THEATRE 351

MUSICAL THEATRE PERFORMANCE 2

Mondays & Wednesdays 11am-12:30pm, DA-101
Voice Lab Fridays 3:00pm-5:00pm, DA-5B

Course Instructor:  Robert Meffe
Office: DA-5A
Hours: MW 9:30am-11am & arranged
rmeffe@aol.com

Course Instructor: Bradley Behrman
Office: DA-6B
Hours: by appointment
bradley.j.behrmann@gmail.com

Class Accompanist:  Ron Councell
Office DA-228: by appt only
Cell: (619) 248-6200; ron@unitysandiego.org

OVERVIEW

Musical Theatre Performance 2 is a performance-oriented course in which students participate in musical-theatre projects that incorporate singing, acting, and movement. This course is a part of a four part series of courses (THEA 350, 351, 451 & 451) that give the musical theatre student a comprehensive understanding of what it takes to become a musical theatre performer at the highest level. Each course has a different focus:

THEA 350 - The Fundamentals of Acting in Musical Theatre
THEA 351 - The Journey of the Song
THEA 450 - Making It a Performance
THEA 451 - The Profession

THEA 351 will build on the foundation of advanced acting methods working inside the Stanislavski tradition of circumstances, relationships, objectives, obstacles, strategy and tactics. This course will focus on character analysis, objectives & tactics, relationships and intensifiers.

On thirteen Fridays over the course of the semester, students will have the opportunity to work with one or more graduate student instructors from the MFA Musical Theatre Program to improve their singing skills and overall vocal health. All students enrolled in the class are required to complete at least 13 sessions of vocal instruction over the course of the semester. Each of the Friday 120 minute voice classes counts as one session of vocal instruction. Students can also receive private instruction (for a fee) from private teachers. Following is a list of approved voice teachers with contact information:

Laurinda Nikkel
(858) 292-5563
lknikkel@mail.sdsu.edu

Roy Mote
(619) 287-6040

Nancy Snow Carr
(828) 230-0277
nancysnowcarr@gmail.com

Kyrsten Hafso
kyrstenh@gmail.com
Acceptance into the class is by consent of the instructor, and all students must audition. To audition for this class, sign up for a time at General Auditions during the first week of class. The singing auditions are held on Friday, January 23, 2015 from 1:00pm-3:30pm. You must have signed up for an open spot. The class list will be posted no later than Sunday, January 25. Those students accepted into the class must add it to their program no later than Tuesday, September 2.

Emphasis in this class is placed on performing and analysis. For this reason, students must regularly attend class to learn by watching, analyzing, and critiquing the work of their classmates, in addition to performing 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 3 hours/week out of class vocalizing/preparing for performances. Written work is assigned as it pertains to performance preparation and evaluation.

**STUDENT LEARNING OUTCOMES**

Students will be able to:

1. Approach the imaginary circumstances in a musical play using a solid technique built on circumstances, relationships, objectives, obstacles, strategy and tactics.
2. Use their bodies in a free and relaxed way to enhance the storytelling of a musical theatre performance
3. Research and complete a detailed character analysis
4. Deconstruct a song into beats and determine evaluation points.
5. Perform in front of class and a live audience implementing learned techniques.
6. Expand their vocal and dramatic range using vocal production skills and acting techniques.

**REQUIRED CLASS MATERIALS**

1. A voice recorder to record the student’s taping/coaching sessions and in-class performances.
2. Audition binder with cover page and properly prepared and marked sheet music, which constitutes the student’s audition book.
3. Notebook or laptop computer to take detailed notes in class

**TAPES/COACHING SESSIONS**

Students are required to attend four 15-minute coaching sessions with class accompanist Ron Councell. During these sessions, Ron will record the vocal line and piano
accompaniment to your song and answer questions regarding notes and rhythms. Students must bring their prepared sheet music and voice recorder to these sessions. Coaching time constitutes 4 points of your course grade. If an emergency arises prohibiting you from keeping a scheduled appointment, call Ron on his cell phone. Arriving late or failing to show up for appointments will result in the loss of points and ultimately the termination of coaching privileges.

