

Las Positas College
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Course Outline for THEA 57A

PERFORMANCE IN PRODUCTION - INTRO TO MUSICAL THEATER

Effective: Fall 2018

I. CATALOG DESCRIPTION:

THEA 57A — PERFORMANCE IN PRODUCTION - INTRO TO MUSICAL THEATER — 3.00 units

This course provides instruction and supervised participation in theatre rehearsal and performance. On stage participation in cast of scheduled main stage production. Enrollment is for the duration of the production.

2.00 Units Lecture 1.00 Units Lab

Grading Methods:

Letter Grade

Discipline:

- Drama/Theater Arts

Family: Theater Musical Theater

	MIN
Lecture Hours:	36.00
Expected Outside of Class Hours:	72.00
Lab Hours:	54.00
Total Hours:	162.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- Evaluate and analyze a libretto and vocal score for rehearsal and musical performance
- Create and dramatize the behavioral life of a character in rehearsal and musical theater performance.
- Demonstrate a strong work ethic within a professional framework of collaboration.
- Apply basic skills and methods to performing a role on stage in a musical, using characterization, singing technique and/or dance.
- Use and maintain basic production elements such as props, costumes, and furniture to create the world of a chosen musical.
- Recognize and demonstrate their collaborative responsibilities with the director, musical director, choreographer, and designers in rehearsal and in performance.

V. CONTENT:

- Rehearsal and performance protocol and procedures.
 - The actor's responsibilities
 - The director's responsibilities
 - Production staff responsibilities
 - The choreographer's responsibilities
 - The musical director's responsibilities
- Evaluation of the thematic elements of the musical.
 - The author's/composers intentions
 - The political, social, philosophical and moral agenda of the musical.
 - Interpretation and evaluation of the historical circumstances.
- Actor's libretto evaluation
 - Scoring the role
 - Exploration and creation of prior circumstances.
 - Creation of the time and place obligations for the libretto.
 - Identification and evaluation of character obligation.
- Acting skill approaches.
 - Relationship work with the other actors.
 - Creation of the behavioral life of the character.
 - Preparations for investing in the emotional life of the role.
 - Outlining the needs and pursuits of the character.
- Staging
 - Working with the director/musical director/choreographer.

2. Justifying physical action.
 3. Creation of character behavior.
 4. Use of props, costumes and scenery elements.
 5. Use of music, dance, and staging.
- F. Rehearsal
1. Use of given circumstances to justify dialogue.
 2. Use of voice with projection and clarity of song/speech.
 3. Creative collaboration with other actors.
 4. Use of body in movement and dance as determined by the choreographer.
- G. Integration of production elements with performance.
1. Props
 2. Scenery
 3. Lighting/sound
 4. Costumes
- H. Performance
1. Justification of musical's action and dialogue.
 2. Vocal performance
 3. Dance/Movement Performance
 4. Dynamics of dialogue and behavior
 5. Warm-ups and preparations
 6. Responsible collaboration and performance standards

VI. METHODS OF INSTRUCTION:

- A. Individual study, research and creative work by the each actor
- B. Group rehearsals with various cast members
- C. **Audio-visual Activity** - Observation and discussion of previous production, analysis of production history of the musical.
- D. **Individualized Instruction** - Feedback and instruction given by choreographer/director/vocal coach.
- E. **Student Presentations** - Public performance of a musical
- F. Continued supervision, feedback and coaching during the performance period

VII. TYPICAL ASSIGNMENTS:

- A. Writing a character analysis, including biography, social background, physical characteristics, inner life, creating a score and objectives.
- B. Preparing for "off book" rehearsals; learning all lines and cues through outside preparation in time for the first off book rehearsal, when no scripts are allowed on stage.
- C. Learning necessary songs and choreography.

VIII. EVALUATION:

A. **Methods**

1. Papers
2. Class Participation
3. Home Work
4. Class Performance
5. Final Public Performance
6. Other:
 - a. If chosen, possible participation and competition in the American College Theater Festival

B. **Frequency**

1. Daily rehearsal participation.
2. Frequency of public performances is determined by musical and semester.
3. Assignments related to performance and production due during production (character and script analysis) and post-production close date (reflection).

IX. TYPICAL TEXTS:

1. Cramer, L. *Creating Musical Theater*., Bloomsbury/Metheun Drama Press, 2013.
2. Howard, Michael. *The Actor Uncovered*. 2nd ed., Allworth Press, 2018.
3. Everett, William, and Paul Laird. *The Cambridge Companion to the Musical (Cambridge Companions to Music)*. 3rd ed., Cambridge University Press, 2017.
4. Specific Libretto and score of musical being performed in a specific semester. Past productions include: Hair, Godspell, Rent, etc.
5. Specific libretto and vocal book from the production being performed for the semester. Varies by semester and production. Script might include: West Side Story, The Wedding Singer, The Drowsy Chaperone, Oklahoma, etc.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Students may be required to bring special dance shoes, rehearsal skirts and jackets, as well as a theatrical make up kit.