

## **TRE 350 Musical Theatre – Revised 1/22**

**Professor: Ronda Rice Winderl, Ph.D.**  
**W 5:30-8:00pm Cooper 115**

Office: Cabrillo 201  
Office Hours: MW 8:30-9:45 am or by appt.  
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Course assistant: Alyssa Salter

### **COURSE DESCRIPTION:**

This is a one-semester, three credit introduction to musical theatre course designed to explore the historical and theoretical approaches for this unique genre, as well as foster the development of practical performance skills.

### **LEARNING OUTCOMES:** By the end of the course students will begin

1. To foster familiarity with the history of the musical theatre.
2. To investigate and distinguish the styles of individuals and movements which have influenced the development of this genre.
3. To explore techniques and approaches to acting, directing, and staging the musical.
4. To refine individual musical theatre performance skills.
5. To develop practical appreciation for the collaborative nature of musical theatre through brief ensemble performances.

### **REQUIRED TEXTS:**

Porter, Steven. The American Musical Theatre. Players Press.

A musical theatre vocal anthology (with accompaniment CD) appropriate to your vocal range.

### **ACADEMIC ACCOMMODATIONS:**

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, these students are requested to file documentation during the first two weeks of the semester with the Academic Support Center (ASC), located in the Bond Academic Center. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. Once the student files documentation, the ASC will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student.

### **COURSE PROCEDURES & REQUIREMENTS:**

1. Prompt, consistent attendance will ensure your success. Since we meet only once a week, more than 1 absence will seriously impact your class participation for the course, and 2 late arrivals count as an absence. According to catalog policy, at 3 absences you may be de-enrolled from the course and the only excused absences are those approved by the Academic Dean. We have so much terrific material to cover and performances to produce/experience, that we will need to start on time and need your full involvement in each class. Assignments, presentations and performances are due and may be handed in/taken only on day assigned unless officially excused, in which case arrangements must be made ahead of time.
2. Thorough reading of assigned text and hand-outs evidenced through active class participation and discussion is essential. I will throw out leading questions and expect you to be ready to explain and comment on the material. Lively discussion and creative performance should be the heart of this course. Unannounced quizzes will be given as needed to reward careful reading and enthusiastic response to the material. Bringing your books to class each session and taking careful notes are an essential part of preparation and participation.

3. Research, oral presentation (8-10 min.), and outline (2-3 page) with bibliography on a musical theatre history topic, and later on an evaluation aspect of the genre will be required. Outlines must be typed and thoroughly cover the topic selected. Outlines and reports are accepted only on date assigned. Presentations should creatively involve the audience and include as many visual, audio, and performance illustrations as possible.

4. Organization of and/or performance in a solo/duet selection (3-5 min.), an ensemble (3+ person-4-6 min.) selection, and a character scene (4-6 min.) will be assigned. A brief (20 measures) choreography project with a partner will also be developed.

5. Attendance at selected musical/video presentations and a brief (1-2 page) typed application response to the performances. Response papers will be due at the beginning of the class following the performance. Tickets for 3 plays for a total of \$40 will be required.

6. Comprehensive final performance analysis incorporating material from readings, lectures, class discussion and presentations, and your most creative ideas in response to a production.

### **PERFORMANCE ACCOMPANIMENT**

We are still in need of an accompanist. If you have suggestions, please let me know! Otherwise performances will need CD accompaniment (no vocal line). Alyssa Salter, our course assistant, will help you with technical questions/needs.

Hopefully, (TBA) will agree to help with accompaniment of your performance scenes, and a limited number of appointments may be made for help by e-mailing her/him on a first-come basis. She/he needs your music (double-sided and 3 hole punched) at least one week before the rehearsal, and at least a week's notice for the appointment. Acc. will help with one or two final 15 min. rehearsals and your performance, and the best time to schedule rehearsals will be explained. Please respect the time and talent of your accompanist by contacting /e-mailing them asap if you cannot keep your appointment, and NEVER bail on a rehearsal!

### **GRADE ASSIGNMENT**

- A: Indicates excellent work that reflects thinking, creativity, individuality, and a very high level of intellectual attainment.
- B: Indicates good work that reflects a thorough understanding of theory but is lacking in individual thinking and creativity.
- C: Indicates work that reflects a satisfactory completion of the assignment as directed, but is lacking in thoroughness, individual thinking, and creativity.
- D: Indicates work that reflects a lack of understanding of theory and/or fails to fulfill the assigned tasks.
- F: Indicates work that reflects an inability or unwillingness to do the assigned task.

