SYLLABUS Spring 2018- **TPP 4252 Music Theatre Scene Study**– 3 credit hours

**Instructor** Lynn McNutt

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 (646) 831-0033

 Office 167, College of Arts and Letters, Boca Campus

 Office hours TBA

**Class Times** TBA - T/R or W/F 1 hr, 20 min

**Room** TBA - AL102 or PA107, College of Arts and Letters, Boca Campus

**Lab Times** Mondays TBA for 1 hr, 20 min

**Lab Fees** None

**TA contact/Accompanists** Craig Ames (561) 324-1593

**Lab Instructors** Carolyn Elsmore and Lynn McNutt

**Pre-Requisites**

THE 4334 Acting Shakespeare and TPP 3731 Voice 2 for the Actor, and/or permission of the instructor

**Required Texts**

There is no text for this class.

**Other Materials**

Scenes and music will be given to you by the instructor. However, you will be responsible for finding, studying and listening to the libretto and scores that your scenes are from. You will also be responsible for meeting with your accompanist outside of class for at least an hour slot on each of your scenes for a required two slots a semester. You must bring clearly marked copies of your music for the accompanist.

**Course Description**

This is an advanced scene study acting class for the BFA theatre major with a concentration in the style of music theatre. Preliminary work in learning how to act heightened language, specifically Music Theatre. This class will build on the actor training established in Acting 3 and Acting Shakespeare.

**Lab Description**

This will be a technical lab where students will work as a group on vocal technique, music theory and sight singing using the Solfege method. Handouts will be provided. Fundamentals of Stage Singing including: beginning music theory, key signatures, time signatures, major and minor tonalities, basic chord progressions. Basics of Voice Production including: learning correct inhalation and breath support, phonation, coordination of voice registers, vowel placement, diction, legato line. Vocal and written homework will be assigned.

**Course Objectives**

This class will be part technical and part practical. Technically we will learn scene and music scoring focusing on music theatre text and scores. Practically we will learn how to apply the technical aspects to the imaginative, creative acting and vocal work. We will work towards maintaining truth while reaching for the vocal and physical size needed to handle music theatre scenes and songs. Scene study will be accompanied by exercises to help meld the technical with the practical. Students will develop a confident working method of handling the Music Theatre style with an emphasis on playing the truth of the scene within the style of the scene. They will be able to break down the text on a technical level and then apply that to their imaginative work. This class will build on the actor training established in Acting 3 and Acting Shakespeare. Continued work using the Stanislavski Method focusing on actions and script scoring. In-depth character analysis, character relationships and action choices based on the exploration of character will be continued. Acting skills learned in previous classes will be applied to the style of music theatre. We will work towards maintaining an active truth while reaching for the vocal and physical size needed to handle music theatre.

**Lab Objectives**

Students will be able to understand the mechanics of the voice and breath in a healthy singing capacity and to structure and improve their singing technique. Students will gain a knowledge of beginning level music theory and sight singing.

**Class and Lab Schedules**

Weekly Schedules will be provided but due to the nature of the creative acting process, the schedule is subject to change. Most schedule notices will be given verbally in class and/or on Blackboard. It is the student’s responsibility to be aware of the schedule. See attached weekly schedule.

**Course Requirements**

* You will arrange and schedule to meet with your accompanist outside of class for a 1(one) hour slot per scene.
* Your active and enthusiastic participation in exercises, rehearsals, presentations and discussions is required.
* Song work will require memorization and rehearsal time outside of class. A *minimum* of 3 hours a week of outside rehearsal time will be required.
* You are required to bring a recording device to class and to your sessions with your accompanist to record your accompaniment of songs. Most phones have this feature.
* You will prepare and fully memorize two contrasting musical theatre scenes appropriate to your vocal and physical type which you will present to the class.
* You will research the musical your scene is from and do your actor homework on each song you choose to sing.
* On scene presentation days, you must wear clothes appropriate for your character in the scene.
* You will actively observe other student’s work and provide feedback in a constructive way with guidelines given to you by the instructor.
* This class can be highly physical at times. If you have any physical problems that may keep you from participating fully please notify the instructor. Also realize that some physical contact between instructor and student may be necessary during exercises and demonstrations. Please inform the instructor if there is any issue that causes you discomfort.

**Course Evaluation Method**

Students will receive a daily grade for overall attitude, peer support, participation in classroom exercises, discussions and possible written homework. Students will receive a grade for every scene showing. Award of points will be determined by the instructor and will be based on preparation as well as performance (i.e. playing actions), proper attire, improvement, written work, and courage.

