

THEA 484

NFAC 283

Fall Semester 2017

Tuesdays/Thursdays 1:00-2:30pm

INSTRUCTOR

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MUSIC DIRECTOR

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CLASS MATERIALS

- Required Text: Deer, Joe and Rocco Dal Vera. *Acting in Musical Theatre: A Comprehensive Course*. New York: Routledge. RENTAL TEXT.
- Required Text: Smith, Anna Deavere. *Letters to a Young Artist: Straight-up Advice on Making a Life in the Arts-For Actors, Performers, Writers, and Artists of Every Kind*. New York: Anchor. PURCHASE TEXT.
- Suggested Text: Caldarone, Marina and Maggie Lloyd Williams. *Actions: The Actor's Thesaurus*. Drama Publishers. PURCHASE TEXT.
- Handouts; Scenes to be chosen by the instructor, additional material chosen by the student with instructor's approval.
- I will scan any sheet music needed (that I am in possession of) in my office and print it out for you or email it. Anthologies, scores, scripts and vocal selections from my office are for perusal only and will not be loaned out unless for immediate use and return (within twenty-four hours). Sheet music and scores are also available for checkout at LRC.
I will maintain a checkout list of materials taken from the office. Material must be returned in the same condition in which it was loaned. If it is not, you are responsible for its replacement.

CLASS OBJECTIVES

The student will:

- Integrate acting, singing, and physical techniques in the context of musical theatre literature, applying techniques to scenework of various styles, in addition to refining techniques in solo performance.
- Develop and refine a realism-based acting approach/technique for scenework and solo song performance grounded in action playing and based on the song's given circumstances from the context of the show.
- Access and express your personal emotional life through scene and song interpretation
- Polish your personal technique for acting preparation for workshop, audition and performance situations.

- Apply your realism-based acting technique to approach scenes and songs from other styles/genres. Project yourself believably in word and action into imaginary circumstances, evoked improvisationally or through text.
- Continue to develop a diverse personal performing and auditioning portfolio.

COURSE REQUIREMENTS

- Active participation in class performance, exercises, required forum and individual talkback sessions.
- Specific readings, handouts, and exercises as assigned in class.
- **On-schedule completion/memorization of all scene/song assignments. This is most important!**
- Each student will workshop and master two major scenes throughout the semester, in addition to other assignments. Students may be cast in small parts in additional scenes, and are expected to be prepared and available to rehearse all assigned material.
- Scenes will be staged by the participants, with guidance from the instructor. It is expected that **at least** three hours would have been spent outside class before each presentation to the group.
- Demonstration of dramatic and musical growth and progress in exercises, scenes and songs
- Demonstration of ability to integrate positive suggestions/comments
Recording all in-class work sessions is required.
- Please arrive punctually for class warmed up *both physically and vocally*, with your music, script, notebook and recording device.
- If you are not adequately prepared with your material, you will not be allowed to workshop/perform your song. This will be reflected in your grade for the day.
- Sheet music should be kept in a three-ring binder, double-sided, with the minimum amount of page turns. Plastic protective sheets are not acceptable. If you have kept your music in this manner previously, please correct accordingly. Plastic sheets are perfectly acceptable for archival purposes, however.
- This class may require physical contact. You should be aware that you may be physically touched by others in the class and/or by me.

LAB JOURNAL

Each student will keep a **confidential** Lab Journal to be checked and graded at any point at the instructor's request. This journal should be your documentation for all things related to your work in lab: from notes on in-class lectures, peer observations of work sessions and performances, as well as a place to document your thoughts on the material and your rehearsal time outside of class.

In addition to labeling each entry for your in-class notes, it is also required to make a **reflection entry** for each time you get up to work and/or perform in class. After the class period, you should listen to your recording of your work

session and document your feelings on the performance as well as the feedback you received from the class and the instructor. The entry should then conclude with some remarks about how you will use this feedback to work on your piece further in rehearsal.

For each class day, there are corresponding readings from *Letters to a Young Artist*. Each reading should be briefly reflected on in your journal – does Smith’s insights apply to what’s going on in your work or artistic life? How might you utilize those insights in your rehearsals and performances for this class (and outside of it)?

