm up exercises
- Mastery of practical conventions of musical theatre (such as timing dialogue with underscoring, timing actions with musical themes, entering and exiting vamps, stage facing and body placement considerations for the voice, transitioning naturally between singing lines and spoken lines, and conventions of musical phrasing and planning levels)
- Individual practice time. This includes a grade for the applied time students receive from the instructor in class (daily participation), as well as a grade from their applied voice teacher. Students are also expected to record every lesson and practice at home or after school a minimum of three hours per week.

Comprehensive Musical Theatre (20% of quarter grade)

These include the actor repertoire portfolio, as well as any reading or written assignments that occur throughout the courses covering various core and special topics in musical theatre. While there are performing and non-performing units alike, all material is for in-class learning and

assessment only (not public performance or festival assessment—that falls under the above category of **Applied Musical Theatre**).

Dance Classes (20% of quarter grade)

Students will participate in a dance class at least once per week.

Voice Studio Lessons (20% of quarter grade)

Students will receive weekly half-hour (9th-11th graders) or hour (12th graders) private voice lessons taught by the voice faculty. Any questions regarding this requirement or grade should be directed to your studio teacher.

Units of Study: Musical Theatre 2

The following is meant to serve as an outline of all the major units for the curriculum and is by no means comprehensive. All units are cumulative unless otherwise noted.

Q1		AMT 6-7: Elements of Storytelling, Character Analysis
Q2	Survey of Musical Theatre	Theatre Performance Critique & Analysis Unit Thespian Districts Observations Journal
Q3	History of Musical Theatre	AMT 8-10: The Journey Begins, Working with Relationships, Intensifiers
Q4		AMT 11-13: Discovering Your Phrasing, Staging Your Song, Rehearsal Into Performance

Syllabus – Musical Theatre Workshop

Musical Theatre Workshop

Instructor: xxx
Course: xxx
Office: xxx
Email:

Course Overview

This course is designed to train musical theatre students by having them experience the art form through personal study, exploratory projects, applied performance, and exposure to a wide variety of school, community, and professional musical productions. They will develop and practice techniques in singing, acting, and dancing, and command a working knowledge of each area's history and vocabulary.

Course Objectives

10. Students will improve their own vocal technique and have an understanding of all vocal registrations and vocal placement choices
11. Students will create memorable experiences in musical theatre through their own individual performance
12. Students will refine auditioning techniques specific to undergraduate collegiate musical theatre training programs
13. Students will develop and refine pre-screen auditions for various post-secondary musical theatre training programs
14. Students will study a variety of topics in musical theatre through primary and secondary sources and research
15. Students will familiarize themselves with a wide array of post-secondary musical theatre training programs at colleges, universities, and other institutions throughout the nation
16. Students will complete an in-depth study of the history of the professional theatre industry covering figures and events important to the restoration and development of New York's theatre district
17. Students will develop undergraduate level study skills designed for a dual-enrollment course of study

Textbooks

Required

Deer, Joe, and Rocco Dal Vera. *Acting in Musical Theatre: A Comprehensive Course*. London: Routledge, 2016.

Recommended or Optional

Berger, Glen. *Song of Spider-Man: The Inside Story of the Most Controversial Musical in Broadway History*. New York: Simon & Schuster, 2014.

Chapin, Theodore S. *Everything Was Possible: The Birth of the Musical Follies*. New York: Applause Theatre & Cinema, 2005.

Hoffman, Warren. *The Great White Way: Race and the Broadway Musical*. New Brunswick, NJ: Rutgers UP, 2014.

Riedel, Michael. *Razzle Dazzle: The Battle for Broadway*. New York, NY: Simon & Schuster Paperbacks, 2016.

Schoenfeld, Gerald. *Mr. Broadway: The Inside Story of the Shuberts, the Shows, and the Stars*. Milwaukee, WI: Applause, 2012.

Shurtleff, Michael. *Audition: Everything an Actor Needs to Know to Get the Part*. New York: Bantam, 1980.

Wolf, Stacy Ellen. *Changed for Good: A Feminist History of the Broadway Musical*. Oxford: Oxford University Press, 2011.

Class Materials

- Writing utensils—pens, pencils, and highlighters (some of each)
- Portable notebook for all class/performance notes (pages must be removable when necessary)
- Actor Repertoire Portfolio
- Audio/video recording device(s) or smart phone

Assignment Categories & Weighting

Applied Musical Theatre (40% of quarter grade)

Students will improve their personal vocal technique by preparing, practicing, and performing alone and with others various literature from the musical theatre repertoire. This is considered to be the primary focus for all four levels of this course. Assignments will include:

- Performances at various competitions, assessments, auditions, and evening performances open to the public, both on campus and off (see calendar below)

- Demonstration of various daily physical and vocal warm up exercises
- Mastery of practical conventions of musical theatre (such as timing dialogue with underscoring, timing actions with musical themes, entering and exiting vamps, stage facing and body placement considerations for the voice, transitioning naturally between singing lines and spoken lines, and conventions of musical phrasing and planning levels)
- Individual practice time. This includes a grade for the applied time students receive from the instructor in class (daily participation), as well as a grade from their applied voice teacher. Students are also expected to record every lesson and practice at home or after school a minimum of three hours per week.

Comprehensive Musical Theatre (20% of quarter grade)

These include the actor repertoire portfolio, as well as any reading or written assignments that occur throughout the courses covering various core and special topics in musical theatre. While there are performing and non-performing units alike, all material is for in-class learning and assessment only (not public performance or festival assessment—that falls under the above category of **Applied Musical Theatre**).

Dance Classes (20% of quarter grade)

Students will participate in a dance class at least once per week

Voice Studio Lessons (20% of quarter grade)

Students will receive weekly half-hour (9th-11th graders) or hour (12th graders) private voice lessons taught by the voice faculty.

Syllabus – Musical Theatre Devising Workshop

Musical Theatre Devising Workshop

Instructor: xxx
Course: xxx
Email:

Course Overview

This course will prepare students to create new theatrical material without the aid of a primary production or previous reference. Students will write, design, and stage brand new musical theatre pieces to be premiered before a live audience. This course is designed to accommodate students in the roles of every aspect of theatre including actor, playwright, composer, choreographer, director, and designer. Students will also study the practice of devising theatre by creating original works for the stage.

Course Objectives

18. Students will participate in the creation of brand-new musical theatre works either directly through playwriting, music composition, choreography, staging, and design technology, or practically, through originating roles in a new musical
19. Students will rehearse, produce, and perform brand-new musical theatre works for the public
20. Students will learn about the workshop process by staging brand new musicals
21. Students will study and practice the art of devising theatre
22. Students will participate in workshops with industry professionals currently working on Broadway
23. Students will be exposed to the highest level of modern professional theatre in New York City, NY

Textbooks

Adler, Samuel. *The Study of Orchestration*. New York: W. W. Norton & Company, 2016.

