FAC note:

This course is extremely valuable to Music and Theatre dual majors, and is co-taught with Kyle Engler from the music department.

MUSICAL THEATRE
SCENE STUDY

Theatre Arts 3353

Elizabeth van den Berg & Kyle Engler, Instructors

4 credits
M/W 12:40-2:50
Fall 2004

Elizabeth’s Office
hours:
Kyle’s Office hours:
t/th 1:30-3:30, m/w by appointment
M/W/F
9:30-11:00a, or by appt.

Alumni Hall
Basement
Levine

Musical Theatre Scene Study

Course Requirements:

Note: Grading in a performance class can never be truly objective, but there are specific criteria for evaluation. Willingness to participate fully, development of skills, adaptability, and ability to work with fellow students are major considerations for determining a grade for the course. Quality of written work also plays a significant part.

1. Class participation (40%): Participation and commitment to class exercises. As this is a "lab course", with most work done during class hours, a poor record of attendance will seriously weaken chances for a good grade. More than 2 absences will result in a letter drop in your grade per each subsequent absence. Repeated tardiness will be marked as an absence. The instructor will not make arrangements to make-up work missed due to an unexcused absence.
2. Solo presentation. (15%): Specific requirements can be found on p.7 of syllabus.

3. Duet/Trio presentation (15%): Specific requirements can be found on p.7 of syllabus.

4. Music/Lyric/Scene Analysis (5% each): Specific requirements under “MUSIC/LYRIC/SCENE ANALYSIS” on p.8 of your syllabus. Must be completed for each Solo, Duet and Trio presented. Additional solo/duet material presented beyond the 2 required will garner extra credit.

5. Research paper (10%): Specific requirements under “RESEARCH PAPER” on p.8 of your syllabus.

6. Company presentation (10%) for which specific requirements can be found on p.7 of syllabus,

7. Departmental productions. You are required to see or participate in each of the departmental productions presented this semester.

ALL WRITTEN ASSIGNMENTS ARE DUE BY THE END OF THE CLASS PERIOD. LATE WORK WILL NOT BE ACCEPTED. Honor Code: “I have neither given nor received unauthorized aid on this piece of work, nor have I knowingly tolerated any violation of the Honor Code” must appear on all written work.

Musical Theatre Scene Study
# CALENDAR

<table>
<thead>
<tr>
<th>Date</th>
<th>what assignments</th>
</tr>
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<tbody>
<tr>
<td>M 8/30</td>
<td>First class: introductions, syllabus review, prepare audition</td>
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<tr>
<td></td>
<td>Warm-up vocabulary</td>
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<tr>
<td></td>
<td>Read p. 50-54 “Choice of Material”</td>
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<tr>
<td></td>
<td>Choose new solos to work on</td>
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<tr>
<td>T 8/31</td>
<td>6:30 pm TEMPEST AUDITIONS</td>
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<tr>
<td>W 9/1</td>
<td>present auditions; discuss possible solo choices Read p. 19-31 (chap. 2)</td>
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<tr>
<td></td>
<td>Prepare assigned solo(s)</td>
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<tr>
<td>M 9/6</td>
<td>NO CLASSES (Labor Day)</td>
</tr>
<tr>
<td>W 9/8</td>
<td>work solos: music with Kyle Read p. 3-17 (chap. 1)</td>
</tr>
</tbody>
</table>
| M 9/13  | work solos: lyrics with Elizabeth Read p. 40-46 Lyric as script }
W 9/15  Solos
       Read p. 33-40

Saturday 9/18  NATIONAL PLAYERS presents *Romeo and Juliet* (?)
       ALUMNI HALL, 8pm, Tickets available at the Box Office

M 9/20  Solos
       Phrasing from lyric

W 9/21  solos  Kyle
       Read p. 67-88 (chap. 7)

“block” the song

M 9/27  solos  Elizabeth
       Working the blocking

W 9/29  final work on solos with Kyle or Elizabeth

M 10/4  solo presentations for grade; duets/trios assigned
W 10/6 duets/trios with Kyle
Read p. 113-135 (chap. 10-11)

Prepare “one”

M 10/11 duets/trios (scenes) with Elizabeth
   “one”

W 10/13 duets/trios with Kyle
Read p. 137-158 (chap. 12)

Prepare “two” (write the story)

M 10/18 NO CLASS – FALL BREAK

W 10/20 duets/trios (scenes)
Read p. 159-163 (Chap. 13)

“two”
Prepare “three”

Musical Theatre Scene Study

CALENDAR continues
M 10/25 duets/trios (scenes)

“three”

W 10/27 duets/trios with Elizabeth

Read p. 165-166 (chap. 14)

REQUIRED: see (or participate in) THE TEMPEST; opens this weekend! Call (410) 857-2448 for tickets and information!