COURSE REQUIREMENTS

I. ATTENDANCE, PUNCTUALITY AND PARTICIPATION

A. Arrive on time to class, wearing appropriate rehearsal/audition clothes and shoes on the days of your work-throughs and performances. One absence, or two tardies are allowed over the course of the semester. Every unexcused absence over the maximum will reduce the student’s grade by 2 points, and every unexcused tardy over the maximum will reduce the student’s grade by 1 point. Excused absences should be arranged ahead of time and cannot be arranged for performance dates. Absences are excused for legal/religious holidays, death in the family, and illness supported by a doctor’s note.

B. Create an environment in which class members feel free to take risks and make mistakes.

C. Commit to and complete in-class assignments and performances. Bring a pen and notepad to every class session. During your in-class work-through, the instructor may touch you in order to affect your breathing, posture, gesture, or movement. If you’re uncomfortable with this, please inform the instructor before your work-through session. No use of cell phones in class.

D. Keep current with the news of the day by reading The New York Times Arts and Leisure section.

II. COACHING SESSIONS/VOICE INSTRUCTION

A. Arrive on time to out-of-class coaching sessions and Friday voice classes prepared to work with prepared sheet music and voice recorder.

B. Complete (and log) a minimum of 13 sessions of voice instruction.

C. Complete (and log) a minimum of four 15-minute coaching sessions over the course of the semester.

III. ATTENDANCE OF OUT-OF-CLASS PERFORMANCES

A. Alice, Curiouser and Curiouser, March 6-15 at SDSU (required).

B. The Great American Trailer Park Musical, April 24-May 3 at SDSU (required).

C. Untitled BD Wong Project, TBA (required).

IV. REQUIRED WRITING

A. Alice writing assignment

B. Trailer Park writing assignment

C. Six writing exercises throughout the semester
GRADING

A. Participation (Class/Coaching): 5 pts.
B. Voice Instruction: 13 pts.
C. Coaching Appointments: 4 pts.
D. Alice paper: 4 pts.
E. Trailer Park paper: 4 pts.
F. Writing Exercises: 24 pts.
G. Song 1: 10 pts.
H. Duet: 10 pts.
I. Song 2: 10 pts.
J. Final Performance Project: 8 pts
K. Final Exam: 8 pts.

GRADING RUBRIC (for song evaluation):

A  Pitches, rhythms and lyrics fully memorized and performed in appropriate musical style. There is an emotional connection to the material that demonstrates a full understanding of the dramatic and historic context of the material.
A-  Pitches, rhythms and lyrics fully memorized and performed in appropriate musical style. There shows an emotional connection to the material, but one that may not be fully developed.
B  Pitches, rhythms and lyrics fully memorized and performed in appropriate musical style.
B-  Pitches, rhythms and lyrics are not fully memorized, but student can get through the song without stopping.
C  Pitches, rhythms and lyrics are not fully memorized or performed in an inappropriate musical style. Student has to stop the song and re-start.
C-  Pitches, rhythms and lyrics are not fully memorized or performed in an inappropriate musical style. Student has to stop the song and re-start more than once.
D  Pitches, rhythms and lyrics are not fully memorized or performed in an inappropriate musical style. Student has to stop the song and re-start more than once. Student shows lack of preparation.
F  Pitches, rhythms and lyrics are not fully memorized or performed in an inappropriate musical style. Student has to stop the song and re-start more than once. Student shows lack of preparation and inability to complete the assignment.
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

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. 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.
WEEKLY SCHEDULE

WEEK 1
Wed. January 21 11am-12:30pm Audition Preparation
Friday, January 23 1:00pm-3:30pm GENERAL AUDITIONS

WEEK 2
Mon. January 26 11am-12:30pm Introduction to the Course
            Syllabus
            Assign Songs
            Character Analysis
            READING #1: Read 7-7.4
Wed. January 28 11am-12:30pm Character Facts, Attitudes and
            Ambitions
            ASSIGNMENT #1: Character Dossier
            Due: Monday, February 2
Friday, January 30 3pm-5:00pm Voice Lab #1

WEEK 3
Mon. February 2 11am-12:30pm Discuss ASSIGNMENT #1: Character
            Dossier
            READING #2: Read 7.5
Wed. February 4 11am-12:30pm Archetypes, stock characters and
            character types
Friday, February 6 3pm-5:00pm Voice Lab #2

