THEATER 4655: MTP Studio III
*Ensemble Scenes, Dances, and Songs*
Senior Fall 2019
T / TH 12:25 - 3:20  Bldg 73, Room 112
- 3 Credits-

David Eggers  |  646-239-9843  |  david.w.eggers@utah.edu  |  Office hours by appointment.
Musical Direction: Cheney Doane

**Prerequisite**
THEA 3658 THEA 3660

**Course Description**
This is the third in a series of four Musical Theatre Studio courses in which students interpret increasingly complex musical theatre texts, using music, dance, and acting. Students will continue to apply technical skills they learned in THEA 3657 and THEA 3658 as they rehearse and perform ensemble musical numbers involving solo song interpretation, supporting characters, and ensemble dance and group vocals. The emphasis is on storytelling through previously learned skills. Instructors will select and cast the scenes, and guide student performers to gather textual information, diagram the shape of the song, and interpret the musical information provided by the composer and lyricist for an audience.

**Content Overview**
- The first several weeks will be an exploration and staging of a section of the musical *Sweet Charity*, culminating in a presentation at the Oct 4 Dem Lab.
- The next several weeks after the Oct 4 Dem Lab presentation, will be finishing the Sweet Charity section and an exploration and staging of the opening sequence of *Seussical the Musical*, both of which will be presented in the Nov 15 Dem Lab presentation.
- The remainder of the semester will be focused on continuing to explore and stage Seussical, in anticipation of the Spring Senior Showcase.

**Course Objectives**
- The student will have a thorough understanding of the expectations of a professional rehearsal experience and the obligations of the actor to deliver the lines and music of the character s/he is to play.
- The student will learn to contribute to discussions regarding song or text with the director/choreographer and subsequently apply the skills learned in preceding studio classes to fulfill the direction that is given.
- The student will understand the basic elements involved in what it takes to produce a musical theater piece, and how these elements interact with the whole.
- The student will learn to work with his/her fellow actors both from the technical point of view as well as the artistic.
The student will learn the value of successful ENSEMBLE WORK within the preparation and presentation of shows.

Expectations
Class time should be viewed as a rehearsal for a production in a professional acting company. Treat the time together as you would if you were hired as a professional actor. You should enter the class with enthusiasm and readiness, preparedness and willingness to take risks, freedom from excuses based on laziness or fear, attempting truthfulness in your acting without ‘tricks’ or ‘showing.’ Everyone’s attitude affects others in the rehearsal and in the creative energy in the space.

- The class encourages creative experimentation. Behavior aimed at intimidation or embarrassing other students will not be tolerated. Our goal is to work together to develop a strong ensemble with our fellow classmates / actors.
- The student is expected to read the scripts of all projects and be able to discuss the details of the show’s timeline, plot development, and character studies. The student is encouraged to bring their character ideas to rehearsals. The concepts both directorial and choreographic will be guided by the instructor/s.
- Significant personal and group preparation is required outside of rehearsal time. Be available and willing to work with your scene partner/s outside of class. Rehearse. Collaborate.
- Commit to learning blocking, text, and choreo as it is taught, and prior to the next session of class, allowing for productive and expedient review and fine-tuning when possible, and continual creation moving forward. Come to class/rehearsal, knowing what you know, and knowing what you don’t know.

Dem Lab (subject to change)
- A section of Sweet Charity will be presented in Dem Lab October 4
- The remainder of the Sweet charity section as well as a section of Seussical will be presented in Dem Lab November 15

Class Rules
- Attendance is mandatory. (see Attendance below)
- Cell phones are permitted only during break or for recording purposes; violation will result in cell phone jail for the duration of rehearsal. 3 violations result in one absence.
- Materials must be printed for thorough and changing notation; use of electronic devices strictly forbidden.
- Students must be OFF-BOOK for lyrics before first staging / choreography rehearsal, and be OFF-BOOK on all scenes by the published date of piece-together.
- Students must contact instructor/s prior to class regarding any issues disruptive to the rehearsal schedule.
- There will be one 10-minute break within each class.