Prepare “four”

M 11/1 duets/trios (scenes) with Kyle

W 11/3 duets/trios with Elizabeth

Read p. 167-175 (chap. 15)

“four” Prepare “five”

M 11/8 duets/trios (scenes) with Kyle

COMPANY material assigned
W 11/10 duets/trios

Read p. 179-209 (chap 16-18)

“five”

**THURSDAY NOVEMBER 11**  **FIELD TRIP!!!!!!**  Busses leave from Gill at 5:45p. to see *Highest Yellow* Starring Judy Kuhn at Signature Theatre in Arlington VA

M 11/15 duets/trios (scenes) for grade solo or duet/trio work on-going

COMPANY work

W 11/17 COMPANY WORK with Kyle

M 11/22 COMPANY work with Elizabeth

Student’s choice (solo or duet/trio work)

W 11/24 COMPANY work

Staging

Student’s choice

THANKSGIVING BREAK!!
M 11/29        COMPANY work with Kyle

                      Student’s choice

W 12/1        COMPANY work with Elizabeth

                      Student’s choice

M12/6        Dress rehearsal with Kyle & Elizabeth

W12/8        PERFORMANCE

Finals week:  post mortem discussion and evaluation

Required text:

*Craig, David  On Singing On Stage  Applause Books 1990:

Sondheim, Stephen  COMPANY

*This book is NOT AVAILABLE IN OUR BOOKSTORE. Will be made available to read in instructor’s offices, or via handouts. You can try ordering on AMAZON.COM

BIBLIOGRAPHY:

Below are suggested sources of material for this class. Although we will make suggestions, you must not rely on the
instructors to assign work to you. If you wish to achieve a grade higher than a “C”, you must choose your own material. Do not limit yourself to this list, but do get approval for all your choices before you begin work on a piece.

**SCORES & SCRIPTS:**

(available in the library or through special arrangement with instructors)

*indicates script also available

*Grease: A new 50’s R&R musical

*Bart, Lionel  Oliver!

Berlin, Irving  Annie Get Your Gun

Bernstein, Leonard  Candide

*Bernstein, Leonard and Sondheim, Stephen, West Side Story

Gershwin, George & Ira  Of Thee I Sing

*Kander, John & Ebb, Fred  Cabaret

Lerner & Lowe  *Brigadoon

*Rogers, Richard  Pal Joey

*Rogers, Richard & Hammerstein, Oscar:  Carousel

Rogers, Richard & Hammerstein, Oscar  King and I
Rogers, Richard & Hammerstein, Oscar Oklahoma
Rogers, Richard, & Hammerstein, Oscar South Pacific
Rogers, Richard & Hammerstein, Oscar Sound of Music
Romberg, Sigmund Student Prince
*Schmidt, Harvey, The Fantastiks
*(Schwartz, Stephen Godspell) missing
Shire, David & Maltby, Richard: Closer than Ever
*Sondheim, Stephen Assassins
*Sondheim, Stephen A Little Night Music
*Sondheim, Stephen Gypsy
*Sondheim, Stephen Into the Woods
*Sondheim, Stephen Follies
Sondheim, Stephen Merrily We Roll Along
*Sondheim, Stephen Passion (score?)
*Sondheim, Stephen Sweeney Todd
Wilson, Meredith The Music Man
Wright, Robert and Forrest, George, Kismet

Reference:
Reading Stephen Sondheim, edited by Sandor Goodhart; Garland, New York.
Mordden, Ethan Beautiful Mornin’: the Broadway Musical in the 1940’s

