

THED 541 DIRECTING/ACTING MUSICAL THEATRE (3 hrs)
Musical Theatre Section

Professor: John Leonard, Musical Theatre

Class Days: Monday, Tuesday, Wednesday (July 8-10)

Classrooms: Guggenheim 1, Gray Gym

Office: Frasier 101A

Office Phone: 351-2638 email: john.leonard@unco.edu

Course Description

Directing/Choreographing Musical Theatre is a class designed to involve the director in search of artistic and qualitative process and product. It is, in essence, a course that requires the Musical Theatre director to explore the total task of mounting the Broadway Musical.

Directing and choreographing Musical Theatre has many striking similarities to directing straight theatre but there are also some glaring differences. We will examine these connections and diversions. This course will also identify the components involved in a musical production and to realize the skills needed to direct a musical. We will take a comprehensive look at as many components that make up a musical as time allows.

Outline of Course Content

Using the musical *LITTLE SHOP OF HORRORS* as a model we will go through the process of bringing a musical to life. This will be a "hands on approach" and will cover such aspects as: script analysis, choosing a style, rehearsal schedules/breakdowns, staging scenes into songs, staging in different sizes of spaces, directing the musical actor, and communicating with designers and choreographers.

Each graduate student will choose a Male/Female or Female/Female duet scene/song from a musical they are passionate about or will be directing in the upcoming year. Please choose a scene/song with extensive movement that you feel will be challenging to stage/choreograph.

Each graduate student will be assigned 2 Musical Theatre majors to work with over the 3-day period.

Course Requirements

*Perfect class attendance, and responsible for all lecture notes given in class.

*Read ACT 1 of script to *LITTLE SHOP OF HORRORS*. **If you are unable to locate a script, I will have one for you the first day of class.**

*Choose a 2-person scene/song from a musical of your choice.

*Direct a 10-minute scene/song (max.) from selected script.

*Download the following songs onto your iPhone, iPad, or iPod, etc....

Music: "Just You Wait" – My Fair Lady, 1956 Original Broadway Cast

"You're The Top" – Anything Goes, 1987 Broadway Cast

"Little Shop of Horrors" – Little Shop of Horrors, 1981 Original Cast

*Complete all requirements for the musical theatre prompt book.

Due FRIDAY, JULY 12, by 5:00pm in designated box outside my office.

Course Calendar

Monday, July 8 (9:00-12:00, 1:00-5:00) (Director's Lab 7-10pm)

Guggenheim 1

Introduction / Discuss Director's Lab
History of Musical Theatre
LUNCH
Professional Musical Theatre Auditioning Techniques
Scene Breakdown and Rehearsal Schedules Assignment
MT Character Analysis / Musical Analysis
Musical Theatre Directing (differences/similarities)
Concept
Musical Theatre Lyric Analysis
Solo Assignment

Tuesday, July 9 (10-12:00, 1:00-5:00) (Director's Lab 7-10pm)

Gray Gym

Warm ups
Music/Dance Analysis
Duet Assignment
Staging the Trio
Dancing With Props (time permitting)

Wednesday, July 10 (10:00-3:00pm)

Gray Gym

Class Meeting (11:00-12:00)
Final Performance presentations of ALL SCENES/SONGS (12:30-2:00pm)
Class discussions and Professor feedback (2:00-3:00pm)
Graduate/Volunteer actors BBQ 5:00pm

Required Materials

DUET SCENE/SONG of choice to direct/choreograph
CD player or iPod for out of class rehearsals
Lap Top, Note book, pen, pencils

Recommended Texts

Acting in Musical Theatre: A comprehensive course
Joe Deer and Rocco Dal Vera
Staging Musical Theatre: A complete guide for directors, choreographers, and producers
Elaine A. Novak & Deborah Novak (Better Way Books)
From Assassins to West Side Story: A Director's guide to Musical Theatre
Deconstructing Harold Hill: An insider's guide to Musical Theatre
Scott Miller

Recommended Dress Requirements

Street clothes that fit snugly and do not inhibit range of motion are acceptable. Dance clothes, such as leotards, bike shorts, sweats, etc., are recommended. Men please wear tennis shoes or jazz shoe, Women please wear tennis shoes and please bring jazz and character shoes if you have them in your possession. No food, gum, smoking, etc., in class rooms.

