Submitted by: Gregg Stull  Date Prepared: November 15, 2013

Department/Discipline and Course Number: THEA 336
Course Title: Musical Theatre Performance

Type of change (check all applicable):
Course Number* _____ Title _____ Credits x ___ Description _____ Prerequisites ____ Deletion _____

*This course number must be approved by the Office of the Registrar before the proposal is submitted.

Effective Date: FALL Semester, Year 2014

Current Catalog Entry
A workshop course in musical theatre techniques.

Proposed Catalog Entry
A workshop course in musical theatre techniques. A maximum of six credits may count toward degree requirements.

JUSTIFICATION (including impact on majors, minors, concentrations, and general education courses within the University curriculum; attach additional pages if required)
Musical Theatre Performance is a workshop course. In the pedagogy of the discipline, this type of course centers around student preparation and presentation of creative work for critique. Students strengthen their performance skills through the repetitive process of preparation/performance/feedback. As such these two courses center on that process in order to build a student’s repertoire. Our goal is for musical theatre students to leave UMW with a substantial “book” of musical theatre material that they can use at auditions. By allowing students to repeat 335 & 336 one time, they will benefit from critique over time, as well as in building a “book” of material with which they are conversant. Given that we produce fewer musicals than non-musical plays, this affords musical theatre students ample opportunity to develop their skills while at UMW. Most of our students graduate with more than 120 credits. We believe that this change addresses student demand (revealed through outcomes assessment), mirrors similar courses in the department (DANC), while not competing with other courses in the curriculum.

TRANSITION PLAN (describe how will students who are in Catalogs where the course is required for a major be accommodated; attach additional pages if required)

n/a

Approvals

Department Chair  Gregg Stull  Date: 11/15/13

College Curriculum Chair  Date:

Expedited course changes are posted for a 10-class day comment period. If no comments are raised during that time, the proposal becomes final. All expedited proposals approved in this way will be noted on the UCC web site.

If comments are raised, the proposal may be reviewed by the UCC and then approved or it may be returned to the CCC for additional deliberation (as required).
Musical Theatre Performance
THEA 336, Sec. 1
Spring 2012

Instructor: Christopher Wingert
Office: duPont 311
Office Hours: Tuesdays, 5:30-7:00pm; by appointment
Telephone: office: x1979 (540-654-1979)
cell: 202-361-6602
Website/Blog: http://musicaltheatre.umwblogs.org/

About the Course

Musical Theatre Performance is an exploration of musical theatre in a studio workshop setting. Students will study the work of the actor/singer/dancer and use their gained knowledge to develop as performers. There will be a heavy concentration on vocal methods and music, including vocal production, vocal technique, music reading, and sight-singing. Students will prepare and present as soloists as well as members of small groups and larger ensembles. There will also be a focus on the audition process as well as musical theatre history and repertoire. Finally, the class will participate in a culminating showcase performance at the end of the semester.

Since the fall of 2010, UMW has offered the opportunity to add a Musical Theatre minor. THEA 335 and THEA 336 are two requirements for this minor. For more information on these and other requirements, please visit: http://cas.umw.edu/dean/faculty-resources-2/committees-of-the-cas-faculty-2/curriculum-committee/materials-and-special-majors-2/recently-approved-minors/

Prerequisites

There are no prerequisites for this course. However, it is expected that students enrolled in Musical Theatre Performance are familiar with the musical theatre genre. This class is designed for the theatre student who is interested in developing their singing abilities and strengthening their knowledge of musical theatre as an art. Additionally, this class would be appropriate for music students who are interested in expanding their repertoire to include pieces from musical theatre while incorporating elements of acting into their work. Other students are welcome and will be successful if they have prior singing/performing experience. Students must be able to practice/rehearse music on their own, outside of class. This is a 300-level course and the work load and expectations will reflect this upper-division description.

Course Objectives

- to strengthen vocal ability and music reading skills
- to enlarge the performer’s musical theatre repertory
- to reinforce the connection between text/musical analysis and performance
- to develop techniques for auditioning and performing
- to provide the performer with techniques to aid in their own learning
- to assess strengths and weaknesses in performance and propose solutions for improvement
- to further the performer’s understanding of musical theatre history and tradition
- to provide a foundation for further study and development

Attendance & Participation

Participation: Students are expected to come to each class prepared and be fully engaged, participate in discussions, provide feedback, and ask questions. You will be asked to contribute to the class blog in a thoughtful and meaningful way. Your participation will affect your grade for this course.
Absences due to rehearsals: You will need to list Tuesday evenings as a class conflict on any UMW audition form. However, I know that cast members may need to miss class or class events as their performances approach. This will not affect your grade for this course, but please do let me know ahead of time.

Emergencies: Should you have a medical or family emergency and must miss a class, please contact me as soon as possible to make arrangements.

NOTE: The Dept. of Theatre and Dance has a “zero tolerance” policy regarding cell phone use during class.