Teaching and Learning Methods
• Habits of the professional actor encourage the highest standards and discipline within the rehearsal process.
• Planned Dem Lab presentations provide the student with the opportunity for self-analysis through periodic video-taping and group discussion.
• At the discretion of the instructor/s, various techniques may be suggested to enhance the investigation and fulfillment of the text, music, and acting.
• Students will devote time and energy to setting intentions, submit an Intention Setting worksheet in the second week of class, and use their intentions to guide their work and focus throughout the semester. A Follow-up sheet will be submitted at semester’s end.
• Students will immediately begin noting observations and insights into the rehearsal and learning process, from which they will complete and submit an Observation Sheet every two weeks, beginning Week Three of class, highlighting significant observations and intentions.
• Students will create a written analysis of their material, submitting Character / Story / Lyric Work for each show rehearsed in class.

**Required Course Materials**

• A digital copy of the libretto and music of Sweet Charity and Seussical will be provided from which you will print a hardcopy of your material for rehearsal.
• Journal, notebook, pencils, erasers, highlighters, tabs, water bottles, recording device (phone permitted for recording purposes only).
• Printed Setting Intentions worksheet; Observation sheets; Character / Story / Lyric worksheets - all available in Canvas.

**Due Dates & Written Assignments**

Aug 27: Setting Intentions worksheet
Sept 3: Observation sheet
   1st Character / Story / Lyric work
Sept 17: Observation sheet
Oct 1: Observation sheet
Oct 22: Observation sheet
Nov 5: Observation sheet
Nov 12: 2nd Character / Story / Lyric work
Nov 19: Observation sheet
Dec 3: Final Observation sheet
Dec 5: Intentions Follow-up work

**Evaluation Methods and Criteria**

Grading any artistic endeavor is always subjective. The ONLY way not to do well in this major’s core class is to miss class or come to class unprepared.

An A in the working world - to which most of you aspire - would mean that you had so impressed the creative team that they want to work with you again. And this is something that cannot be ticked off a list of tasks that are expected. What we are asking is nebulous… it is
something that cannot be required because it is surprising and unusual, just like the designation of an A should be. This is what is going to be expected of you, so let's start training you now not to deliver the minimal but to go above and beyond. This requires creativity which is an essential requirement of success in any line of work. Surprising, unexpected, unusual progress of a sort that is deemed by the instructors as impressively beyond expectation will result in a grade of A.

The final grade is based on a system of 100 points as represented by the following considerations:

Attendance: 25 points / 25%
- 2 unexcused absences permitted: it is strongly recommended that students use the allowed absences for emergencies only.
- Additional absences: 5 points will be deducted from the 25 attendance points per absence.
- Lateness: 5 minutes late marks you as tardy; 3 tardies equal one absence; this also pertains to leaving class early.
- Sign in sheet: students will have signed in by designated time that class is to begin or they will be considered late or absent, accordingly.
- NOTE: this class emphasizes work as an ensemble; in order to progress with the staging, attendance is crucial not only to the individual, but to the group as a whole.

Preparation and Creativity: 25 points / 25%
- Setting Intentions worksheet demonstrates your current clear purpose for this class, your senior year, and your potential career trajectory after graduation; it requires time and thought to define your desires, which will help guide your work, commitment, and focus.
- Observation Sheets contain significant, thoughtful written reflections taken from your insights derived from the rehearsal process, pertinent life experiences, feedback from fellow students, and self-reflection of your work and intentions.
- Character / Story / Lyric analyses focus on specific character elements, given set of circumstances, story elements, and lyric comprehension of the specific musicals being studied.
- Written assignments are due on designated dates. NOTE: 2 points will be deducted if assignments are one day late, and 2 points are deducted each subsequent day.
- Preparation includes committing text, blocking, choreography, notes and adjustments to memory as they are taught and developed. Students should show evidence of thoughtful preparation and be able to justify acting, singing, and movement choices brought to rehearsal. While music does not need to be “performance ready” on working days, lyrics and rhythm must be memorized to aide in successful teaching and learning of choreography. Dialogue should not be fully committed to memory until after staging rehearsals of each scene. All rehearsed material should be memorized by the piece-together, and remaining material should be memorized before first run-thru.
- Readiness to work: warmed-up and ready to rehearse; materials printed and with you; dressed appropriately for rehearsal (clothing and shoes).
• **Creativity** includes contributing to a positive working environment by being fully engaged in class, offering thoughtful feedback, and asking questions.

**“Direct-ability:” 25 points / 25%**
- Are you able to enter into a dialogue with the director?
- Are you willing to try different ideas or approaches to a given moment or line?
- Can you assimilate ideas and direction even if you do not agree?
- Do you offer excuses and defensive responses when notes or adjustments are given?
- Can you apply suggestions and directions to the work?
- Can you make and keep the changes in the rehearsal process?
- Can you retain notes and changes from one rehearsal to the next?
- Have you come to rehearsal with ideas from which to springboard a discussion?
- Have you come to rehearsal knowing what you know and knowing what you don’t know?

