

Las Positas College
3000 Campus Hill Drive
Livermore, CA 94551-7650
(925) 424-1000
(925) 443-0742 (Fax)

Course Outline for THEA 57C

PERFORMANCE IN PRODUCTION -INTERMEDIATE MUSICAL THEATER

Effective: Fall 2018

I. CATALOG DESCRIPTION:

THEA 57C — PERFORMANCE IN PRODUCTION -INTERMEDIATE MUSICAL THEATER — 3.00 units

This course is a continuation of THEA 57B. Student will participate in the cast of a scheduled main stage musical production. This course will focus on rehearsal technique, personal creative exploration, and ensemble building and motivated performance response.

2.00 Units Lecture 1.00 Units Lab

Prerequisite

THEA 57B - Performance in Production -Beginning Musical Theater
with a minimum grade of C

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:

Before entering the course a student should be able to:

A. THEA57B

1. Evaluate and analyze a libretto and vocal score for rehearsal and musical performance.
2. Complete a thorough and written character analysis, completed with imagined and specified historical background of the character
3. Develop an understanding of the role of the character within the context of the play, identifying relationships and specific actions and character choices unique to the examination and portrayal of those relationships
4. Use two rehearsal techniques for creating character and making acting choices, for instance (though not exclusively) from the text "Stanislavski Never Wore Tap Shoes: Musical Theater Acting Craft"
5. Analyze the text and given character to create a live performance

IV. MEASURABLE OBJECTIVES:

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

- A. Develop and utilize 2 or more rehearsal techniques for character development
- B. Develop a personalized, systematic, approach for memorization
- C. Build collaboration and trust with ensemble members by serving as a positive and professional example during note giving and creative staff interactions
- D. Research, practice, and prepare a series of personal physical and vocal warm-ups, to be completed at each rehearsal and performance
- E. Make complex, creative, and bold acting choices during the rehearsal process as a means of creative exploration
- F. Analyze the musical libretto to serve as support for fellow cast members
- G. Develop an increased skill in reading music for vocal performance.
- H. Demonstrate communicating characterization choices through physical movement, such as body language and choreography

V. CONTENT:

- A. Auditions and casting for a lead, or supporting, sized role.

B. Rehearsals

1. Introduction to a specific piece and/or historical background
2. Blocking and choreography
3. Memorization of lines and songs, number and size relative to the size of the leading or supporting role
4. Character work
 - a. Analysis and historical and thematic research of the play
 - b. Physical life
 - c. Vocal life
 - d. Inner/emotional life
5. Coaching by director, choreographer, musical director
6. Working rehearsals
 - a. Taking the lead in rehearsals as an example to fellow cast members
 - b. Pacing
 - c. Polishing
 - d. Sustaining characterization, energy, freshness
 - e. Develop rehearsal process for characterization
 - f. Create rehearsal sequences for warm-ups
7. Run throughs
8. Technical and dress rehearsals

C. Performance for a live audience as an leading role

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 -all specific to the particular musical performed in that semester.
- 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.
- D. Guiding fellow cast members in appropriate warm-ups and rehearsal practice

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 show and semester.
3. Final reflection essay
4. One characterization analysis, due by the "off book" deadline, determined by production

IX. TYPICAL TEXTS:

1. Cramer, L. *Creating Musical Theater.*, Bloomsbury Methuen Drama, 2013.
2. Everett, William, and Paul Laird. *The Cambridge Companion to the Musical (Cambridge Companions to Music)*. 3rd ed., Cambridge University Press, 2017.
3. Deer, Joe, and Rocco Del Varra. *Acting in Musical Theatre: A Comprehensive Course*. 2nd ed., Routledge, 2015.
4. 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.