Scene 1 first showing 10%

Scene 1 second showing 10%

Scene 2 first showing 10%

Scene 2 second showing 10%

Lab vocal work 10%

Lab written homework 20%

Daily grade average 10%

Final written Theory exam 20%

92-100% A

90-91% A-

88-89% B+

82-87% B

80-81% B-

78-79% C+

72-77% C

70-71% C-

68-69% D+

62-67% D

60-61% D-

59% -↓ F

**Attendance/Tardiness Policy**

“If you are on time you are already 10 minutes late” – Mike Nichols (Oscar, Tony and Emmy award-winning director)

Acting is not a skill you can learn from a book. The discipline of never being absent or late to a rehearsal is a huge part of your training. Attendance is mandatory. You are allowed two absences regardless of excuse. Any absence exceeding two will only be excused in an emergency situation such as extreme illness, accident or family emergency and will be at the discretion of the instructor. A visit to the health center is not an emergency. ***For every absence after two your letter grade will be lowered one full grade for each day absent.*** If you had an A and had only two absences you will still have an A. If you had an A but had three absences you would then have a B.

Three tardies or leaving class early three times will be considered ***one absence***. Arriving more than twenty minutes late will count as one full absence.

If you are going to miss a class in which you are scheduled to perform you must contact the instructor prior to the class and bring written documentation of your illness or injury that prevented you from performing on your scheduled day. ***Failure to bring legitimate documentation (doctor’s note, police report etc.) to excuse your absence on a day you are scheduled to perform will lower your final grade one full letter grade.***

Unexcused absences cannot be made up or compensated for with additional course work. Missed class work will only be rescheduled at the discretion of the instructor.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University- approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student’s responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed 3 without any reduction in the student’s final course grade as a direct result of such absence. **http://www.fau.edu/provost/resources/files/Memo-Course-Syllabi-Guidelines-4-6-16.pdf**

**Classroom Dress Code** - Please wear comfortable clothes that allow to you move freely and unselfconsciously. If you have to tug and pull at your clothes, they are not appropriate. Overly baggy and overly tight clothing are not appropriate for this class.

**Scene showings** – You will be required to dress and groom as if for a professional audition.

**Cell phones/electronic devices** - Turn off and put away. Do not even look at it. Take notes with pen and paper. ***If I see it, or hear it, or I see you looking at it while in your purse or bag, it becomes mine for 24 hours or you may take a full grade lower on your final grade.*** Please see the instructor if there is an emergency reason why you might need your phone during class.

**Disability policy statement**

*In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU’s campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses.*

**Code of Academic Integrity policy statement**

*Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. Formore information, see University Regulation 4.001.*

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**Class and Lab Schedules**

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**Course Requirements**

* You will arrange and schedule to meet with your accompanist outside of class for a one hour slot per scene/song for a total of two slots.

**Week Material covered**

*Themes covered in the first week are the student’s casting and vocal type to aid in scene selection.*

1. Introductions, syllabus, group work, scene selection of one classical music theatre song and one contemporary music theatre song. Scene partners will be assigned.

*Themes in small group work cover the preliminary acting work such as the arc of the scene, character traits, what launches the actor from the scene into the song. This work will build upon scene study lessons in Acting 3 and Acting Shakespeare.*

1. Small group scene/song work in class working with instructor and accompanist (after this session students may begin to work individually with accompanist outside of class). This will include music work, acting work and recording the song.
2. Small group scene/song work in class working with instructor and accompanist (after this session students may begin to work individually with accompanist outside of class). This will include music work, acting work and recording the song.

*Themes in showings continue on the acting and vocal work and delve into the script analysis of the entire play; why this scene/song is in the musical and what dramatical purpose does it serve.*

1. First showings in front of entire class of classical music theatre scenes with feedback and coaching.
2. First showings in front of entire class of classical music theatre scenes with feedback and coaching.
3. Second showings in front of entire class of classical music theatre scenes with feedback and coaching.
4. Second showings in front of entire class of classical music theatre scenes with feedback and coaching.
5. Small group scene/song work in class working with instructor and accompanist (after this session students may begin to work individually with accompanist outside of class). This will include music work, acting work and recording the song.
6. Small group scene/song work in class working with instructor and accompanist (after this session students may begin to work individually with accompanist outside of class). This will include music work, acting work and recording the song.
7. First showings in front of entire class of contemporary music theatre scenes with feedback and coaching.

1. First showings in front of entire class of contemporary music theatre scenes with feedback and coaching.
2. Second showings in front of entire class of contemporary music theatre scenes with feedback and coaching.
3. Second showings in front of entire class of contemporary music theatre songs with feedback and coaching.
4. Music review with accompanist of both songs

*Final Exam Performance of both scenes, with basic costume, set and props for an invited audience.*