

DEREE COLLEGE SYLLABUS FOR:		3/1.5/3						
MU 3061 MUSIC THEATRE WORKSHOP I		UK LEVEL: 5						
(Revised Fall 2022)		UK CREDITS: 15						
PREREQUISITES:	By Permission							
CATALOG DESCRIPTION:	The course offers students training in singing, acting, movement and performance techniques, drawing from various musical genres and acting methods. Students work individually and in groups to improve their experience of vocal, physical, musical and dramatic performance supported by the understanding of music theater concepts and contexts.							
RATIONALE:	The course offers practical training based on voice studies and acting methods in order to develop a balanced combination of skills needed to effectively perform in Music Theater. It also supports students to work collaboratively in an artistically inspiring environment, to explore physicality and develop confidence, while working both on a solo performance and in collaborative ensembles.							
LEARNING OUTCOMES:	<p>After successfully completing this course students should be able to:</p> <ol style="list-style-type: none"> 1. Engage in a collaborative music theater performance showing technical and artistic competence. 2. Develop character(s) and roles in diverse performance situations, employing the appropriate physical, musical and dramatic skills. 3. Demonstrate an embodied understanding of appropriate vocal style for a range of musical genres. 4. Evaluate and discuss the collaborative preparation process of music theatre scenes. 5. Demonstrate understanding of professional individual and collective responsibilities in regards to collaborative work. 							
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the College, the following tools are used:</p> <ul style="list-style-type: none"> • individual and group lessons on vocal, acting and movement techniques; • structured exercises and improvisation sessions that are directly linked; • to the material to be performed in the final project; • extended scene study; • workshops, article discussions and screening of performances; • group discussions on performance design, preparation and planning; • individual and group practice; • rehearsals; • video recording of rehearsals for listening, reflection and discussion; • use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources; • students are encouraged to make full use of their instructor's office hours, where they can ask questions, see their assigned work results and/or go over lecture material; • support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills. 							
ASSESSMENT:	<p>Summative:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>First Assessment: Portfolio (Journal - Preparation Progress – Reflective Statement)</td> <td align="center">30%</td> </tr> <tr> <td>Final Assessment Final performance</td> <td align="center">70%</td> </tr> </table> <p>Formative:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>In class performance and coaching</td> <td align="center">0</td> </tr> </table> <p>Formative in class performance and coaching supports learning outcomes 1, 2, 3, 4 & 5 First assessment assesses learning outcomes 2, 3, 4, & 5 Final assessment: examination in performance form tests learning outcomes 1, 2, 3, & 5 <i>Students are required to resit failed assessments in this course.</i> <i>Students may compromise their final grade if they miss more than 2 class sessions in a semester.</i></p>		First Assessment: Portfolio (Journal - Preparation Progress – Reflective Statement)	30%	Final Assessment Final performance	70%	In class performance and coaching	0
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<p>INDICATIVE READING:</p>	<p>REQUIRED READING: Clark, Mark Ross. <i>Singing, Acting, and Movement in Opera A Guide to Singer-etics</i>. Indiana University Press. Bloomington, 2002.</p> <p>Deer J. and Rocco Dal Vera, <i>Acting in Musical Theater, A Comprehensive Course</i>, Routledge, 2016.</p> <p>Ostwald, Donald F., <i>Acting for Singers: Creating Believable Singing Characters</i>, O.U.P., 2007.</p> <p>RECOMMENDED READING: Kantor, Michael and Lawrence Maslon. <i>Broadway: The American Musical</i>. Bulfinch Press, 2004.</p> <p>Steinhauer, Kimberly and Mary MacDonald Klimek & Jo Estill. <i>The Estill Voice Model: Theory and Translation</i>. Estill Voice International, 2017.</p> <p>Terzopoulos, Theodoros. <i>The Return of Dionysus</i>. Attis Theatre, 2015.</p>
<p>INDICATIVE MATERIAL:</p>	<p>REQUIRED MATERIAL: Authorized Scores in print or pdf format</p> <p>RECOMMENDED MATERIAL Relevant live and recorded performances</p>
<p>COMMUNICATION REQUIREMENTS:</p>	<p>Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account. All written work should follow current MLA standards for formatting, style and citation.</p>
<p>SOFTWARE REQUIREMENTS:</p>	<p>mp3 versions of backing tracks for individual study and rehearsals</p>
<p>WWW RESOURCES:</p>	<ul style="list-style-type: none"> • All Musicals www.allmusicals.com • Greek National Opera https://www.nationalopera.gr/en/ • Musicnotes https://www.musicnotes.com/ • Musical Theater Resources https://musicaltheatresources.com/ • New Musical Theater https://newmusicaltheatre.com/ • The Metropolitan Opera https://www.metopera.org/ • The Royal Opera House https://www.roh.org.uk/

<p>INDICATIVE CONTENT:</p>	<p>Vocal Techniques</p> <ul style="list-style-type: none"> • Proper singing habits (correct posture, proper use of vocal mechanism, care of the voice) • Breathing exercises • Vocal warm up • Resonance and range development • Integration of speaking voice with singing voice/ diction, articulation, pronunciation • Exploration of vocal qualities/ match vocal quality to the acting demands of a song <p>Movement</p> <ul style="list-style-type: none"> • Body warm-up, strengthening, stretching and posture alignment • Elements of movement, space, time and dynamics • Movement improvisation <p>Drama</p> <ul style="list-style-type: none"> • Improvisation and structured exercises developing imagination and concentration • Interpretation of story line • Basic dramatization principles • Establishment and projection of character • Acting technique for singing motivated transition of speaking into singing, • Telling a story through text, song and movement <p>Preparation of performance</p> <ul style="list-style-type: none"> • Process and reflection • Memorization techniques • Vocal and musical coaching • Scene and character directions • Blocking and stage movement <p>Performance:</p> <p>Before the performance</p> <ul style="list-style-type: none"> • Days before: (how to work effectively keeping focused, motivated, healthy) • Hours before: (performance warm up, concentration techniques, keeping calm) <p>During the performance</p> <ul style="list-style-type: none"> • Personal awareness • Group interaction <p>After the performance</p> <ul style="list-style-type: none"> • Reflecting - assessing based on video recording
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