I. **OVERVIEW**
The following information will appear in the 2010 - 2011 catalog

**THETR 159 Rehearsal and Performance in Musical Theatre**

**2 Units**

**Limitations on Enrollment:** Each student must demonstrate the potential ability to work as an ensemble member, ability to memorize lines and a commitment to the artistic process of creating a live musical theatre production. Enrollment in the class is inherently limited by the number of roles listed in the libretto’s cast of characters. An audition process is used to determine the casting of the libretto’s character parts.

Students participate as actors, singers, dancers in a fully supported musical theatre production. This course focuses on individual and ensemble performance techniques that are essential for a musical or opera production. Participation in rehearsals and public performances is required.

Four Maximum completions.
Field trips might be required. (A-F Only) Lecture /Lab
**Transfer:** (CSU, UC) **General Education:** (MJC-GE: Activities )

II. **LEARNING CONTEXT**
Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   a. Analyzing the musical book, lyrics and score
      i. Historical productions of the musical
      ii. Opera, musical comedy, musical drama

   b. The role and responsibilities of a performer in a musical or opera production
      i. Playing the "truth" (verisimilitude)
      ii. Perfecting timing
      iii. Pacing the scene
      iv. Building trust within the ensemble
      v. Perfecting dancing, singing skills

   c. Developing the performer's instrument
      i. Vocal (singing)
      ii. Vocal (articulation)
      iii. Body (dance)
iv. Body (stage movement)

2. Required Lab Content:

a. Rehearsal
   i. Physical warm-up
   ii. Vocal warm-up
   iii. Scene study techniques for musical theatre
   iv. Singing techniques for musical theatre
   v. Dancing techniques for musical theatre
   vi. Defining the other character
   vii. Responding to criticism

b. Performance
   i. Coping with performance anxiety
   ii. Supporting the ensemble
   iii. Discipline and the art of performing in a musical play
   iv. Performance pacing

B. Enrollment Restrictions

1. Limitations on Enrollment

   Each student must demonstrate the potential ability to work as an ensemble member, ability to memorize lines and a commitment to the artistic process of creating a live musical theatre production. Enrollment in the class is inherently limited by the number of roles listed in the libretto’s cast of characters. An audition process is used to determine the casting of the libretto’s character parts.

C. Hours and Units

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<tr>
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D. Methods of Instruction (Typical)

   Instructors of the course might conduct the course using the following method:

   1. Lectures on Musical/Opera theatre.
2. Discussion of acting technique and character development.
3. Writing an actor's journal, character analysis, role discovery.
4. Performance exercises: role playing, pantomime, improvisation, etc.
5. One-on-one coaching/directing of character, movement and motivation.
6. Photographic slides, videos, films, handouts to supplement lecture, discussion and reading.
7. Guest presentations by technical stage: technical director and costume director, etc.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS
   Time spent on coursework in addition to hours of instruction (lecture hours)
   
a. Rehearsal preparation
      i. Vocalization of music score
      ii. Create an in-depth dramatic character biography
      iii. Memorize character lines as assigned from text daily
      iv. Memorize music and lyric score as assigned from text daily
      v. Memorize choreography as assigned from text daily

   b. Rehearsal and performance (lab)
      i. Weekly rehearsal schedule for preparation of upcoming production (usually 12 hours per week for 8 weeks).
         Typical rehearsal schedule:
         Week One: Text analysis and character discussion.
         Week Two: Blocking, staging, choreography, music study
         Week Three: Line and lyric memorization.
         Week Four: Line, blocking, choreography rehearsals; scene and music study.
         Week Five: Run-throughs of entire play.
         Week Six: Technical rehearsal, dress rehearsal
         Week Seven: Performances
         Week Eight: Performances

2. EVIDENCE OF CRITICAL THINKING
   Assignments require the appropriate level of critical thinking
   1. Written assignments emphasizing character traits, motivation, behavior.
   2. Oral reports on theme, subtext, plot, historical and social influences.
   3. A written daily actor's journal to include notes given by stage director, choreographer, music director, inspirational ideas, peer comments and suggestions.

F. TEXTS AND OTHER READINGS (TYPICAL)

2. Other: The course will require a written script given to each performer. Sometimes these scripts are originally written in manuscript format. Other times they are musicals in published format.
III. DESIRED LEARNING

A. COURSE GOAL
As a result of satisfactory completion of this course, the student should be prepared to:

- identify the responsibilities of a performer in the rehearsal and performance process;
- demonstrate acting and musical skills on stage in a Musical production;
- apply traditional terminology and protocol in a stage production.

B. STUDENT LEARNING GOALS
Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. Required Learning Goals
Upon satisfactory completion of this course, the student will be able to:

   a. Identify the responsibilities of a performer in the rehearsal and performance process in a Musical stage play. a. Attendance b. Punctuality. Rehearsal/Performance etiquette and protocol c. Self rehearsal between scheduled rehearsals d. Memorization of material (text and blocking) e. Positive attitude.

   b. Demonstrate Musical acting, singing, dancing performance skills on stage such as projection, clarity of character development, physical movement, energy, musical ability.

   c. Perform acting and musical skills that are required by a stage director, music director, and/or choreographer for a specific scene. Specialized skills such as improvisation, pantomime, acrobatics, stage combat, singing, dancing.

   d. Apply traditional theatrical terminology and protocol in the context of a Musical stage production.

2. Lab Learning Goals
Upon satisfactory completion of the lab portion of this course, the student will be able to:

   a. Identify the responsibilities in rehearsal and performance of Musical stage play.

   b. Demonstrate stage musical performance skills on stage before a live audience.

   c. Apply traditional theatrical terminology and protocol in the context of Musical stage production.

IV. METHODS OF ASSESSMENT (TYPICAL)

A. FORMATIVE ASSESSMENT

1. Written and oral critiques of student’s written and performance assignments.

2. Peer evaluation.

B. SUMMATIVE ASSESSMENT

1. Final project consisting of at least six individually critiqued performances for a live audience.

2. Peer evaluation of final project.

3. Production written journal.