**Execution: 25 points / 25%**
- Did you consistently practice delivering the material to its fullest in the rehearsal process?
- Were you able to perform the material at least at the level achieved in the rehearsal process?
- Were you able to control nerves?
- Were you able to find new aspects of the character in the course of the performance?

**Recommended Reading / Viewing**
Book: Respect for Acting by Uta Hagen
Youtube Videos: Uta Hagen Acting Class Part 1; Uta Hagen Acting Class Part 2
Zoom Video Interviews (request log in): Joe DiPietro; Gavin Creel; Dick Scanlan; Jay Binder.

More interviews coming!

**Daily Rundown - Weekly Rehearsal Schedule**
The rehearsal goals will be indicated in the Daily Rundown (available in Canvas for printing). The schedule is tentative at best and you must remain open to the pace at which the scenes, songs, and dances come together.

**Grade Scale**

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<thead>
<tr>
<th>Grade</th>
<th>Range</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>95 - 100%</td>
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<tr>
<td>A-</td>
<td>90 - 94%</td>
</tr>
<tr>
<td>B+</td>
<td>87 - 89%</td>
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<tr>
<td>B</td>
<td>83 - 86%</td>
</tr>
<tr>
<td>B-</td>
<td>80 - 82%</td>
</tr>
<tr>
<td>C+</td>
<td>77 - 79%</td>
</tr>
<tr>
<td>C</td>
<td>73 - 76%</td>
</tr>
<tr>
<td>B</td>
<td>83 - 86%</td>
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<tr>
<td>B-</td>
<td>80 - 82%</td>
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</tbody>
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A grade of C or above is necessary to pass a required major’s course.

**Student Feedback**
Student feedback is encouraged and welcomed as my aim is to help our department’s overall mission of preparing students to enter the professional theatre industry. CTLE evaluations will
be available mid-way through and at the end of the semester.

The Professional Actors’ Code of Conduct.

Adopt the disciplines of the successful professional actor for both rehearsal and performance. These good habits are born of principals that will assure you success in our rehearsals and in all of your endeavors.

● Don’t just be on time, be early. Do what it takes to get yourself ready to work.
● Be on time for all appointments concerning the production such as wig and costume fittings.
● Bring your music and script to rehearsal every day.
● Record your music for review at home.
● Be ‘off book’, prepared with both the music and the text for the scenes scheduled to be rehearsed.
● Review the day’s rehearsal work and return to the next rehearsal with it memorized. It is beneficial to take time after the day’s rehearsal to review your changes. Go over the notes physically if possible, at least mentally, so they percolate in your brain overnight.
● Adopt the discipline of an athlete: assure your own maximum physical and mental working capacity with self-care: adequate sleep, hydration, nutrition, and reasonable exercise for cardio health and physical flexibility.
● Wear appropriate rehearsal clothing which does not restrict your breathing or ability to move. Neutral clothing is ideal. This means no restrictive jeans, bare bellies or cleavage, short skirts, flip-flops, or other inappropriate clothing. It may be determined that specific clothing items are needed as part of a character choice. In that case, these articles are taken on and off at the beginning and end of rehearsal.
● No chewing gum or eating during rehearsal. In 3-hour classes, breaks will be provided for snack time.
● Take advantage of the restroom, water fountain and other facilities BEFORE rehearsal so that you can be fully present in the room during rehearsal. As in Actors’ Equity, breaks will be scheduled.
● Check the weekly rehearsal schedule (Daily Rundown) prior to each rehearsal so you are prepared. Schedules are always subject to change.
● Work from a printed paper copy of the script, libretto or score. Have a pencil (not a pen because things change) to record blocking and other notable aspects of the rehearsal period.
● Make a checklist for rehearsal needs. For example: yellow highlighter, tabs to mark your scenes, water bottle, specific rehearsal clothing, snack for breaks, recording device, script and music.
● After a performance, the actor should ALWAYS get out of costume before greeting guests.
● Leave rehearsal and dressing rooms clean. Garbage tossed.
● NO TALKING in rehearsal. NO CELL PHONE activity.
● A successful professional is kind and considerate to everyone in the company. Musicians are included in the company as are running crew, dressers, and those who work in the front of the house or the stage area. Learn the names of crew members. Be friendly. Say “please,” “thank you,” and “you’re welcome.”
YOUR BEHAVIOR TODAY IS YOUR PROFESSIONAL REPUTATION TOMORROW.