**SOLOS update 3/14/02**

**SHOW**

**SONG**

**CHARACTER/RANGE**

ANNE GET YOUR GUN

Marry

The Girl That I Marry

Frank/baritone

You Can’t Get a Man With a Gun

Annie/belt

CABARET

Wilkommen

MC/character tenor

Sitting

Pretty

MC/character tenor

If You Could See Her

MC/character tenor

Don’t Tell Mama

Sally/belt

Cabaret

Sally/belt
Why Should I Wake Up
Cliff/baritone

So
What
Schneider/character mezzo

What Would You Do
Schneider/character mezzo

DUET/TRIO...scenes...UPDATED 10/23/01

SHOW
SONG
WOMEN
MEN

ANNIE into Easy Street
2 1

BLOOD BROTHERS into My Child

*BRIGADOON into Heather on the Hill
1

*CABARET into Perfectly Marvelous
1 Sally 1 Chris

CARRIE into Evening Prayers

Into Unsuspecting Hearts
2
CHICAGO into My Own Best Friend 2

*DAMES AT SEA into Choo Choo Honeymoon 1
Joan 1 Lucky

You Out of It’s 1
Ruby 1 Dick

In & out of The Beguine 1 Mona 1
Capt.

FIDDLER ON THE ROOF into Matchmaker 3

*GYPSY into Together Wherever We Go 2 Mama, Louise 1 Herbi

Into If Momma Was Married 2

Into You Gotta Get a Gimmick 3

JEKYLL AND HYDE into In His Eyes 2

THE LIFE into My Friend 2

* LITTLE NIGHT MUSIC into Every Day A Little Death 2 (alto, soprano)

Into You Must Meet My Wife 1(alto)
1(tenor)

MAME into Bosom Buddies 2 (mezzo, alto)
*MY FAIR LADY into Without
You
1(soprano) 1(bari)

NO WAY TO TREAT A LADY into So Much in Common
2

*OLIVER! into I Shall
Scream 1
Widow 1Bumb.

*THE RINK into The Apple Doesn’t
Fall 2 (mezzo)

Into
Wallflower 2 (mezzo)

SECRET GARDEN into Wick
2(mezzo) 1(tenor)

SIDE SHOW into I Will Never Leave You
2

Into Who Will Love Me as I Am
2

*STARMITES into Love
Duet
1 1

SWEET CHARITY into Baby Dream Your Dream
3

*THREEPENNEY OPERA into Jealousy
Duet
2 1

*WEST SIDE STORY into A Boy Like That/I Have a Love 2 (soprano, alto)

WOMAN OF THE YEAR into The Grass is Always Greener 2
* Elizabeth has both the script and score

**SOLO REQUIREMENTS:**

To achieve a grade of “D”
- Music/lyrics memorized
- Fully (logically) blocked

To achieve a grade of “C”
- Script analyzed (graded separately)
- Phrasing complete

To achieve a grade of “B”
- Submit character biography (graded separately)
- Fully prepare two solos (including analysis and biography)

To achieve a grade of “A”
- Fully prepare three solos (including analysis and biography)

**DUET/TRIO REQUIREMENTS:**

To achieve a grade of “D”
- Music/lyrics and scene memorized
- Fully (logically) blocked

To achieve a grade of “C”
- Script analyzed (graded separately)
- Phrasing complete

To achieve a grade of “B”
- Submit character biography (graded separately)
· Clear character development

To achieve a grade of “A”

· Fully prepare two scene/duet/trios (including analysis and character bio)

ENSEMBLE REQUIREMENTS:
To achieve a grade of “D”

· Music/lyrics memorized
· Fully (logically) blocked

To achieve a grade of “C”

· Script and character analyzed
· Group Phrasing

To achieve a grade of “B”

· Clear ensemble work, cooperation
· Clear character development as appropriate

To achieve a grade of “A”

· Precision ensemble diction, cut-offs, choreography

MUSIC/LYRIC/SCENE ANALYSIS:

· At a minimum you must be able to play your line of music on the piano

· Write a detailed analysis of your song/scene using the 6 steps and character biography as a guide (p.9 of syllabus). If you do not have access to the complete libretto, you must do other research to find as much information as possible about the character and circumstances of the scene.
RESEARCH PAPER:

- 3 to 4 typed, double spaced pages, stapled. Margins not to exceed 1” on all sides, with last name and page numbers on the top left hand corner of each page. Use “times new roman” 12 pt. font (or similar).

