

DEREE COLLEGE SYLLABUS FOR: MU 4167 MUSIC THEATRE WORKSHOP II		3/1.5/3						
(Revised Fall 2022)		UK LEVEL: 6 UK CREDITS: 15						
PREREQUISITES:	MU 3061 MUSIC THEATRE WORKSHOP I (Or by permission)							
	The course enables students to extend and integrate singing, acting, movement and performance techniques drawing from a wide range of musical genres and acting methods. Students work individually and in groups to conceive, design, plan and present an original music theater project, implementing established and experimental music theater concepts, thus preparing for entry in the profession.							
RATIONALE:	The course furthers practical training and theoretical knowledge and establishes a balanced combination of vocal, physical, musical and dramatic skills with the supporting knowledge and understanding of music theater principles. Imaginative interpretative skills are also developed through the intensification of vocal, dramatic and movement techniques. Students develop their artistic personality and build professional confidence through intensive practice as soloists and as members of an ensemble.							
LEARNING OUTCOMES:	After successfully completing this course students should be able to: <ol style="list-style-type: none"> 1. Interpret music theatre scenes showing technical fluency and expressivity within a broad stylistic range. 2. Create and develop character(s) and role(s) in diverse performance contexts. 3. Create, plan and participate collaboratively in a music theatre performance, experimenting with new and/or original ideas. 4. Evaluate and reflect on the collaborative preparation process of music theatre showing understanding of relevant practices applicable to music theatre. 5. Function as professional performer, showing understanding of individual and collective responsibilities in regards to collaborative work. 							
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the College, the following tools are used: <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%;"> <tr> <td>First assessment: Project development/ Reflective statement</td> <td style="text-align: center;">30%</td> </tr> <tr> <td>Final assessment: Performance examination</td> <td style="text-align: center;">70%</td> </tr> </table> <p>Formative:</p> <table border="1" style="width: 100%;"> <tr> <td>In class performance and coaching</td> <td style="text-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</p>		First assessment: Project development/ Reflective statement	30%	Final assessment: Performance examination	70%	In class performance and coaching	0
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Final assessment: Performance examination	70%							
In class performance and coaching	0							

	<p><i>Students are required to resit failed assessments in this course. Students may compromise their final grade if they miss more than 2 class sessions in a semester.</i></p>
INDICATIVE READING:	<p>REQUIRED READING: Adrian, Barbara. <i>Actor training the Laban Way. An Integrated Approach to Voice, Speech and Movement.</i> Allworth Press, 2008.</p> <p>Clark, Mark Ross. <i>Singing, Acting, and Movement in Opera A Guide to Singer-etics.</i> Indiana University Press, 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, Lawrence Maslon. <i>Broadway: The American Musical.</i> Bulfinch Press, 2004.</p> <p>Steinhauer, Kimberly and MacDonald Klimek, Mary. <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>
INDICATIVE MATERIAL:	<p>REQUIRED MATERIAL: Authorized Scores in print or pdf format</p> <p>RECOMMENDED MATERIAL Relevant live and recorded performances will be recommended</p>
COMMUNICATION REQUIREMENTS:	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.
SOFTWARE REQUIREMENTS:	mp3 versions of backing tracks for individual study and rehearsals
WWW RESOURCES:	<p>All Musicals www.allmusicals.com Greek National Opera https://www.nationalopera.gr/en/ Musicnotes https://www.musicnotes.com/ Musical Theater Resources https://musicaltheatreresources.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>Vocal Techniques</p> <ul style="list-style-type: none"> • Healthy and sustainable vocal production • Control of vocal mechanism • Resonance and range extension • Integration of speaking voice with singing voice/ diction, articulation, pronunciation • Producing and using a wide range of vocal qualities enhancing the portrayal of dramatic character <p>Movement</p> <ul style="list-style-type: none"> • Experimenting with movement, space, time and dynamics • Extensive movement improvisations • Qualities of movement – movement dynamics • Movement in performance: gesture, posture, non-verbal communication <p>Drama</p>

- Improvisation and structured exercises developing imagination, concentration and communication
- Textual Analysis
- Devising Strategies.
- Structure and Composition.
- Develop a character organically and truthfully.
- Characters' motives, actions, movements and gestures
- Combining physical, vocal and verbal action
- Experiment with partners in developing a scene collaboratively.

Preparation of performance

- Embodied understanding of the pre-rehearsal process, rehearsal/creative process
- Vocal and musical coaching
- Scene and character direction
- Blocking and stage movement
- Costumes and props

Performance

- Physical and vocal preparation for performance
- Maintaining energetic personal awareness
- Sustaining group interaction
- Reflecting - assessing on the performance based on video recording