WEEK 4
Mon. February 9 11am-12:30pm Section III THE JOURNEY OF THE SONG
            Objectives
            SONG 1
            SONG 1
            SONG 1
Wed. February 11 11am-12:30pm Beat Breakdowns
            SONG 1
            SONG 1
            SONG 1
            ASSIGNMENT #2: Beat Breakdowns
            Due Monday, February 6
Friday, February 13 3pm-5:00pm Voice Lab #3

WEEK 5
Mon. February 16 11am-12:30pm Beat Objectives
            SONG 1
            SONG 1
            SONG 1
            ASSIGNMENT #3: Beat Objectives
            Due Wednesday, February 18
            Assign DUET
Wed. February 18 11am-12:30pm Internal/External Pressure
            SONG 1
            SONG 1
            SONG 1
Friday, February 20 3pm-5:00pm Voice Lab #4
| WEEK 6 | Mon. February 23 | 11am-12:30pm | Tactical Actions/Verbs  
SONG 1  
SONG 1  
SONG 1  
ASSIGNMENT #4: Tactics  
Due Wednesday, February 25 |
|--------|-----------------|--------------|--------------------------------------------------------------------------------|
|        | Wed. February 25 | 11am-12:30pm | Evaluation and Adjustment  
SONG 1  
SONG 1  
SONG 1 |
|        | Friday, February 27 | 3pm-5:00pm | Voice Lab #5 |

| WEEK 7 | Mon. March 2 | 11am-12:30pm | PERFORMANCE DAY  
Working with Relationships  
ASSIGNMENT #5: Relationships  
Due Monday, March 9  
ASSIGNMENT #6: Alice paper  
Due Wednesday, March 18 |
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March 6-15  
ALICE, CURIOUSER AND CURIOUSER

| WEEK 8 | Mon. March 9 | 11am-12:30pm | Discuss ASSIGNMENT #5  
Changing Relationships  
DUET 1  
DUET 1 |
|--------|------------|--------------|--------------------------------------------------------------------------------|
|        | Wed. March 11 | 11am-12:30pm | Relationships as Obstacles  
DUET 1  
DUET 1 |
|        | Friday, March 13 | 3pm-5:00pm | Voice Lab #7 |

| WEEK 9 | Mon. March 16 | 11am-12:30pm | Goals  
DUET 1  
DUET 1 |
|--------|------------|--------------|--------------------------------------------------------------------------------|
|        | Wed. March 18 | 11am-12:30pm | Power/Control/Status  
Alice paper due  
DUET 1  
DUET 1  
DUET 1 |
|        | Friday, March 20 | 3pm-5:00pm | Voice Lab #8 |

| WEEK 10 | Mon. March 23 | 11am-12:30pm | PERFORMANCE DAY  
Alone onstage  
SONG 1 or ALL-CITY AUDITION material  
Voice Lab #9 |
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March 30  
MARCH 30-APRIL 3  
ALL-CITY AUDITIONS  
SPRING BREAK

| WEEK 11 | Mon. April 6 | 11am-12:30pm | Intensifiers |
THEA 351

Wed. April 8 11am-12:30pm Why Now?

Friday, April 10 3pm-5:00pm Voice Lab #10

WEEK 12  Mon. April 13 11am-12:30pm Backstory and frontloading

Assignment #7 Backstory and Frontloading
Due Wednesday, April 15

Wed. April 15 11am-12:30pm Invented Memory

Friday, April 17 3pm-5:00pm Voice Lab #11

WEEK 13  Mon. April 20 11am-12:30pm The Cost of Failure

Wed. April 22 11am-12:30pm Journey’s End

Assignment #8: Trailer Park Paper
Due Monday, May 6

Friday, April 24 3pm-5:00pm Voice Lab #12

April 24-May 3

TRAILER PARK

WEEK 14  Mon. April 27 11am-12:30pm PERFORMANCE DAY

Wed. April 29 11am-12:30pm SHOWCASE rehearsal

Friday, May 1 3pm-5:00pm Voice Lab #13

WEEK 15  Mon. May 4 11am-12:30pm SHOWCASE REHEARSAL

Wed. May 6 11am-12:30pm Trailer Park Paper due

Wed. May 6 6:00call, 7:30go SHOWCASE REHEARSAL SHOWCASE

WEEK 16  Mon. May 11 10:30am-12:30pm FINAL EXAM