Cramer, Lyn. *Creating Musical Theatre: Conversations with Broadway Directors and Choreographers*. London: Bloomsbury Methuen Drama, 2013.

Deer, Joe. *Directing in Musical Theatre: An Essential Guide*. New York: Routledge, 2014.

Kaufman, Moises, and Barbara Pitts McAdams. *Moment Work: Tectonic Theatre Project's Process of Devising Theater*. New York: Vintage, 2017.

Class Materials

- Writing utensils—pens, pencils, and highlighters (some of each)
- Portable notebook for all class/performance notes (pages must be removable when necessary)
- Actor Repertoire Portfolio
- Audio/video recording device(s) or smart phone
- A laptop computer or tablet device will be exceptionally useful in this course as material will need to be stored and shared via online cloud storage
- A tablet device will be exceptionally useful in this course as material will change frequently throughout the workshop process

Units of Study: Musical Theatre Workshop: Seniors

The following is meant to serve as an outline of all the major units for the curriculum and is by no means comprehensive. All units are cumulative unless otherwise noted.

Course Outline

1. Finding Subject Materials
 - a. Public domain literature
 - b. Fairy tales, folklore, and mythology
 - c. ***Historical events and figures—New Musical Workshop #1: Laura Keane***
 - d. Personal story
 - e. Original fiction
2. Writing the Book
 - a. Refining the entire story into a two-act plot
 - b. Analyzing the story arc
 - c. Establishing critical characters
 - d. Writing the libretto
 - i. Writing journal vs. formal writing
 - ii. Retaining discarded ideas
 - iii. Live readings
 - iv. Establishing a revision cycle
 - e. Identifying plot points that will become musicalized
3. Composing the Music
 - a. Convert musicalized lines into lyrics
 - b. Creating a composite score
 - c. Arranging and orchestrating

4. Public Reading
 - a. A cold reading fosters visioning ideas, central concepts, and design ideas
 - b. Identifies first round of problems within the libretto and score for revision
 - i. Major revisions to plot, character, or other major assets
 - ii. Minor revisions such as transitions that are impossible or lines that don't read well
5. Initial Staging & Design
 - a. Establish a working ground plan
 - b. Rough blocking
 - c. Initial choreography
 - d. Actors begin building the characters with the assistance of directors and coaches
 - e. Scenic, costume, and other design work may begin at this stage
6. Public Preview
 - a. A rehearsal ready performance in which the entire creative team has a chance to test their designs and visions and get feedback from a live audience
 - b. Any assets that are available or require testing may be used, but primarily rehearsal elements should be utilized
 - c. Identifies the second round of problems within the libretto and score for revision
7. Rehearsal Period
 - a. Complete all major revisions to the libretto and score in this stage and work to establish a final draft—completing the finished libretto and score mark the beginning of the real rehearsal period
 - b. Complete all design work during this phase
 - c. Work towards freezing the production
8. Premiere
 - a. Will begin with a pre-show lecture from the creatives
 - b. Videos, slides, or examples of major changes in the writing process will be presented
 - c. Perform the final product

Full Four Course Syllabus Outline

Musical Theatre I, II, III, IV (Grades 9-12)

Fall, 2021

Teacher: xxx

Classroom: xx

Office: xx

Email: xxx

Office Hours: xxx

Office phone: xxx

COURSE DESCRIPTION

The Musical Theatre curriculum is performance based. It has been developed to expand and deepen the students' skills as artists. Studies will include: Voice, Fundamentals of Acting In Musical Theatre, Musical Theatre Dance Styles, College Audition Prep., Musical Theatre History, and Musical Theatre Writing, Directing, and Choreographing.

LEARNING OBJECTIVES

By the end of this course, students will be able to:

- Perform polished 32-bar audition cuts from 6 significant vocal styles and periods
- Execute dance combinations from all significant musical theatre periods and styles
- Analyze the score and libretto for our spring musical
- Rehearse and score a musical theatre audition side
- Create a timeline for the history of musical theatre and present an exhibit for a specific event on the timeline

As the course is repeated students add vocal styles and time periods they have not previously worked on to their repertoire books, new dance combinations are presented, a new spring musical is analyzed, a new audition scene is scored and rehearsed, and a new musical theatre history topic is researched and presented.

REQUIRED TEXTS, MATERIALS & RESOURCES

Required text: *Acting in Musical Theatre: a comprehensive course (3rd Edition)*, by Joe Deer and Rocco Dal Vera, Routledge

Recommended text: *The Perfect Audition Song*, by VP Boyle

PBS Documentary, *Broadway: The American Musical*

Two contrasting 32-bar Contemporary musical theatre audition songs

Two contrasting 32-bar Golden Age musical theatre audition songs, or two contrasting non-musical theatre audition songs, or one of each

GRADING

All students are graded at the end of each class and will receive a final grade for the course as follows:

- Project Grades- 50% Performances
 - Studio Grades- 40% Portfolio Work, Daily Participation
 - Quizzes- 10% Play Reviews, Rehearsals
 - Late Work- accepted until the end of the 6 weeks up to a 70
1. The highest grade that late work will receive is a 70. The absolute deadline for assignments is 11:59 pm on the date due- at midnight or after, the assignment will be considered late. Students with excused absences will not be penalized for turning work in late; however, the number of days absent = number of days given for make-up work.
 2. Presentations are due for all students on the first day scheduled. When called upon, the student will present to the best of their ability. No unexcused late presentations will be graded. If you are absent on the day prior to the presentation, you will still be expected to present on the assigned due date.
 3. Tests and long-range projects are due for all students on the date scheduled, even those who are absent on the day prior to the due date. Please plan ahead.
 4. I recommend that you obtain the phone number of 2 or 3 classmates that you may call to fill you in when you are absent. This class is very activity and discussion oriented, and what you miss will not be explained in any textbook. A friend can be a valuable resource.
 5. Remember: always attempt to do the work or the presentation, even if you aren't confident. Always try.
 6. Long term projects and presentations will be considered tests for averaging purposes.