Grading

Please see the attached Grading handout for details. Your final grade will be comprised of the following:

- Studio Participation: 15%
- Assignments and Written Work: 30%
- Workshops/Mock Auditions: 35%
- Showcase Performance: 5%
- Final Exam: 10%
- Personal Improvement: 5%

Letter grades will reflect the Department of Theatre & Dance grading scale (adopted Spring 2012):

- A 94-100%  C 74-76%  A – work is exceptional and exceeds expectations
- A- 90-93%  C- 70-73%  B – work is commendable and exceeds expectations
- B+ 87-89%  D+ 67-69%  C – work is acceptable and meets expectations
- B 84-86%  D 60-66%  D – work is marginal and meets minimal expectations
- B- 80-83%  F 0-59%  F – work fails to meet expectations
- C+ 77-79%

Late work: You will lose 10% of an assignment’s final grade for each day it is late. An assignment is late if it is submitted after 7:00pm on the day it is due.

NOTE: The Honor System is in effect at all times. All rules regarding UMW student conduct and work ethic apply to this course.

Progress Report

An Unsatisfactory will be reported on your Mid-Semester Progress Report if your absenteeism is high and/or the level of your class participation is unacceptable in quantity or quality.

Final Exam

Your final exam will be comprised of two components: a final solo performance of a complete piece of your choice and a final written response. More information about the final exam will be provided later.

Disability Services Info

The Office of Disability Resources has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Resources and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in strictest confidence unless you give me permission to do otherwise. If you have not made contact with the Office of Disability Resources and need accommodations, I will be happy to refer you. The office will require appropriate documentation of disability. Their phone number is 540-654-1266.
Theatre Performances

You are required to attend the Department’s production of *Moon Over Buffalo* by Ken Ludwig in February and *Hedda Gabler* by Henrik Ibsen in April. Tickets go on sale at the Box Office one week prior to the opening of each production and tickets with a UMW are typically around $5. We will also have the opportunity to travel to Washington to attend Signature Theatre’s world premiere production of *Brother Russia* by John Dempsey and Dana Rowe on Wednesday, March 28th. Please mark your calendars. The cost of ticket/transportation is $65. This is considered a class fee for this course and is due by January 27th to the Klein Theatre Box Office.

Textbook, Readings, Required Material, and the Musical Theatre Library

There is no required textbook for this class. However, there will be required and suggested reading assignments throughout the semester. It is expected that students will complete these readings.

It is expected that students will have access to musical scores and scripts whenever possible. You will most likely purchase various songbooks and scores throughout the course of this semester.

You are **required** to use a small digital (or tape) recorder for this course. We’ll discuss this in class.

Students will have access to the Department’s musical theatre library of scores and albums. This access is a privilege. I will withhold final course grades for students who have not returned all material.

Assignments

In addition to presenting in workshop, there will be a handful of important assignments designed to help you broaden your knowledge of musical theatre and strengthen your talents as a performer.

Instructions, parameters and due dates for assignments will be provided throughout the semester. Assignments will include but are not limited to:

- Your Binder (a collection of repertoire and materials to be used for auditions or performance)
- Self Character Analysis
- Text Reflection (one for each song presented in workshop)
- Mock Auditions (done during class)
- Listening Journals
- Individual Show reports
- Written Responses

Workshop

Seven classes will be dedicated to workshop. You will present a minimum of three workshop pieces during the course of the semester. Two must be solos and the third may be a solo or duet/small ensemble number (this is your choice). Whenever possible, you should try to present pieces that include both music and text.

Please see the *Workshop Information* handout for complete workshop guidelines. This is a workshop-based course and much of your success in this course depends on your success in workshop.

Showcase

We will present a showcase performance at the end of the semester. We will develop the program for this showcase as a group and feature pieces from workshop sessions throughout the semester as well as any large ensemble numbers we have prepared as a class.

Our showcase will take place on Wednesday, April 25th in Klein Theatre. Please mark your calendars. I will provide more information regarding the showcase later in the semester.
Class Structure/Content

Class sessions will include warm-up and content presentation. Certain classes will also contain chorus/production number work and of course, workshop. We will create a workshop schedule at the beginning of the semester and your workshop sessions will be assigned. There will be no more time devoted to extra workshop sessions at the end of the semester. You are encouraged to present more than the required number of workshop pieces if time allows.

A good amount of class time will be dedicated to singing and vocal methods. Other subjects will include:

- exploring various pieces of music
- choosing and studying a piece of music
- sight-singing and choral work
- musical theatre history and development
- auditioning
- expanding knowledge of musical theatre as an art and as a business

Our exploration of musical theatre history, development, and repertoire will be structured chronologically and will focus on major developments in musical theatre. We will begin with a look at the origins of musical theatre and move through the 20th century by decade.

We will have the opportunity to work with other faculty or guests artists in the areas of auditioning, acting/movement, and dance. While the concentration in this course is on the music and singing, it is understood that musical theatre performers must combine these talents with acting and dancing to be ultimately successful.

To Wrap Up...