Method of Evaluation

Solo Assignment	15 pts
Duet Assignment	15 pts.
Trio Assignment	15 pts.
Scene (Director)	40 pts
Prompt Book	15 pts
TOTAL POINTS	100

PROMPT BOOK REQUIREMENTS
(Nothing is to be handwritten)
All material presented in 3 ring binder
BRIEF SYNOPSIS OF MUSICAL
CHARACTER ANALYSIS (2 characters)
3 PAGE SELF EVALUATION

Musical Theatre Websites

playbill.com broadway.com bluegobo.com youtube.com

Student Code of Conduct

All students are expected to adhere to the University's *Student Code of Conduct*, designed to promote a safe and respectful learning environment. For more information about your rights and responsibilities as a UNC student see <http://www.unco.edu/dss/UNChonorCode.html>.

Academic Integrity: Plagiarism / Consequences

It is expected that members of this class will observe strict policies of academic honesty and will be respectful of each other. Any instances in which cheating, including plagiarism and unauthorized use of copyrighted materials, computer accounts, or someone else's work is determined, will be referred to Student Services and will be investigated to its full extent.

Consider providing a definition of plagiarism and examples if desired or referring students to: <http://www.unco.edu/english/wcenter/academicintegrityindex.html>.

Students with Disabilities

Any student requesting disability accommodation for this class must inform the instructor giving appropriate notice. Students are encouraged to contact Disability Support Services at (970) 351-2289 to certify documentation of disability and to ensure appropriate accommodations are implemented in a timely manner.

Sexual Misconduct/Title IX Statement

The University of Northern Colorado prohibits and will not tolerate sexual misconduct or gender-based discrimination of any kind. UNC is legally obligated to investigate sexual misconduct (including, but not limited to sexual assault, sexual harassment, stalking, and intimate partner violence). If you disclose an incident of sexual misconduct to a faculty member, they have an obligation to report it to UNC's Title IX Coordinator. "Disclosure" may include communication in-person, via email/phone/text message, or through in/out of class assignments.

If you wish to speak confidentially about an incident of sexual misconduct, please contact the UNC Counseling Center (970-351-2496) or the Assault Survivors Advocacy Program (970-351-4040).

If you would like to learn more about sexual misconduct or report an incident, please visit www.unco.edu/sexualmisconduct.

Equity and Inclusion Statement

The University of Northern Colorado embraces the diversity of students, faculty, and staff, honors the inherent dignity of each individual, and welcomes their unique perspectives, behaviors, and worldviews. In this course, people of all races, religions, national origins, sexual orientations, ethnicities, genders and gender identities, cognitive, physical, and behavioral abilities, socioeconomic backgrounds, regions, immigrant statuses, military or veteran statuses, size and/or shapes are strongly encouraged to share their rich array of perspectives and experiences. Course content and campus discussions will heighten your awareness to each other's individual and intersecting identities.

The Office of Student Rights & Responsibilities (located in Decker Hall) serves as resource to anyone seeking support or with questions about equity and inclusion at the University of Northern Colorado (UNC). If you are a witness to or experience acts of bias at UNC and would like to learn more about bias response or report a bias incident, please visit Bias Response at <http://www.unco.edu/biasresponse/>