ADDITIONAL POLICIES AND NOTICES

1. Stop comparing yourself to others
2. Stop making excuses
3. Stop playing it safe and small
4. Stop ignoring constructive feedback
5. Stop over-scheduling
6. Start doing your research
7. Start taking care of yourself
8. Start training hard and training seriously
9. Start finding your tribe
10. Water only in the theatre- no food or drink
11. Campus cell phone policy observed

CLASSROOM SUPPLIES

- Access to an internet connected computer
- Highlighter

- Notebook
- Pen
- Pencil
- Script
- Sheet Music
- Handouts
- Dance Clothes
- Dance Shoes

DANCE DRESS CODE

For Musical Theatre Dance Styles days/weeks:

- Ladies must have both a jazz shoe and a tan character heel (2 3/4 or 3 inch)
- Men must have a jazz shoe

Proper dance attire is required, as it is important for the instructor to see the lines of the body. Ladies in leotard (black) and tights or jazz pants, men in joggers, basketball shorts, compression shirts are appropriate. White, black or gray tank or tee shirt is appropriate. If dance shorts are worn, please bring sweats for warm-up/floor work. In cold weather, please have sweats on hand to keep the body warm.

COURSE OUTLINE – SEMESTER ONE

	Topics, Exercises or Activities	Learning Objectives Addressed	Assignments/Exercise, Exams, or Readings
WEEK 1- INTRO	Monday - Theatre etiquette & Theatrical Conventions	This class is considered a form of theatre and all in attendance are expected to demonstrate proper Audience Etiquette each day.	Reading: Theatre Etiquette notes, Theatrical Convention notes In class: Open Scene in pairs demonstrating one of the theatrical conventions
	Wednesday - Musical Theatre Conventions	Understand and demonstrate theatrical conventions used by playwrights, directors, and actors to help tell the story.	Reading: Musical Theatre Convention notes Assignment: Theatre Etiquette quiz. Identifying Musical Theatre Conventions quiz using musical theatre YouTube clips
	Friday- Musical Tactics	Introduction to how Dynamics, Tempo, Word Choice, Styling, and Song Shaping reveal the character's tactical choices.	Reading: Musical Terminology Notes In class: Listen to musical theatre song examples to identify how music and lyrics inform tactical acting choices. Sing "Happy Birthday" to each other in pairs using various tactical acting verbs
WEEK 2- VOICE	Monday- The Cat	Accessing your contemporary musical theater/ pop sound with The Cat.	Reading: The Cat notes In class: View The Cat YouTube playlist. Rehearse male and female 32-bar provided Cat audition cuts
	Wednesday- The Sheep	Hone your Golden Age musical theatre belt with The Sheep.	Reading: The Sheep notes In class: View The Sheep YouTube playlist. Rehearse male and female 32-bar provided Sheep audition cuts
	Friday- Cat and Sheep Demo Performances		In class: Students perform audition cuts for peer and instructor feedback

WEEK 3- MUSICAL THEATRE DANCE STYLES	Monday- Jazz Dance combo 1 Wednesday-Jazz Dance combo 2 Friday- Jazz Dance Combo 3	Building Blocks of Jazz	In class: Warm- ups, drills, and combinations explore basic jazz steps and weight changes: Pivots, Kick Ball Change, Chasse, Pas de Bourree, Chainé, Single & Double Pirouette, Battlements, Jazz Walks, Isolations
WEEK 4- ACTING	Monday- Ding It Before You Sing It Wednesday- Objective and Obstacles. Writing team applications go live. Friday- Strategy and Tactics	The idea of “Objective/Goal, Obstacle, and Action/Tactic” as a powerful building block for actors and to introduce the concept of working with verbs as tactics. The actor in transition from presentational to three dimensional through the preparation of an audition side and song.	Reading: Ding It Before You Sing It notes In Class: “My Own Space” rehearsal and performance, changing behavior on the pre-marked dings Assignment: Introduce College Audition assignment and assign typed lyric sheets, with dings and staging choices indicated, for each college audition song Reading: AiMT Unit 2.4, Unit 2.5, AiMT Unit 2.6 In class: Exercise 2N, 2O using audition side from spring musical Reading: AiMT Unit 2.7, 2.8, 2.9 In class: Exercise 2P, 2Q using audition song from spring musical
WEEK 5- MUSICAL THEATRE HISTORY	Monday- Research. New musical writing team breakouts commence Wednesday- Research or writing team breakout Friday- Research or writing team breakout	Choose a musical or show that you think we could do here next year; you are taking on the role of the producer.	Assignment: A slide presentation that is a sales pitch about your show. You will individually talk about your show and the reason why it should be done here next year
WEEK 6- VOICE	Monday- The Mouse	Hone your country bluegrass sound with The Mouse.	Reading: The Mouse notes In class: View The Mouse YouTube playlist. Rehearse

	<p>Wednesday- Farmer's Daughter</p> <p>Friday- Mouse and Farmer's Daughter demo performances</p>	<p>Access your go-to sound for folk/pop/rock styles with Farmer's Daughter.</p>	<p>male and female 32-bar provided Mouse audition cuts</p> <p>Reading: Farmer's Daughter notes</p> <p>In class: View Farmer's Daughter YouTube playlist. Rehearse male and female 32-bar provided Farmer's Daughter audition cuts</p> <p>In class: Students perform audition cuts for peer and instructor feedback</p>
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<p>WEEK 7- MUSICAL THEATRE DANCE STYLES</p>	<p>Monday- Jazz combo 1</p> <p>Wednesday- Jazz combo 2</p> <p>Friday- Jazz combo 3</p>	<p>Building Blocks of Jazz</p>	<p>In class: Warm-ups, drills, and combinations explore basic jazz steps and weight changes: Pivots, Kick Ball Change, Chasse, Pas de Bourree, Chaine, Single & Double Pirouette, Battlements, Jazz Walks, Isolations</p>
<p>WEEK 8- ACTING</p>	<p>Monday- Worldview</p> <p>Wednesday- Relationships</p> <p>Friday- Making It Matter</p>	<p>The actor in transition from presentational to three dimensional through the preparation of an audition side and song.</p>	<p><u>Using WEEK 4 Audition Sides</u></p> <p>Reading: AiMT Unit 2.2.3</p> <p>In class: Exercise 2B</p> <p>Reading: AiMT2 Unit 2.3</p> <p>In Class: Exercise 2C, 2D, 2E, 2G, 2H</p> <p>Reading: AiMT Chapter 3 Intro, Unit 3.1, Unit 3.2, Unit 3.3</p> <p>In Class: Exercise 3B</p>
<p>WEEK 9- MUSICAL THEATRE HISTORY/ SCORE AND</p>	<p>Monday- Presentations begin or writing team breakout</p> <p>Wednesday- Presentations</p>	<p>Choose a musical or show that you think we could do here next year; you are taking on the role of the producer.</p>	<p>In Class: You will present your slide presentation that is a sales pitch about your show. You will individually talk about your show and why it should be done here next year.</p>