This course requires you to prepare and present material in a way that may be new to you. Much of your “homework” time for class will be spent practicing music. For some of you, this may be routine. For others, it may be the first time you will be responsible for learning and polishing music on your own. I am happy to help, but practicing is personally motivated. I strongly suggest blocking out a couple of hours in your class schedule for practice time. The recordings you make of your material will be invaluable to you.

You will be expected to provide our class accompanist with copies of your music. Students will not have access to the Department’s copy machine.

The question I am asked most frequently is “Chris, what song should I sing?” I’ll answer you with “Well, what have you been listening to?” I expect that students have a natural curiosity for and interest in musical theatre. This course is an opportunity to explore new areas of musical repertoire and learn about new material. I’ll happily guide you to pieces I think may work particularly well for your voice/style, but I also expect students to bring ideas to the table as well.

From time to time throughout the semester, I will set up vocal coaching sessions so that students get more “office hour” (one-on-one coaching) time. Typically these are on Saturday or Sunday late mornings/afternoons. I’ll do my best to accommodate student schedules, but I ask you to be flexible as well.

Finally, a bit about logistics: I live/work in Washington and am on campus on Tuesdays in the late afternoons and evenings for class. I will happily meet with students before/after class by appointment. I have access to my on-campus mailbox once a week. I will communicate frequently via email and expect that students receive messages at least daily. Feel free to email me as well with questions during the week.
**Class Calendar - Schedule Subject to Change**

<table>
<thead>
<tr>
<th>Date</th>
<th>Class #</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 17</td>
<td>Class #1</td>
<td>Overview, Vocal Basics, Choosing Repertoire, Music Theory Basics,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>History: 1880 - 1920</td>
</tr>
<tr>
<td>Jan. 24</td>
<td>Class #2</td>
<td>Learning Your Piece: Phase 1, Theory Review, History: the 1920s</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Self Character Analysis due</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Song Ideas due</td>
</tr>
<tr>
<td>Jan. 27</td>
<td>Class fee</td>
<td>($) to Klein Theatre Box Office</td>
</tr>
<tr>
<td>Jan. 31</td>
<td>Class #3</td>
<td>Learning Your Piece: Phase 2 &amp; 3, Preparing for Auditions, History:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the 1930s</td>
</tr>
<tr>
<td>Feb. 7</td>
<td>Class #4</td>
<td>Workshop #1, Group Number Work</td>
</tr>
<tr>
<td>Feb. 14</td>
<td>Class #5</td>
<td>Workshop #2, History: the 1940s</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Listening Journal check #1</td>
</tr>
<tr>
<td>Feb. 21</td>
<td>Class #6</td>
<td>Mock Audition #1, History: the 1950s and 1960s</td>
</tr>
<tr>
<td>Feb. 28</td>
<td>Class #7</td>
<td>Workshop Session #3, History: the 1970s, Group Number Work</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Individual Show Report #1 due</td>
</tr>
<tr>
<td>March 3 - 11</td>
<td>Spring Break</td>
<td>(no class on March 6th)</td>
</tr>
<tr>
<td>March 13</td>
<td>Class #8</td>
<td>Workshop Session #4, History: the 1980s and 1990s, Group Number Work</td>
</tr>
<tr>
<td>March 20</td>
<td>Class #9</td>
<td>Movement Work; “Business of Show” discussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Listening Journal check #2</td>
</tr>
<tr>
<td>March 27</td>
<td>Class #10</td>
<td>Workshop Session #5, Discussion: Brother Russia, Group Number Work</td>
</tr>
<tr>
<td>March 28</td>
<td>BROTHER RUSSIA</td>
<td>at Signature Theatre, Washington, DC.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plan to meet bus around 5:00pm and to return to Fredericksburg around 10:30pm</td>
</tr>
<tr>
<td>April 3</td>
<td>Class #11</td>
<td>Mock Audition #2, Post-show Discussion: Brother Russia, Group Number Work</td>
</tr>
<tr>
<td>April 10</td>
<td>Class #12</td>
<td>Workshop Session #6, History: the 2000s and Musical Theatre Today,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Group Number Work</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Individual Show Report #2 due</td>
</tr>
<tr>
<td>April 17</td>
<td>Class #13</td>
<td>Workshop Session #7, Group Number Work</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Listening Journal check #3</td>
</tr>
<tr>
<td>April 24</td>
<td>Class #14</td>
<td>Showcase Dress Rehearsal</td>
</tr>
<tr>
<td>April 25</td>
<td>SHOWCASE PERFORMANCE</td>
<td>– Call time: 5:30pm, Curtain: 7:00pm</td>
</tr>
<tr>
<td>May 1</td>
<td>FINAL EXAM</td>
<td>7:00-9:30pm</td>
</tr>
</tbody>
</table>

**UMW Department Show Schedule**

<table>
<thead>
<tr>
<th>Date</th>
<th>Show</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 16 – 26</td>
<td>Moon Over Buffalo</td>
</tr>
<tr>
<td>April 12 – 22</td>
<td>Hedda Gabler</td>
</tr>
</tbody>
</table>