Additionally, at various points in the semester, the instructor will assign short journal entries where you reflect or research on a particular technique or topic, which need to be included and properly labeled in the journal.

Your journal should be thorough documentation on the development of your work and progress throughout the semester, and will be graded on the depth and quality of reflection on the material covered.

Failure to provide notebook upon request will result in loss of 5 percentage points of your final grade for each occurrence.

For each class not outlined or assignment not completed in notebook, 2.5 percentage points will be taken off your final grade.

ATTENDANCE POLICY

- One unexcused absence will be allowed, thereafter, your final grade will be lowered one increment per each additional absence (i.e., A to A-, B+ to B, et al).
- For an absence to be excused, if acceptable notification is provided by you at least twenty-four hours before the class time. However, you will have missed the information given in the class, and could endanger the grade of your scene partner if you were scheduled to work or perform that day.
- Two excused absences are permitted; the third one will lower the grade one incremental degree, as will each subsequent excused absence.

EVALUATION

Each class will be graded based on the following criteria:

- Promptness (this should go without saying!)
- Thorough preparation
- Positive attitude and ability to integrate instruction into your performances
- Creativity and risky choices
- A demonstrated understanding and appropriate characterization of the material
- Class participation
- Performance days

- Success and effectiveness in meeting the course requirements listed above

Your final grade will be based on individual class day grades based on quality of work plus your overall progress throughout the semester, as accomplished through regular rehearsal and application of the principles introduced in class.

Grading Criteria:

The evaluation in this course will be given through the traditional “A” through “F” grading system. It is imperative that each of these letter grades is clearly defined in order for students to understand why a particular grade was given. It is also important to realize that grades are derived from objective evaluation and should not be perceived solely as negative feedback. The following is an index of the criteria for each letter grade:

- A** (90 - 100%) The student demonstrated an intellectual understanding of the material covered and incorporated the intellectual work into his/her performance. The student attended and actively participated in class and completed assignments within the given time frame. The student was consistently prepared for class and showed strong improvement throughout the semester.
- B** (80 - 89%) The student understood and completed the assignments, but was unable to rectify some of the smaller problems. The student completed the assignments well, exceeding the minimum requirements. The student was present during class and actively participated. The grade of “B” is very good: above average improvement.
- C** (70 - 79%) The student attended and participated in class, followed through on feedback, and made an effort to finish requirements. He/She improved enough to fulfill the minimum requirements. The grade of “C” is average.
- D** (60 - 69%) The student attempted to complete the assignments, but was unable to achieve some of the requirements. The “D” grade reflects the minimal amount of effort/improvement to receive a passing grade.
- F** (below 60%) The student did not attend all the class periods nor did he/she adhere to the assignment guidelines. The student did not adequately participate in class. Little improvement was seen.

Disabilities: Students with disabilities should contact the Office of Disability Services during the first two weeks of the semester if they wish to request accommodations for this class.

Religious Beliefs: Religious beliefs will be accommodated according to UWS 22.03 as long as the student notifies the instructor within the first three weeks of the beginning of the semester with the days or dates on which he/she wishes to request relief from an examination or academic requirement.

Emergency Procedures: In the event of a medical emergency call 911 or use a Red Emergency Phone. Offer assistance if trained and willing to do so. Guide Emergency Responders to victim.

In the event of a tornado warning, proceed to the lowest level interior room without window exposure (NFAC Music Stairwell). See www.uwsp.edu/rmgt/Pages/em/procedures/other/floor-plans.aspx for floor plans showing severe weather shelters on campus. Avoid wide-span rooms and buildings.

In the event of a fire alarm, evacuate the building in a calm manner. Meet at NFAC bus circle. Notify instructor or emergency command personnel of any missing individuals.

Active Shooter – Run/Escapes, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of Emergency Responders.

See UW-Stevens Point Emergency Management Plan at www.uwsp.edu/rmgt for details on all emergency response at UW-Stevens Point.

If you have *any* concerns about meeting the requirements of this course, please contact me as soon as possible.