LIBRETTO ANALYSIS	conclude or writing team breakout Friday- Spring musical research party assignment research	As a class divide and conquer the research for our spring musical culminating in a research party.	Reading: AiMT Unit 2.1, 2.2 In Class: Assign full class Exercise 2A giving each group a different aspect of the show to focus on using 1-5 from Unit 2.2.1
WEEK 10- VOICE	Monday- The Owl Wednesday- The Squirrel Friday- Owl and Squirrel demo performances	Use The Owl to access your classical sound. Use The Squirrel to hone your head-mix sound.	Reading: The Owl notes In class: View The Owl YouTube playlist. Rehearse male and female 32-bar provided Owl audition cuts Reading: The Squirrel notes In class: View The Squirrel YouTube playlist. Rehearse male and female 32-bar provided Squirrel audition cuts
WEEK 11- MUSICAL THEATRE DANCE STYLES	Monday- Jazz combo Wednesday-Fosse combo 1 Friday- Fosse combo 2	Intro to Fosse style and technique.	In class: Jazz warm-up followed by basic steps drill/ combination followed by Fosse combos that teach all signature moves of the Fosse style
WEEK 12- ACTING	Monday- Rehearsal Wednesday- Final rehearsals and performances begin Friday- Performances conclude	Audition scenes and songs performed live and recorded.	In class: Spring musical audition sides from WEEKS 4 & 8 rehearsed and performed for peer and instructor feedback.
WEEK 13- SCORE AND LIBRETTO ANALYSIS	Monday- Research Wednesday- Research Friday- Party	A bit of fun: given circumstances and dramaturgy as a class party.	In class: AiMT Exercise 2A presentations begin. Each group presents a different aspect of spring musical using 1-5 from Unit 2.2.1 as group topic.
WEEK 14- FINALS	Monday- Scheduled Presentations with Structured Feedback Wednesday- Scheduled Presentations with Structured Feedback	Identifying and mapping the journey, creating a compelling journey, creating specific relationships and navigating changing dynamics through the	In class: You will present your 2 chosen contrasting 32-bar College Audition songs, wearing appropriate audition attire, followed by feedback and adjustments based on your most pressing performance notes.

	Friday- Scheduled Presentations with Structured Feedback	College Audition package.	<p>Assignment Due: Ding It Before You Sing It typed lyric and staging sheet</p> <p>Possible exercises used for adjustments: 2G, 2E, 2H, 8A, 8B, 8C, 8D, 8E, 8G, 8H, 8J, 9F, 9G, 10B, 10G, 11D, 11E, 11F, 11G, 11H</p>
WEEK 15- FINALS	<p>Monday- Scheduled Presentations with Structured Feedback</p> <p>Wednesday- Scheduled Presentations with Structured Feedback</p> <p>Friday- Scheduled Presentations with Structured Feedback</p>	Identifying and mapping the journey, Creating a compelling journey, Creating specific relationships and navigating changing dynamics through the College Audition package.	<p>In class: You will present your 2 chosen contrasting 32-bar College Audition songs, wearing appropriate audition attire, followed by feedback and adjustments based on your most pressing performance notes. Only students who have submitted their Ding It Before You Sing It typed lyric and staging sheets will be permitted to perform.</p> <p>Possible AiMT exercises used for adjustments: 2G, 2E, 2H, 8A, 8B, 8C, 8D, 8E, 8G, 8H, 8J, 9F, 9G, 10B, 10G, 11D, 11E, 11F, 11G, 11H</p>
WEEK 16- FINALS	<p>Monday- Scheduled Presentations with Structured Feedback</p> <p>Wednesday- Scheduled Presentations with Structured Feedback</p> <p>Friday- Scheduled Presentations with Structured Feedback</p>	Identifying and mapping the journey, Creating a compelling journey, Creating specific relationships and navigating changing dynamics through College Audition package.	<p>In class: You will present your 2 chosen contrasting 32-bar College Audition songs, wearing appropriate audition attire, followed by feedback and adjustments based on your most pressing performance notes. Only students who have submitted their Ding It Before You Sing It typed lyric and staging sheets will be permitted to perform.</p> <p>Possible AiMT exercises used for adjustments: 2G, 2E, 2H, 8A, 8B, 8C, 8D, 8E, 8G, 8H, 8J, 9F, 9G, 10B, 10G, 11D, 11E, 11F, 11G, 11H</p>

<p>WEEK 17- FINALS</p>	<p>Monday- Scheduled Presentations with Structured Feedback</p> <p>Wednesday- Scheduled Presentations with Structured Feedback</p> <p>Friday- Scheduled Presentations with Structured Feedback</p>	<p>Identifying and mapping the journey, Creating a compelling journey, Creating specific relationships and navigating changing dynamics through College Audition package.</p>	<p>In class: You will present your 2 chosen contrasting 32-bar College Audition songs, wearing appropriate audition attire, followed by feedback and adjustments based on your most pressing performance notes. Only students who have submitted their Ding It Before You Sing It typed lyric and staging sheets will be permitted to perform.</p> <p>Possible AiMT exercises used for adjustments: 2G, 2E, 2H, 8A, 8B, 8C, 8D, 8E, 8G, 8H, 8J, 9F, 9G, 10B, 10G, 11D, 11E, 11F, 11G, 11H</p>
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SPRING SEMESTER

	Topics, Exercises or Activities	Learning Objectives Addressed	Assignments/Exercise, Exams, or Readings
WEEK 1- VOICE	Monday - Reading and assignment introduction Wednesday- Research and song analysis Friday- Research and song analysis	Finding the perfect audition song and keeping your audition book lean and mean.	Reading: <i>The Perfect Audition Song</i> by VP Boyle Assignment: Musical Theatre Audition Portfolio Assignment. Based on VP Boyle's <i>The Perfect Audition Song</i> you will add 2 additional 32-bar audition cuts to your audition book and complete Musical Theatre Song Analysis sheets for each song. A binder, headshot, and resume must also be submitted.
WEEK 2- MUSICAL THEATRE DANCE STYLES	Monday- Vaudeville combo Wednesday- Charleston combo Friday- DeMille/Kidd style combo	Legends in American Musical Theatre Dance.	In class: Jazz dance class where dancers learn movement proficiency and versatility within jazz and musical theatre dance. Learn jazz fundamentals and iconic choreography from Broadway.
WEEK 3- ACTING	Monday- Impulse and Gesture Wednesday- Anchoring Friday- Relating Action To Anchors. Student Directed One Act Musical creative team application goes live	Staging your new songs.	<u>Using New Audition Portfolio Song</u> Reading: AiMT Unit 12.6, Unit 12.6, Unit 12.7, Unit 12.8, Unit 12.9, Unit 12.10 In Class: Exercise 12C, 12D Reading: AinMT Unit 12.10.2 In Class: Exercise 12E, 12F Reading: AiMT Unit 12.13 In Class: Exercise 12G
WEEK 4- MUSICAL THEATRE HISTORY	Monday- Give My Regards to Broadway or writing team breakout	Identify the development of musical theatre as a uniquely American Art form by	Watch: Broadway The American Musical Episode 1 Assignment: Complete Episode 1 quiz and create Episode 1 timeline in groups

