

THAR 11.2 Course Outline as of Spring 2019**CATALOG INFORMATION**

Dept and Nbr: THAR 11.2 Title: PERFORMANCE MUSICAL

Full Title: Performance: Musical

Last Reviewed: 5/14/2018

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	0	17.5	Lecture Scheduled	0
Minimum	1.00	Lab Scheduled	0	8	Lab Scheduled	0
		Contact DHR	9.00		Contact DHR	157.50
		Contact Total	9.00		Contact Total	157.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 0.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 34 - 4 Enrollments Total

Also Listed As:

Formerly:

Catalog Description:

Preparation and presentation of an acting role in a musical theatre production for public performance.

Prerequisites/Corequisites:**Recommended Preparation:****Limits on Enrollment:**

By audition only

Schedule of Classes Information:

Description: Preparation and presentation of an acting role in a musical theatre production for public performance. (Grade Only)

Prerequisites/Corequisites:

Recommended:

Limits on Enrollment: By audition only

Transfer Credit: CSU;UC.

Repeatability: 4 Enrollments Total

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area	Effective:	Inactive:
CSU GE:	Transfer Area	Effective:	Inactive:
IGETC:	Transfer Area	Effective:	Inactive:

CSU Transfer:	Transferable	Effective:	Fall 2005	Inactive:
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UC Transfer:	Transferable	Effective:	Fall 2005	Inactive:
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CID:

CID Descriptor:	THTR 191	Rehearsal and Performance in Production
SRJC Equivalent Course(s):	THAR11.1 OR THAR11.2 OR THAR81A	

Certificate/Major Applicable:

Both Certificate and Major Applicable

COURSE CONTENT

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Upon completion of this course, the student will be able to fulfill the responsibilities of an actor in the preparation, rehearsal, and performance of a role in a musical theatre performance produced for a public audience.

Objectives:

At the conclusion of this course, the student should be able to:

1. Independently analyze and score a script from a character's point of view and conduct research in preparation for a role in a full musical production.
2. Locate the musical within its historical and cultural context and the impact of that context on the character being portrayed.
3. Create and sustain the physical, vocal, and behavioral components of a character within the style of the musical.
4. Revise, experiment with, and enhance acting choices as instructed by the director during the rehearsal process.
5. Prioritize and fulfill acting responsibilities, while striving to maintain other academic, employment, and personal responsibilities.
6. Work cooperatively and effectively as an ensemble member within a high-stress environment to produce a collaborative work of art.
7. Contribute to one or more production support areas, recognizing each area's relationship to the actor's work and the production as a whole.
8. Adhere to proper theatre protocol and correctly apply theatre terminology during the production process.
9. Incorporate the musical elements of singing and dancing with the character's dramatic throughline so that the portrayal is cohesive and seamless.
10. Adapt to the stimulation and input of live audiences while maintaining focus and concentration.
11. Reproduce a successful characterization in multiple performances

presented over a period of time.

A student repeating this course will be preparing and performing an entirely new role from a different musical theatre production. Repeating students will:

- Work with different directorial styles and production processes.
- Analyze different libretti and lyrics, improving analytical skills and developing greater versatility in characterization.
- Gain greater confidence as a performer and enhance acting skills by performing in front of diverse audiences.

Topics and Scope:

Depending on the nature and production style of the particular musical to be performed, the following topics will be studied:

- I. Historical Context of the Script, Plot and Character
- II. Theatre Professionalism, Communication, and Procedures
 - A. Theatre etiquette and protocol
 - B. Basic theatre terminology
 - C. Location of facilities and resources
 - D. Theatrical hierarchy and communication
 - E. Production framework
 1. Scheduling
 2. Types of rehearsals
 - F. Managing time, health, and personal responsibilities
 - G. General safety and emergency procedures
 - H. Interacting with the public as a cast member
 1. Production-related events
 2. Social media
 3. Responsibilities as a show's representative
- III. Staging and Blocking
 - A. Blocking procedures
 - B. Sight lines and upstaging
 - C. Rehearsal costumes and props
 - D. Working with props
 - E. Working with the floorplan
- IV. Vocal Techniques
 - A. Articulation
 - B. Projection
 - C. Characterization
 - D. Stylization (verse, rhyme, etc.)
 - E. Pronunciation and dialect/accent
- V. Physical Techniques
 - A. Characterization
 - B. Movement and timing
 - C. Stylization (period movement, etc.)
- VI. Incorporation of Other Musical Theatre Elements
 - A. Choreography
 - B. Singing
 - C. Movement to music (non-dance)
 - D. Working with multiple directors (vocal, choreographer,