MALE/FEMALE

MOMENTS IN THE WOODS / Into the Woods

IT TAKES TWO / Into the Woods

TONIGHT / West Side Story

ONE HAND ONE HEART / West Side Story

WHAT COULD BE BETTER / Baby

TWO PEOPLE IN LOVE / Baby

CRAZIER THAN YOU / The Addamms Family

NICE / Lucky Stiff

RITA'S CONFESSION / Lucky Stiff

LIGHT MY CANDLE / Rent

SUDDENLY SEYMOUR / Little Shop of Horrors

MARRIAGE TANGO / I love You, You're Perfect, Now Change

STUD AND A BABE / I love You, You're Perfect, Now Change

NEVER BE JELOUS AGAIN / The Pajama Game

THERE ONCE WAS A MAN / The Pajama Game

SMALL TALK / The Pajama Game

SIXTEEN GOING ON SEVENTEEN / The Sound of Music

ALMOST LIKE BEING IN LOVE / Brigadoon

THERE BUT FOR YOU GO I / Brigadoon

CHOO CHOO HONEYMOON / Dames at Sea

IN A LITTLE WHILE / Once Upon A Mattress

YOU'RE THE TOP / Anything Goes

DELOVELY / Anything Goes

PEOPLE WILL SAY WE'RE IN LOVE / Oklahoma!

ALL ER NUTIN / Oklahoma!

TILL THERE WAS YOU / The Music Man

SHALL WE DANCE / The King and I

LOVE SONG / Pippin

WHEN YOU'RE HOME / In The Heights

SAY IT SOMEHOW / The Light in the Piazza

ACCIDENT WAITING TO HAPPEN / Drowsy Chaperone

WUNDERBAR / Kiss Me Kate

ROMEO AND JULIET / Reefer Madness

THE WORD OF YOUR BODY / Spring Awakening
THE DOCTOR IS IN / You're A Good Man Charlie Brown
THERAPY / Tic-Tic-Boom
SUE ME / Guys and Dolls
I'LL KNOW / Guys and Dolls
FALLING IN LOVE IS WONDERFUL / Annie Get Your Gun
OLD FASHIONED WEDDING / Annie Get Your Gun
WON'T YOU CHARLESTON WITH ME / The Boyfriend
ALL THE WASTED TIME / Parade
LOVE IS MY LEGS / Dirty Rotten Scoundrels
ALMOST PARADISE / Footloose
I THINK I GOT YOU BEAT / Shrek
I WANT TO BE SEEN WITH YOU TONIGHT / Funny Girl
YOU ARE WOMAN, I AM MAN / Funny Girl
FOLLOW YOUR HEART / Urinetown
WHEN THE CHILDREN ARE ASLEEP / Carousel
TEAR JERK / I loveYou, You're Perfect, Now Change
THE TENNIS SONG / City of Angels
DANGEROUS GAME / Jekyll and Hyde
FIRST IMPRESSIONS / First Date
I TURNED THE CORNER / Thoroughly Modern Millie
TAKE IT LIKE A MAN / Legally Blonde
SMALL UMBRELLA IN THE RAIN / Little Women
ALONE IN THE UNIVERSE / Seussical
I CAN READ YOU / Leap of Faith
YOU WOULD IF YOU COULD / Me and My Girl
FOLLOW THAT DREAM / All Shook Up
TEN MINUTES AGO / Cinderella

FEMALE/FEMALE

THREE BEDROOM HOUSE / Bat Boy
COLORS OF PARADISE / Spitfire Grill
MARRY THE MAN TODAY / Guys and Dolls
TAKE ME ORE LEAVE ME / Rent
IT MAMA WAS MARRIED / Gypsy
BABY DREAM YOUR DREAM / Sweet Charity
A BOY LIKE THAT / West Side Story
OHIO / Wonderful Town
THE OTHER HALF LIVES / Thoroughly Modern Millie
SOME THINGS ARE MEANT TO BE / Little Women

THED 541 DIRECTING/ACTING MUSICAL THEATRE (3 hrs)
Musical Theatre Section

Professor: Ryan Driscoll, Musical Theatre

Class Days: Thursday, Friday, Saturday (July 11-13)

Classrooms: TBA

email: ryan.driscoll@unco.edu

Text: Wesbrooks, William. *Dramatic Circumstances: On Acting, Singing, and Living Inside the Stories We Tell*. Applause Theatre & Cinema Books, 2014.