	<p>Wednesday- The Charleston, Jazz, and the New American Slang or writing team breakout</p> <p>Friday- Broadway Gives Hope or writing team breakout</p>	<p>researching the historical and cultural influence of musical theatre and creating a museum exhibit.</p>	<p>Watch: Broadway The American Musical Episode 2 Assignment: Complete Episode 2 quiz and create Episode 2 timeline in groups</p> <p>Watch: Broadway The American Musical Episode 3 Assignment: Complete Episode 3 quiz and create Episode 3 timeline in groups</p>
WEEK 5- VOICE	<p>Monday- Scheduled Presentations with Structured Feedback. Student Directed One Act Musical creative team announced</p> <p>Wednesday- Scheduled Presentations with Structured Feedback</p> <p>Friday- Scheduled Presentations with Structured Feedback. Student creative teams announce audition details for Student Directed One Act Musical</p>	<p>Performing your perfect audition song. Fleshing out your audition book.</p>	<p>In class: You will present your 2 new audition portfolio songs, in suitable audition attire, followed by feedback and adjustments based on your most pressing performance notes. Only students who have submitted their Musical Theatre Song sAnalysisSheets for each song will be permitted to perform.</p> <p>Assignment Due: Musical Theatre Song Analysis sheet for each song. Binder, headshot, and resume also due.</p> <p>Possible AiMT exercises used for adjustments: 2G, 2E, 2H, 8A, 8B, 8C, 8D, 8E, 8G, 8H, 8J, 9F, 9G, 10B, 10G, 11D, 11E, 11F, 11G, 11H</p>
WEEK 6- MUSICAL THEATRE DANCE STYLES	<p>Monday- Jack Cole Dance combo</p> <p>Wednesday- Michael Bennett combo</p> <p>Friday- Susan Stroman Dance combo</p>	<p>Legends in American Musical Theatre Dance.</p>	<p>In class: Jazz dance class where dancers learn movement proficiency and versatility within jazz and musical theatre dance. Learn jazz fundamentals and iconic choreography from Broadway.</p>

WEEK 7- STUDENT DIRECTED ONE-ACT MUSICAL REHEARSALS	Monday- Auditions Wednesday- Callbacks Friday- 1st Rehearsal	The focus is on creating a safe place to play, get creative, and communicate effectively with other creatives.	
WEEK 8- STUDENT DIRECTED ONE-ACT MUSICAL REHEARSALS		The focus is on creating a safe place to play, get creative, and communicate effectively with other creatives.	
WEEK 9- STUDENT DIRECTED ONE-ACT MUSICAL REHEARSALS		The focus is on creating a safe place to play, get creative, and communicate effectively with other creatives.	
WEEK 10- STUDENT DIRECTED ONE-ACT MUSICAL REHEARSALS		The focus is on creating a safe place to play, get creative, and communicate effectively with other creatives.	
WEEK 11- STUDENT DIRECTED ONE-ACT MUSICAL REHEARSALS		The focus is on creating a safe place to play, get creative, and communicate effectively with other creatives.	

WEEK 12- STUDENT DIRECTED ONE-ACT MUSICAL REHEARSALS		The focus is on creating a safe place to play, get creative, and communicate effectively with other creatives.	Assignment: 1 page, 8.5 x 11 Playbill due
WEEK 13-		The focus is on creating a safe place to play, get creative, and	Assignment: Tech, dress, and final performances considered quizzes and tests

STUDENT DIRECTED ONE-ACT MUSICAL REHEARSALS		communicate effectively with other creatives.	
WEEK 14- MUSICAL THEATRE DANCE STYLES	Monday- BodyArt Wednesday- BodyArt Friday- Contemporary Combo	Mindfulness and wellbeing. BodyArt merges therapeutic exercises, strength and flexibility exercises and breathing techniques. Contemporary Broadway choreography.	Assignment: Retrospective on Student-Directed acting and artistic growth/change – written submission
WEEK 15- ACTING	Monday- Reading and assignment introduction Wednesday- Reading and group style research Friday- Group style lesson planning	Navigating the performance styles of musical theatre.	Reading: AiMT Unit 14.1, Unit 14.3, 14.4, 14.5, 14.6, 14.7 Assignment: Exercise 16M in groups Reading: AiMT Unit 15.1, Unit 15.2, Unit 15.3, Unit 15.5, Unit 15.5 Assignment: Exercise 16M in groups
WEEK 16- MUSICAL THEATRE HISTORY	Monday- The Golden Age Wednesday- Broadway Reinvents Itself Friday- Broadway and the Global Economy	Identify the development of musical theatre as a uniquely American Art form by researching the historical and cultural influence of musical theatre and creating a museum exhibit.	Watch: Broadway The American Musical Episode 4 Assignment: Complete Episode 4 quiz and create Episode 4 timeline in groups Watch: Broadway The American Musical Episode 5 Assignment: Complete Episode 5 quiz and create Episode 5 timeline in groups Watch: Broadway The American Musical Episode 6 Assignment: Complete Episode 6 quiz and create Episode 6 timeline in groups

WEEK 17- VOICE	Monday- Style choice board and research concludes	Navigating the performance styles of musical theatre.	In Class: Your group may choose two AiMT exercises: 16A, 16B, 16C, 16D, 16E, 16F, 16G, 16H, or 16L to further explore your style topic. Finish your research and give your style lesson presentation a dry run.
	Wednesday- Style Day 1		Assignment: AiMT Exercise 16M Group Style Lessons commence
	Friday- Style Day 2		Assignment: AiMT Exercise 16M Group Style Lessons conclude

WEEK 18- MUSICAL THEATRE DANCE STYLES	Monday- Jerry Mitchell Dance Combo	Contemporary Broadway Choreography and Hip Hop.	In class: Jazz dance class where dancers learn movement proficiency and versatility within jazz and musical theatre dance. Learn jazz fundamentals and iconic choreography from Broadway.
	Wednesday- Andy Blankenbuehler Dance Combo		
	Friday- Hip Hop Dance Combo		

