

Your name _____

Row _____

Column _____

MUSICAL THEATRE

Welcome to Musical Theatre Workshop with your teachers Brad Friedman and Larry Rice. Please keep this sheet in your binder at all times since it contains important information about the class. Below you will find all the rules of the class and a proposed syllabus of what you can expect us to cover over the course of the next eighteen weeks.

The purpose of Musical Theatre is to teach the history and structure of this most American form of drama. This is done through a minimum of lecture, a bit of research, and primarily through your performance of a variety of projects. For those of you who are new to this, the materials you will need are: water to drink, comfortable clothes so that you can sing and move as needed, a small recorder (if possible) to record songs you will need to sing, and a pencil to mark your materials.

WEEKS 1 - 2: OUR FIRST PUBLIC PERFORMANCE!

We will be singing at the Drama Booster Pot Luck/Cabaret dinner on Friday, August 27, at 6:30pm (*You will need to arrange your schedule to be free on this date.*) We'll sing one or two numbers as a class, and we might also feature solos from some of our older students.

WEEKS 3 - 9: CLASSIC COMPOSERS

This semester we're focusing on the men who composed the music and lyrics of the great shows we've seen and performed. Each student will be responsible for researching and reporting on TWO composers: one of the five classic men or teams that started it all, and one of the later musical theatre composers. Your classic assignment can be found below.* For this assignment, you will work as a group, researching information that I will ask of you and creating a group presentation, during which every member will sing a solo song.

WEEKS 10 - 17: PUTTING SONGS IN CONTEXT: THEATRE SCENES

Songs are written in musicals to serve a purpose. This is a point we will study and illustrate when each of you is assigned a partner, a composer and a scene from one of that composer's musicals. Your task will be to research this composer and present information on him to the class at the same time as you rehearse and perform your scene and song from this composer's show.

WEEKS 17 - 18: THE FINAL

We will create a performance for the public that will also serve as our Drama Department Holiday Party on Thursday, Dec. 9, in the Library. *You must be available to perform at this time.* During the party, we will sing the songs you have been working on during the past semester; some will sing solos and others perform their group song.

***CLASSIC COMPOSER: RICHARD RODGERS**

RULES

1. Be in class, on time everyday. You can fail this class if you're late often enough. You face serious consequences from the school for both tardies and trancies. If you miss a performance due to this, I may not allow you to make up your work. Tardies, trancies and missed work due to them will result in a lowering of your grade and possible failure of the class.
2. Participate fully in every in-class activity. Lines must be memorized by the date I assign, all students should participate fully in all activities in a timely manner, and everyone must be a positive audience member when she/he is not performing and others are.
3. Bring necessary materials to class. These include scripts, music, pencils and a bottle of water. You may **NOT** bring food, sodas, coffee, make-up or gum.
4. Dress appropriately for class. You will not be excused from any activity because of how you are dressed. If you are dressed inappropriately, it will make it harder for you to participate.
5. Above all, show respect to every member of the class, both adults and fellow students, by listening when they are talking and honoring their opinions and contributions. Put downs and slurs of any kind will not be tolerated. You will be asked to leave the class if you engage in this kind of behavior.

AFTER-SCHOOL PROGRAM

The after-school drama program is separate from classes and is voluntary. I hope that all of you will take part in this program, either as an actor, a crew member, a musician or an all-important audience member.

Remember: if you audition, all monologues or songs must be memorized. You must also be available for all required rehearsals and performances. For both musicals this year, I am looking for a traditional Broadway song that showcases your range and ability. I strongly advise you to familiarize yourself with both musicals and choose a song that reflects a character you want to play. To audition for ENCHANTED APRIL, a short dramatic monologue is needed from a modern play (NO Shakespeare or other classical monologues!)

Here are some important dates to remember:

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| Aug. 23: | Auditions for SPELLING BEE in the PAC at 3:15. |
| Nov. 4 - 7: | Performances of SPELLING BEE. |
| Nov. 8/9: | Auditions for THE WEDDING SINGER in the PAC at 3:15. |
| Feb. 4 - 13: | Performances of THE WEDDING SINGER (two weekends). |
| March 1: | Auditions for ENCHANTED APRIL at 3:15 (location TBA.) |
| April 28 – May 1: | Performances of ENCHANTED APRIL in the PAC. |