****Students are asked to read this text in full prior to the first day of class.****

Course Description

Music theatre is a very specific artform in the performing arts and while the medium pulls from various aspects of the arts—namely acting, singing and dance—it is a genre that is uniquely its own by virtue of the fact that music theatre is wholly dependent on the cohesive integration *between* acting, singing and dance. This 3-day intensive course will primarily be presented around the topic of Music Theatre Pedagogy for the arts educator. All too often, performers who are preparing for college music theatre programs or for professional productions are presenting without proper knowledge of their repertoire and lacking vocal technique that can often lead to physical harm and lack of sustainability in their career choice. This course is designed to offer an exploration in how one *teaches* music theatre to the young, eager and curious performer so that they are more prepared for the industry or college setting.

(While topics such as vocal pedagogy and repertoire will be discussed in this course, musicianship skills, while helpful, are not necessary.)

Course Objective

At the end of this 3-day course, students will have a better understanding of the following topics:

Music Theatre Song Analysis

- o An understanding of the theories and methods of the “dramatic circumstance” with regards to music theatre song repertoire
- o The ability to analyze a solo song from a dramatic perspective
- o The ability to execute that understanding in a coaching setting with a student **General**

Vocal Pedagogy

- o A basic understanding of the voice through the topics of anatomy, physiology and acoustics
- o Basic vocabulary and techniques of pedagogical practices
 - § Beneficial vocalises vs. non-beneficial vocalises
- o A better understanding of what to listen for in a singer and the differences in hearing healthy, sustainable usage vs. practices that could cause harm to a singer

Music Theatre Repertoire

- o An understanding of the various genres, styles and eras of music theatre
- o Knowledge of iconic, ground-breaking and notable composer/lyricist teams within the various eras of music theatre

- o An understanding of how to assess and choose repertoire for students of various ages and vocal abilities
- o The ability to better assess music theatre pieces when choosing productions for primary and secondary educational settings

Day 1

Schedule Overview (Subject to change)

Morning

- Presentation on Vocal Pedagogy
 - o Vocal production and concepts
 - o Beneficial vocalises
 - o Discussion of belt, mix and head voice
 - o Listening examples of singers with discussions to follow
- Observation of 30-minute voice lesson with an undergraduate student
 - o Discussion to follow

Afternoon

- Presentation on Music Theatre Repertoire
 - o Assessing repertoire for singers
 - o Choosing repertoire for singers
 - o Music theatre genres, styles and eras
 - o Music theatre composer/lyricists

Evening Assignments

- Students will be given a real-life student scenario (gender, likes/dislikes, known vocal issues, etc.) and be asked to assign a series of MT songs based on said scenario
- Students will be given a song and asked to assess it based on a given real-life student scenario

Day 2

Morning

- Discussion of evening assignment
- Introduction to Music Theatre Song Analysis
 - o Lecture and discussion of *Dramatic Circumstances* by William Westbrook
 - o Understanding and writing a Circumstance Report

Afternoon

- Song Analysis Coachings
 - o Students will observe a coaching between the instructor and an undergraduate student
 - o Volunteer students will participate in coachings on music theatre repertoire of their choosing with the instructor

Evening Assignments

- Students will be assigned 3 music theatre songs and after researching the song and the piece that it comes from, write circumstance reports for each of the songs
- Students will be asked to write reflections on observations of the day's in-class coachings

Day 3

Morning

- Volunteer students will conduct song analysis coachings with their peers in front of the instructor and class
 - o Discussions with the instructor and classmates to follow each coaching

Afternoon

- Volunteer students will conduct song analysis coachings with volunteer undergraduate students o Class discussions and reflections to follow
- Summarization of 3-day course followed by a Q&A with instructor

Evening Assignments

- Students will submit written reflections on the day's in-class coachings to the instructor
- Students will revise their circumstance reports from the previous day's assignment and submit to the instructor