WEEK 19- ACTING	Monday- What's My Type?	Is there life after high school?	Reading: AiMT Unit 17.1, Unit 17.2, Unit 17.3 In class: Exercise 17C, 17F Assignment: Exercise 17 D, 17E
	Wednesday- Understanding The Market		Reading: AiMT Unit 17.4, Unit 17.5, Unit 17.6, Unit 17.7 In class: Exercise 17H, 17I
	Friday- Getting Started		Reading: AiMT Unit 17.8, Unit 17.9, Unit 17.10, Unit 17.11, Unit 17.12, Unit 17.13, Unit 17.14, Unit 17.15, Unit 17.16, Unit 17.17 In class: Exercise 17G

WEEK 20-	Monday- Project Research	Identify the development of musical	Assignment: You will research a musical theatre topic drawn at random and create a three
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MUSICAL THEATRE HISTORY	Wednesday- Exhibit construction Friday- Museum stroll	theatre as a uniquely American Art form by researching the historical and cultural influence of musical theatre and creating a museum exhibit.	dimensional exhibit to explore and share it.
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Critical Thinking and Interdisciplinary Study Exercises

Resources created by Katie Banville

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Adaptations: Musicalizing Our Favorite Stories

Overview

Musical theatre writers have been creating new musicals by adapting existing works since the dawn of the genre itself. *Show Boat* adapted the sprawling, multi-generational novel of Edna Ferber. *You're a Good Man, Charlie Brown* is based on the characters from the famous newspaper comic strip *Peanuts*. And film-to-stage adaptations are commonplace occurrences on Broadway, with musicals based on both films and TV series including everything from *SpongeBob SquarePants* to Disney's *The Lion King* to the holiday favorite *Elf*. Now, it's time to adapt your own favorite story to the stage!

Assignment

Create an outline for a new musical based on your favorite story.

- 1. Select your source material**
 - Films, TV movies, or a segment/concept from a TV series
 - Novel, novella, short story, graphic novel, comic strip series, or comic book series/universe
 - Non-musical play
 - Biography, memoir, or other non-fictional account of a true story
- 2. Select an ideal writing team to bring this adaptation to life**
 - Identify a composer, lyricist, and/or book writer who would best fit this adaptation
 - Feel free to be the writer of your own adaptation if that's your dream!
- 3. Outline the overall plot or structure for your musical**
 - If your source material is longer or more complicated than can fit into an average-length musical, consider focusing on one of many plots or a section of a longer piece – *Natasha, Pierre, and the Great Comet of 1812* is based on a mere 70-page section of *War and Peace*
 - If your source material is an entire TV or comic book series, perhaps find one segment of the longer story that could stand alone
 - Feel free to be creative with the structure of the musical – it can follow a standard plot pyramid (with exposition, rising action, climax, and falling action) or can be a series of related vignettes or scenes (like the musical *Company*)
- 4. Create a breakdown of the scenes and songs for your musical adaptation**
 - Take the outline you created and start to break it down into smaller sections – acts, longer sequences of plot development, and then individual scenes
 - Give each scene or song a title and a short description that identifies the major plot points of the scene/song and perhaps major characters that are involved
- 5. Describe how some of the songs contribute to the dramatic structure** – for a few of the songs in your outline, determine how those songs might function as part of the dramatic structure and action – they might introduce a character, reveal a character's objectives,

serve as the climax of a confrontation, mark a turning point when the plot shifts or a character makes an important decision

Build a New Story Based on an Existing Song

Overview

While we often think of musical theatre songs as being written specifically for the circumstances in which they appear, in the early days of musical theatre – and continuing today in the development of jukebox musicals – writers would take an existing, popular song and build a story around it. Now it's your turn!

Assignment

Find a song and create a new story – or character or show concept – based on that song.

1. Select a song to build your new idea around

- Choose a song that you can separate from its original context or story and reimagine in a new way
- It can be a song with lyrics OR an entirely instrumental piece
- It can be a song from the musical theatre canon OR from another musical genre
- Choose a song that sparks your creativity when you listen to it – something that inspire an emotional response or makes your imagination start to run

2. Listen to the song and start writing freeform in response

- For this stage, don't worry about writing perfect sentences or crafting the story – just capture your ideas or responses on paper as they come to you – you can use lists, a mind map, stream-of-consciousness, drawings or doodles
- Consider how the song makes you feel when you listen to it, the images it conjures in your mind, the mood it establishes in the room as you listen
- If this song were a character's theme song, what would that character be like and what would their story be
- In what world do you imagine this story existing

3. Create a new story based on the song

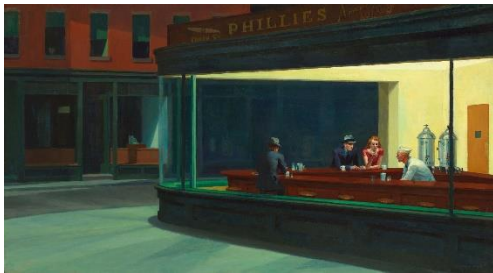
- Write a short story inspired by the song
- Write a scene for a new musical where this song is utilized – be sure to let us know where the song fits in the scene
- Write a short biography for the character who sings this song – what are they like, what do they want, what does this song express for them
- Write a description of the world in which this song exists – what's the time period and location, what's the energy of this world, what kind of people inhabit it
- Write a concept for a new musical built around the song – what's the musical about and where does this song fit in

Musical Theatre x Visual Art Mash-Up

Overview

Stephen Sondheim and James Lapine wrote an entire musical inspired by Georges Seurat's *A Sunday Afternoon on the Island of La Grande Jatte*, creating a musical accompaniment that many audiences now hear whenever they see this painting.

Now imagine someone walking around an art gallery with headphones on. When they arrive at a specific piece – whether it be a painting, a sculpture, installation art, a photograph – a musical theatre song plays that works in tandem with this piece of visual art to create a more immersive, multi-sensory experience for the viewer. An example: Edward Hopper's *Nighthawks* set to "A Quiet Thing" from *Flora the Red Menace*.



Assignment

Conceptualize and design five pieces for this imaginary gallery.

1. **Select five pieces of visual art to utilize in the gallery** – these can be existing pieces or new pieces that you conceptualize and design, including:
 - Famous historical pieces, such as Vincent van Gogh's *The Starry Night*
 - Sculptures or architectural pieces, such as *Cloud Gate* (aka "The Bean") in Chicago's Millennium Park
 - Your own photographs or visual art projects
 - Images from comic books, graphic novels, or illustrated books
2. **For each piece of visual art, find a song from the musical theatre canon to accompany the piece** – listen through cast albums of different musicals to find a song that somehow pairs with each piece in some way:
 - A song that feels like it was written to capture the mood of the piece
 - A song that contrasts with the content of the piece in a way that's humorous or makes you consider the content of the piece differently
 - A song that fills in the story behind the person or location depicted in the piece
3. **Write a short description to accompany each pairing** –for each of the visual-audio combinations you created, write a description to guide the audience's experience, perhaps through a provoking question or by pointing out the connection between them

Research a Musical Theatre Artist

Overview

Appreciating the work of those artists who preceded us in the musical theatre tradition can inform and inspire us as creators moving forward in the musical theatre genre.

Assignment

Select an artist from the early days of musical theatre history and research their contributions to musical theatre. Most importantly, find someone who you don't already know much about – really branch out and learn about someone new!

2. **Choose a musical theatre artist to study** – with the following criteria in mind
 - Majority of their work in musical theatre falls between 1900 and 1960
 - Directly involved in the creation of musical theatre, including composers, lyricists, writers, directors, choreographers, performers, set designers, costume designers, musical orchestrators, producers, etc.
 - You may also choose a creative team who worked together (e.g. Noble Sissle and Eubie Blake)
 - If you're having trouble finding an artist you're less familiar with, start with an artist or show you do know about, then utilize The Internet Broadway Database (www.idbd.com) or The Internet Movie Database (www.imdb.com) to see what other writers worked with Jerome Kern (e.g. Dorothy Fields) or who else contributed to the original production of *Show Boat*
3. **Research your chosen artist and create a presentation to share your research**
 - You may present your research in any format, including a written narrative (like a mini biography); a PowerPoint, Prezi, or similar presentation; an electronic handout with bulleted lists and links to video/audio clips
 - Be sure to utilize pictures, audio clips, and/or video clips – depending on what's available – in addition to text to display your research
 - Include primary resources if possible – interviews or quotes directly from the artist, examples of their work in audio/video clips or samples of lyrics/dialogue
4. **Include the following information in your presentation**
 - **Basic biographical information** – especially any facts about their personal history that connect to their later work in musical theatre
 - **Major works and contributions to the field** – what shows they worked on, how they contributed to the show's success, what was unique about their contribution
 - **Creative process or working style** – what it was like to work with them in the room, how they went about the creative process
 - **Significance and context of their work** – how did they fit or defy the overall trends of the period, what was revolutionary or significant about their work

- **Legacy** – what are they most remembered for, how did their contributions influence other artists

Research the Background of a Show

Overview

Many musicals are strongly influenced by the political, cultural, or social background of the time period or circumstance in which they take place. Other musicals feature historical figures from the past or notable people from the present who've been captured – whether accurately or merely in essence – in stories ranging from historical fiction to dramatized biographies. To honor the non-fictional sources from which these musicals take inspiration, it's important to research those people, cultures, and events as they exist in the real world.

Assignment

Identify a musical that centers around a non-fictional person, culture, event, or world, then research the real-life source from which the musical draws inspiration.

1. **Select a musical which centers on a non-fictional world, culture, event, or person**
 - *How to Succeed in Business Without Really Trying* satirizes mid-century office life, business culture, and sexist gender roles in the United States
 - *Ragtime* tells a fictional story to explore the social, political, racial, and cultural issues of turn-of-the-century America, featuring many historical figures of the time
 - *Grey Gardens* is a musical adaptation of a documentary about the lives of Edith Ewing Bouvier Beale and her daughter Edith Bouvier Beale, eccentric American socialite's who were related to First Lady Jackie Kennedy
 - *Fun Home* is based on the illustrated graphic memoir of American cartoonist Alison Bechdel
2. **Research the non-fictional source or world of the musical**
 - Explore the time period and location the story is set in
 - Research the real people portrayed in the story or who inspired fictional characters
 - Read about the social, political, cultural, et al traditions that are portrayed
 - If the musical depicts the intersection or conflict between different racial or cultural groups (e.g. *Hairspray* or *Ragtime*), research the culture and histories of each group individually, the historic relationship between those groups, and how that relationship has changed over time
3. **Examine how the musical portrays or interacts with its non-fictional inspiration**
 - Does the musical genuinely portray the true story of its source material or does it satirize and comment on the source material through humor?

- Does the musical portray this historical figure as they actually existed? Do they use dialogue based on words the person actually wrote or spoke? Or does the musical take creative liberties and rewrite the story of this person's life?
- How does the social or political culture the musical is based on affect the plot, how characters are portrayed or how they interact, the dialogue, the music and score, the staging and choreography, or the design of the show?
- How accurately does the musical portray the culture or people it portrays? Consider the perspective of the authors and how that may have altered this portrayal.

Revive a Golden Age Musical for a Modern Audience

Overview

In recent years, we've seen a new kind of revival on Broadway in which creative teams work to reshape, rework, and revamp Golden Age classics for a modern audience. The 2019 revival of *Oklahoma!* is a perfect example, as it explored the darker themes of the Rodgers and Hammerstein classic, utilized a more diverse cast of actors, and employing an immersive setting that reflects contemporary trends in musical staging and design.

Assignment

Write a proposal for a revival of a Golden Age musical, taking into consideration contemporary values, staging conventions, design technology, and casting practices. Although changing an existing show usually requires getting the permission of the creators or those who hold the production rights, pretend you've been given free reign. You may consider script changes, alterations to the plot, radical changes in how characters are cast, vastly different settings – the sky's the limit.

1. **Select a Golden Age (or older) musical (originally premiered before approximately 1965)**– select something that's representative of a different time and culture, but still contains messages and theme that you think are relevant to a contemporary audience
2. **Research the culture of the time period it was originally produced in** – by examining the culture of the time when the show premiered and understanding the values of that period, you can better understand how that show was originally intended to land with audience (e.g. Rodgers and Hammerstein's *South Pacific* is problematic in its depiction of race by today's standard, but in the time it was released, was considered a progressive step forward in the discussion of race in theatre)
3. **Determine the time and location of the setting** – determine whether you will keep the story of the musical in the original time and location it's set in, or whether your revival will bring the classic story into a contemporary time and locale
4. **Identify story elements that you want to alter or address in some way** – are there elements of the original story (character archetypes, plot lines, language) that are no longer considered acceptable or realistic by today's standard and, if so, how can you

either (1) change the portrayal of that character, the unfolding of the storyline, the language used, etc. to bring that element into a place more aligned with contemporary values or (2) portray that element in a way that makes it clear it's out-of-step with modern values and realities

5. **Consider the casting of the show** – how you can cast this story to reflect more contemporary values in terms of diversity, equity, and inclusion, e.g. recent revivals of the musical *1776* have cast woman and people of color as the founding fathers
6. **Create an overall design concept** – how will the design of your revival reflect contemporary theatre practices and utilize modern design technologies

Unexplored Genres in Musical Theatre

Overview

We've seen our fair share of musical comedies, musical romances, and musical dramas. However, some storytelling genres are less often explored in the musical theatre canon. How many great horror musicals do we have beyond *Sweeney Todd* and *Carrie*? *A Chorus Line*, *Come From Away*, and *Hands on a Hardbody* represent rare explorations into the genre of documentary musicals. What other genres could be explored through musical theatre to great effect?