- musical, etc.)
- E. Sustaining dramatic throughline
- VII. Special Skills and Techniques
 - A. Stage combat, circus skills, etc.
 - B. Specialized acting techniques
 - C. Specialized rehearsal techniques
 - D. Specialized staging techniques
- VIII. Working With Technical/Design Elements and Staff
 - A. Orchestra/Band and Conductor
 - B. Props
 - C. Costumes
 - D. Makeup
 - E. Lights
 - F. Sets
 - G. Sound
 - H. Stage management
 - I. Technical rehearsal procedures
 - J. Dress rehearsal procedures
- IX. Basic Makeup Application
 - A. Purchasing a kit (skin tone, type, etc.)
 - B. Related supplies
 - C. Skin preparation and makeup removal techniques
 - D. Self-application versus working with a makeup artist
- X. Performance Techniques
 - A. Maintaining consistency and focus
 - B. Handling nerves and working calmly under stress
 - C. Handling audience responses
 - D. Handling the unexpected
 - E. Personal and group warm-ups
- XI. Performance Procedures and Protocol
 - A. Arrival and departure procedures
 - 1. Stage door
 - 2. Signing in and signing out
 - 3. Storing personal objects
 - B. Greenroom guidelines
 - 1. Food and drink when in costume
 - 2. Using monitors
 - 3. Use of cell phones and other devices
 - C. Backstage behavior
 - 1. Communication
 - 2. Staying out of view
 - 3. Quick changes
 - 4. Prop tables
 - 5. Keeping wings clear
 - 6. Preparing for entrances
 - D. Dressing Room
 - 1. Respecting privacy
 - 2. Working with dressers
- XII. Production Support Techniques:
 - May include basic scenic, properties, and costume construction techniques, publicity, distribution and display techniques, ushering, and/or public relations

Repeating students will:

1. Develop higher proficiency in each of the techniques listed above.
2. Apply techniques to different roles, libretti, scores, and directorial processes.

Assignment:

1. Prepare rehearsal material in a timely manner as required by the production schedule:
 - a. Independently complete script and character analysis and research work, revising as needed during the rehearsal process.
 - b. Record, review, and retain blocking.
 - c. Accurately memorize lines and cues by the scheduled deadline.
 - d. Memorize and safely review special skills required by the production: dialects/accents, stage combat, circus skills, dance, music/singing, puppetry, mask, mime, etc.
2. Attend all scheduled rehearsals for which the actor is called.
Communicate potential schedule conflicts prior to final casting.
Conflicts communicated after casting may be turned down by the director or may result in removal from the production.
3. Adhere to the attendance policy:
 - a. Arrive promptly and prepared for all rehearsals, costume/makeup calls, and performances
 - b. Maintain an amiable and supportive attitude when interacting with other members of the production company - fellow actors, director, stage manager, technicians, and designers
 - c. Respectfully follow the director's instructions in the preparation of the role and maintain that direction in performance
 - d. Perform assigned role in a conscientious and dedicated manner.
 - e. Do not alter physical appearance in any manner without permission
 - f. Strive to maintain good personal health and safety practices throughout the rehearsal and performance process
 - g. Follow the terms of the Actor's Contract and course syllabus for the production
4. Respond dependably to time commitments outside of rehearsals:
 - a. Costume fittings
 - b. Photo shoots
 - c. Makeup conferences
5. Provide personal stage makeup supplies (makeup kit) as per the requirements of the actor's role determined by the makeup designer
6. Production Support Hours: Contribute to the production process by completing 10-12 Production Support Hours in one or more of the following areas:
 - a. in the scene shop

- b. in the costume shop
- c. by participating in lighting hang and focus (requires training)
- d. ushering for other Theatre Arts productions
- e. assisting with rehearsal set-up/cleanup
- f. helping with publicity (distributing posters and flyers, helping with lobby display, appearing at promotion events, etc.)

While it is preferred that the majority of hours be spent on the production in which the actor is cast, hours may be obtained by completing these tasks for other SRJC productions in the same semester (deadline determined by the student's director)

7. Participate in all aspects of the rehearsal and performance process, including strike

Repeating students will demonstrate increased depth and breadth in completion of assignments.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because skill demonstrations are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances

Skill Demonstrations
60 - 80%

Exams: All forms of formal testing, other than skill performance exams.

None

Exams
0 - 0%

Other: Includes any assessment tools that do not logically fit into the above categories.

Professionalism; Production Hours

Other Category
20 - 40%

Representative Textbooks and Materials:

Script and score of selected musical.