### **GRADE COMPUTATION**

Grading for this course will be determined in the following manner:

Performance assignments* (3)	30%	300 points
Class Research Presentations# (2)	20%	200
Live Performance Response Papers (2)	20%	200
Attendance & Participation	20%	200
Final Performance Analysis Paper	<u>10%</u>	<u>100</u>
TOTAL	100%	1000

**COURSE SCHEDULE:**

<b>DATE</b>	<b>TOPIC</b>	<b>ASSIGNMENT DUE</b>
1/15	Course orientation and overview	Syllabus, topic selection
1/22	Musical Theatre History	pp.vii-1, #Class Presentations 1-5, 8 Bring ticket money (\$40)
	Foundations and Beginnings	
	>1. Dan Emmett, Stephen Foster and the Minstrel Show/ <u>The Black Crook</u>	
	>2. <u>Evangeline</u> and <u>The Brook</u> / the “Mulligan Shows”	
	>3. Gilbert and Sullivan	
	The Operetta	
	>4. Victor Herbert/Rudolph Friml and Sigmund Romberg	
	>5. ( <i>Florenz Ziegfeld and variety shows/ George M. Cohan</i> )/ Princess Theatre Shows	
	Age of Development	
	6. Jerome Kern and <u>Showboat</u>	
	7. Gershwin and <u>Porgy and Bess</u>	
	>8. Political/Social satire – Marc Blitzstein and Kurt Weill	
	<b>1/28-2/1 Dark Matter!–PLNU Salomon theatre! 7:00pm</b>	
	Tickets available on-line at: <a href="http://www.pointloma.edu/SalomonTheatre/purchase_tickets.htm">http://www.pointloma.edu/SalomonTheatre/purchase_tickets.htm</a>	
1/29	Musical Theatre History continued	pp.14-36, Class Presentations And sample viewings (Register solo/duets asap)
	The Golden Age	
	9. Rogers and Hammerstein	
	10. Lerner and Loewe	
	11. Leonard Bernstein	
	12. Stephen Sondheim and Harold Prince	
	Thereafter	
	13. Andrew Lloyd Webber ( and Tim Rice)	
	14. 80’s-90’s- Notable productions/creators	
	<b>2/3 Don’t miss auditions for See How They Run!–PLNU Salomon theatre!</b>	
2/5	Staging and performing solos/duets	Hand-outs, Register solo/duets (with music)
2/12	Vocal Workshop with Dr. Craig Johnson	Solo/duet rough runs
2/19	Workshop/previews of solo duet performance	Dress rehearsals
	<b>2/21(or 22) Fri. or Sat., Hot Mikado at SDSCPA, 7:00pm</b>	
2/26	Solo or duet performances/ analysis	*Solo/duet performances <b>Hot Mikado</b> response due

3/5 Choreographing/staging musicals pp. 66-7, Hand-outs  
Sign for Eval Team reports  
Register ensemble scenes (directing 3+ performers)- bring your music

**3/6 Thurs., *Pal Joey* at SDSU, 7:30pm \$14**

***Spring Break - 3/8-15!***

3/19 Elements of Production/Choreography pp. 41-48, ***Pal Joey* response due**  
(We will have class until 6:30, then the option to leave for Cygnet Theatre)

3/26 Evaluating the Musical pp. 51-86, #Team reports  
Directing Register Choreography(w/music)  
Musical Performance Ensemble Preview/Rehearsal  
Dramatic Performance Discuss ***Pal Joey*** production  
Technology, Wardrobe and Make-up  
Quality of Writing – book, music, lyrics

4/2 Ensemble performances (3+ performers) \*Ensemble performances  
Register Character Scenes(w/music)

4/8 Tues. Attend opening night of *The Odd Couple* and apply character development concepts.

**4/8-12 *See How They Run!* PLNU Salomon Theatre, 7:00pm!**

4/16 Choreography Workshop Choreography selections directed  
***See How They Run*** character response due

***Easter Break! 4/17-21***

4/23 Acting for musical theatre Character analyses due  
Character approaches, role analysis

**4/23 Wed., *Quilters* at Lamb's Players Theatre, Coronado, 7:30pm \$16**

4/30 Character Scene previews Preview Character Scenes  
**Final analysis paper for *Quilters* due and discussion**

5/7 **5:30 Final Class** \*Character Scene Performances

### Bibliography

An extensive bibliography is provided in the course text on page 109. Research should also include initial investigation of The Encyclopedia of World Drama from the reference section of the library, and Oscar G. Brockett's History of the Theatre, unabridged. Extensive information is available for most topics on the web, but be careful to use legitimate sources obtained through a search engine or other juried provider which has verified the accuracy of information (never Wikipedia.) You are also welcome to check out texts from my personal library, but for 24 hours so that everyone (including me!) has equal access to them.