Assignment

Draft a proposal for a new musical, utilizing a genre of storytelling not often (or ever) seen in musical theatre.

1. **Pick a genre** to build a new musical around -- it could be an existing story or intellectual property (e.g. a film, novel, graphic novel, comic, video game) OR an original concept told in the definitive style of specific genre (e.g. science fiction, noir, campy '80s horror)
2. **Decide on a name for your musical** -- it can be an original title or adaptation of the source material's title (be sure to make some modification to the original title in this case)
3. **Outline a basic plot structure** -- outline an overall structure for the musical, whether it's a two-act musical with a linear storyline, a series of independent but related scenes, or a plotless revue connected by a central theme
4. **Create a list of major characters** -- provide a list of all the major characters, including their names, basic demographic information, and a brief description of their personality and how they function in the story
5. **Outline ten songs for the musical** -- provide titles for at least ten of the songs in your musical plus a brief description that outlines the concept of the song, how it functions in
6. the plot, or what it reveals about a character

7. **Describe how the genre/source material comes through** -- how does it come through in the set design, costume design, staging, style of the choreography, language of the dialogue, staging or performance etc.
8. **Playbill cover or poster design** -- create a playbill cover or poster for your musical that encapsulates the essence of the show

Be creative: go wild, go weird, go over-the-top! Make a musical based on a spin-off of your favorite TV series sidekick; set in the universe of your favorite role-playing game; or exploring the origin story of your favorite comic book protagonist. Or start with an unexplored genre such as post-apocalyptic western, steampunk, or alternate history. Let your imagination and creativity run wild: the sky is the limit.

Grading Rubric for Research-Based Assignments

Grade (40 points)	9-10	7-8	5-6	3-4	0-2
Completion and Timeliness (10 points)	Completed all aspects of the project and addressed all sections of the prompt. All due dates met on time.	Completed most aspects of the project and addressed most sections of the prompt, with only small exceptions. Due dates met on time with few exceptions.	Completed the majority of the project, but missing some sections or some aspects of the prompt unaddressed. Due dates generally met on time.	Project incomplete and missing notable sections, leaving various aspects of the prompt unaddressed. Most due dates not met on time.	Most aspects of the project are incomplete or missing and most sections of the prompt are inadequately addressed. Due dates not met on time.
Thoroughness and Detail (10 points)	High level of detail in all aspects of the project. Research and/or development of concept consistently excellent in its thoroughness.	Above average level of detail in many aspects of the project. Research and/or development of concept more thorough than average.	Acceptable level of detail and thoroughness in all aspects of the project, with an acceptable level of research and/or concept development achieved.	Less than acceptable attention to detail and/or a lack of thoroughness in research, development of concept, and/or execution of project.	Lack of depth in research, concept minimally developed, and/or project execution is minimal in its attention to detail.
Connection and Creativity (15 points)	Expertly makes strong connections between research and subject matter, with a consistently high level of creative and original thought.	Draws viable connections between research and subject matter, many of which are creative and original in nature.	Research is pertinent to subject matter, although connections may be less clear, with some creative or original thoughts.	Research feels only vaguely related to subject matter, with few original or creative thoughts.	Research feels disconnected or unrelated to subject matter, with no original or creative thought in the development.
Writing Style, Grammar, and Citation (10 points)	Clear and powerful usage of language. No significant errors of spelling and grammar. Follows citation and reference guidelines in all instances.	Clear usage of language in most instances. Occasional errors of spelling and grammar. Some room for improvement. Mostly follows citation and reference guidelines, with	Generalized usage of language. Several errors of spelling and grammar. Room for improvement & clarification. Generally follows citation and reference guidelines, with	Poor or unclear usage of language. Significant errors of spelling and grammar. Need for further revision and improvement. Inconsistently follows citation	Confusing, vague or misguided usage of language. Major errors of spelling and grammar. Significant revisions necessary. Does not follow citation and

		minor exceptions.	some exceptions.	and reference guidelines.	reference guidelines.
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Grading Rubric for Creative Assignments

Grade (40 points)	9-10	7-8	5-6	3-4	0-2
Completion and Timeliness (10 points)	Completed all aspects of the project and addressed all sections of the prompt. All due dates met on time.	Completed most aspects of the project and addressed most sections of the prompt, with only small exceptions. Due dates met on time with few exceptions.	Completed the majority of the project, but missing some sections or some aspects of the prompt unaddressed. Due dates generally met on time.	Project incomplete and missing notable sections, leaving various aspects of the prompt unaddressed. Most due dates not met on time.	Most aspects of the project are incomplete or missing and most sections of the prompt are inadequately addressed. Due dates not met on time.
Thoroughness and Detail (10 points)	High level of detail in all aspects of the project. Development of concept consistently excellent in its thoroughness.	Above average level of detail in many aspects of the project. Development of concept more thorough than average.	Acceptable level of detail and thoroughness in all aspects of the project, with an acceptable level of concept development achieved.	Less than acceptable attention to detail and/or a lack of thoroughness in development of concept and/or execution of project.	Concept minimally developed and/or project execution is minimal in its attention to detail.
Creativity and Connection (15 points)	Consistently strong creativity and imagination shown in development of concept. Expertly puts knowledge of subject matter to use in development of concept.	Frequently strong creativity and imagination in analysis development of concept. Largely puts knowledge of subject matter to use in development of concept.	Acceptable level of creativity and imagination in development of concept. Generally puts knowledge of subject matter to use in development of concept.	Less creativity and imagination in developing concept. Ideas feel underdeveloped. Doesn't adequately put knowledge of subject matter to use in development of concept.	Little or no sense of personal creativity or imagination in development of concept. Doesn't put knowledge of subject matter to use in development of concept.
Writing Style and Grammar (10 points)	Clear and powerful usage of language. No significant errors of spelling and grammar.	Clear usage of language in most instances. Occasional errors of spelling and grammar. Some room for improvement.	Generalized usage of language. Several errors of spelling and grammar. Room for improvement & clarification.	Poor or unclear usage of language. Significant errors of spelling and grammar. Need for further revision and improvement.	Confusing, vague or misguided usage of language. Major errors of spelling and grammar. Significant revisions necessary.