- Research a composer/lyricist/librettist team from one of the solo or duet/trio pieces you are working on this semester. Write a short biography of the team OR a comparative study of their works.

- Include a bibliography. You must use a minimum of 3 non-internet sources. You may supplement your research with no more than 3 internet pages.

- Include a list of their works, as members of a team or individually.

CHARACTER BIOGRAPHY:

Character is a way of moving, a way of speaking, a way of responding to stimuli, and a means of handling business.

COMPLETE THE BASIC OBJECT EXERCISE (SIX STEPS) below as it pertains to your character before working on the rest of this assignment.

THE SIX STEPS (or the BASIC OBJECT EXERCISE)

Developed by Uta Hagen; adapted by Elizabeth van den Berg
1. WHO AM I?

   Age? Current social/economic status? Previous?

   What is my occupation? What are my career goals?

   What is my present (immediate) state of being?

   How do I perceive myself?

   What am I wearing? What do my clothes say about me?

2. WHAT ARE THE CIRCUMSTANCES?

   What time is it? (year, season, day, hour)

   Where am I? (country, state, city, town, neighborhood, building, landscape)

   What surrounds me? (weather, furniture, garden, condition of place and nature of objects)

   What are the immediate circumstances? (What just happened, is happening, will happen later?)

3. WHAT ARE MY RELATIONSHIPS?

   How do I stand in relationship to the circumstances stated above?

   What is my relationship to my current location?

   What is my relationship to the objects that surround me?

   What is my relationship with the other people related to my circumstances?

4. WHAT DO I WANT?

   What is my main goal for my life?

   What do I want to accomplish by the end of the day?
What is my immediate need or objective?

5. WHAT IS MY OBSTACLE?

What is in the way of my immediate need? How do I overcome it?

6. WHAT DO I DO TO GET WHAT I WANT?

How can I achieve my immediate objective?

What is my behavior?

What vocal/physical actions do I use to get what I want?

Be detailed and specific!

1. LIST (quote) anything in the script (not just your scene) that you say about yourself, or that is said about you by another character. Note who says it, at what point, and what is said.

2. Create a LIFE HISTORY, detailing 4 or 5 major events in your character’s past.

3. Explore character from an IMAGE: animal, machine, or observation of another person. Note similarities and differences. Use one rehearsal period with your partner to explore these ideas. Note responses.

4.Detail: “A DAY IN THE LIFE OF...” Choose an average day for this character, sometime prior to the beginning of the play. Break down a 15 hour period, listing activities. Include foods eaten, clothing, personal encounters, work and leisure activities.

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3XXX Musical Theatre Scene Study

This course is designed for advanced acting and music students interested in developing musical theatre skills. Using contemporary American and British musical theatre texts, students will be taught to apply acting, singing and movement techniques to bring characters to life on stage. Professors from both the Music and Theatre Arts Departments will collaborate to develop the student’s craft.

Prerequisites: Theatre Arts 1113 or 1151, Muens 1104, and by audition during first week of class.

Cross-listed with Music 3xxx
Info for course catalogue:

3XXX Musical Theatre Scene Study

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Musical Theatre Scene Study: SOLO EVALUATION SHEET

See other side for additional notes.

NAME__________________________________________________

Instructor’s signature_______________________________________

SOLO #1:

To achieve a grade of “D”

· Music/lyrics memorized

· Fully (logically) blocked
To achieve a grade of “C”

- Script analyzed

- Phrasing complete

To achieve a grade of “B”: 2nd solo

- Music/lyrics memorized

- Fully (logically) blocked

- Script analyzed
To achieve a grade of “A”: 3rd solo

· Music/lyrics memorized

· Fully (logically) blocked

· Script analyzed

Phrasing complete

STUDENT’S NAME_________________________________________________________

DUET/TRIO EVALUATION:

To achieve a grade of “D”

· Music/lyrics and scene memorized
· Fully (logically) blocked

To achieve a grade of “C”

· Script analyzed

· Phrasing complete

To achieve a grade of “B”

· Submit character analysis (see p. 8)

· Clear character development

To achieve a grade of “A”

(second piece evaluation):

· Music/lyrics and scene memorized

· Fully (logically) blocked
· Script analyzed

· Phrasing complete

· Submit character analysis (see p. 8)

· Clear character development

OTHER NOTES: