

Las Positas College
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Course Outline for THEA 57D

PERFORMANCE IN PRODUCTION -ADVANCED MUSICAL THEATER

Effective: Fall 2018

I. CATALOG DESCRIPTION:

THEA 57D — PERFORMANCE IN PRODUCTION -ADVANCED MUSICAL THEATER — 3.00 units

As a continuation of THEA 57C, students will continue to develop onstage with participation in the cast of the scheduled main stage production. This course will emphasize complexity and polish in performance, personal and creative development as a theater professional, and development as a vocal musician.

2.00 Units Lecture 1.00 Units Lab

Prerequisite

THEA 57C - Performance in Production -Intermediate 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. THEA57C

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

IV. MEASURABLE OBJECTIVES:

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

- A. Demonstrate skills necessary to create a leading role character, and perform this role in a live theatre event.
- B. Integrate production elements from, director, choreographer, and musical director feedback
- C. Work at an accelerate pace to create character and perfect memorization at an earlier production deadline than others roles/performers
- D. Complete a Character and textual analysis
- E. Develop and create a physical expression of a character
- F. Develop and create a vocal expression of a character
- G. Develop an increased understanding of music theory and musical score reading (of the vocal book)
- H. Memorize libretto at an accelerate deadline
 - I. Express a professional work ethic through collaboration, respect, and a positive attitude
 - J. Lead other cast members in exercises and warm-ups valuable to the rehearsal process

V. CONTENT:

- A. Auditions and casting for a lead size role.
- B. Rehearsals
 - 1. Introduction to a specific musical style
 - 2. Blocking and Choreography
 - 3. Memorization of lines
 - 4. Character work
 - a. Analysis and historical and thematic research
 - 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
 - 7. Run throughs
 - 8. Technical and dress rehearsals
- C. Performance for a live audience as an leading role
- D. Develop an increased ability to read music through homework, in rehearsal training, and private work with the music director, as needed

VI. METHODS OF INSTRUCTION:

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

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

VIII. EVALUATION:

- A. **Methods**
 - 1. Papers
 - 2. Class Participation
 - 3. Class Performance
 - 4. Final Public Performance
- B. **Frequency**
 - 1. Daily rehearsal participation.
 - 2. Frequency of public performances is determined by show and semester.

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 Dal Verra. *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.