Policy 6-100III-O:
The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the 1st class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor.

Non-Contract Statement
This syllabus is meant to serve as an outline and guide for our course. Please note that I may modify it with reasonable notice to you. I may also modify the Course Schedule to accommodate the needs of our class. Any changes will be announced in class and posted on Canvas under Announcements. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.

Accommodations Policy (http://regulations.utah.edu/academics/6-100.php).
Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation. Accommodations requested on such grounds will not be granted. The University recognizes that students’ sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any major. It is the student’s obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student’s sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a content accommodation from the instructor. Though the University provides, through this policy, a process by which a student may make such a request, the policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing, and the student must deliver a copy of the request to the office of the department Chair or, in the case of a single-department college, to the office of the Dean. The student’s request must articulate the burden the requirement would place on the student’s beliefs.

Faculty and Student Responsibilities
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

"Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning." (6-316) Defining Plagiarism: "Plagiarism means the intentional unacknowledged use or incorporation of any other person’s work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual’s words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression." (Policy 6-400, Student Code)

Academic Code of Conduct
The mission of the University of Utah is to educate the individual and to discover, refine and disseminate knowledge. The University supports the intellectual, personal, social and ethical development of members of the University community. These goals can best be achieved in an open and supportive environment that encourages reasoned discourse, honesty, and respect for the rights of all individuals. Students at the University of Utah are encouraged to exercise personal responsibility and self-discipline and engage in the rigors of discovery and scholarship. Students at the University of Utah are members of an academic community committed to basic and broadly shared ethical principles and concepts of civility. Integrity, autonomy, justice, respect and responsibility represent the basis for the rights and responsibilities that follow. Participation in the University of Utah community
obligates each member to follow a code of civilized behavior. The purposes of the Code of Student Rights and Responsibilities are to set forth the specific authority and responsibility of the University to maintain social discipline, to establish guidelines that facilitate a just and civil campus community, and to outline the educational process for determining student and student organization responsibility for alleged violations of University regulations. University policies have been designed to protect individuals and the campus community and create an environment conducive to achieving the academic mission of the institution. The University encourages informal resolution of problems, and students are urged to discuss their concerns with the involved faculty member, department chair, dean of the college or dean of students. Informal resolution of problems by mutual consent of all parties is highly desired and is appropriate at any time.

Student Names & Personal Pronouns
Class rosters are provided to the instructor with the student’s legal name as well as “Preferred first name” (if previously entered by you in the Student Profile section of your CIS account). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class, on papers, exams, group projects, etc. Please advise me of any name or pronoun changes (and update CIS) so I can help create a learning environment in which you, your name, and your pronoun will be respected. If you need assistance getting your preferred name on your UIDcard, please visit the LGBT Resource Center Room 409 in the Olpin Union Building, or email bpeacock@sa.utah.edu to schedule a time to drop by. The LGBT Resource Center hours are M-F 8am-5pm, and 8am-6pm on Tuesdays.

University Safety Statement
The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safetu.utah.edu.

Americans with Disabilities Act (ADA) Statement
The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 801-581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability Services.

Addressing Sexual Misconduct
Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Center for Wellness & University Counseling Center
Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness at www.wellness.utah.edu or 801-581-7776; and the University Counseling Center: http://counselingcenter.utah.edu, 801-581-6826.

Learners of English as an Additional/Second Language
If you are an English language learner, please be aware of several resources on campus that will support you with your language and writing development. These resources include: the Writing Center (http://writingcenter.utah.edu/); the Writing Program (http://writing-program.utah.edu/); the English Language Institute (http://continue.utah.edu/eli/). Please let me know if there is any additional support you would like to discuss for this class.

LGBT Resource Center
Please know that the U of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the Olpin Union Building, 200 S. Central Campus Dr. Hours: M-F 8-5pm. 801-587-7973. You can visit their website to find more information about the support they can offer, a list of events through the center, and links to additional resources: https://lgbt.utah.edu/. Please also let me know if there is any additional support you need in this class.
Veterans Center
If you are a student veteran, I want you to know that the U of Utah has a Veterans Support Center on campus. They are located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their website for more information about what support they offer, a list of ongoing events and links to outside resources: https://veteranscenter.utah.edu/. Please also let me know if you need any additional support in this class for any reason.