

**New York University
Tisch School of the Arts**

Department of Drama

at

PLAYWRIGHTS HORIZONS THEATER SCHOOL

Syllabus

**New Music Theater Collaborative
Workshop/Production 2011/2012**

Instructor

Theresa McCarthy
440 Lafayette 4th floor
New York, NY 10003
718-309-1618
theresa@theresamccarthy.com
<http://theresamccarthy.com/teaching/music-theatre-production/>

Texts

Three original musicals
Research materials related to these musicals

Materials

Props, costumes, set pieces, musical elements necessary for the play

Course Descriptions/Objectives

The ensemble creates through workshops, rehearsal process and performance over the course of fall semester 2011 and several weeks of spring semester 2012 a trio of short musical theatre works written by PHTS students, alumni, faculty and guest writers.

Each writing team is made up of composer, lyricist and book writer. Each team of writers will include one professional playwright, lyricist or composer who will act as mentoring collaborator. The themes, writing requirements and casting will be agreed upon and writers will produce a first draft by 9/21/11. Workshop process continues until the end of the semester. Beginning spring semester six additional weeks of rehearsal will culminate in 2 weeks of performance.

During the initial writing period, the acting ensemble meets to develop connective material, including choreography and personal research related to the themes of the works. This material will be woven into the works as entre-actes and used within the pieces themselves. When the scripts are available, table work begins, terms are defined, images explored, the world of the play is discussed, and imagined. Actors will conduct personal research related to the requirements of the texts which they will document within their personal score work. Visual and choreographic response projects are an ongoing component of dramaturgical study that continues throughout the rehearsal process.

Course Descriptions/Objectives continued:

Short video performances may be created, designed and filmed for use in the production. Actors may assist with the overall costume, set and lighting design. Physical training, improvisation and rehearsal culminates in performance for an adoring public.

Ensemble members are expected to utilize the full complement of their vocal, physical and acting technique in rehearsal and performance. In addition to crafting a fine production and compelling performances, a key goal of this work is to illuminate the actor's process from page to stage in definable steps.

Course Calendar/Schedule (Subject to adjustment)

Fall Semester

9/16-12/9: Theme work, creating original choreography and staging improvisations, rehearsal.

12/11-12/17: Tech week and presentation, White Box Theater.

Spring Semester 2011

1/23-2/24: Rehearsal

2/26-3/1: Tech

3/2-4 6-9 Performances, Robert Moss Theatre.

Course Policies

1. Participate fully in training exercises, improvisation work and rehearsal.
2. Complete research assignments on schedule. Presentations made in class are comprehensive and edifying.
3. Allocate time outside of class to prepare for rehearsal researching, learning lines, music, scoring script.
4. Off-book by specified dates.
5. Attend class dressed for rehearsal in clothing that is similar to that which will be worn in performance.
6. Regular rehearsal attendance outside of scheduled class time is mandatory. Rehearsal for this project takes first priority over all other outside production rehearsal. Student's class schedules and salaried work schedules will be considered when creating rehearsal schedule. Outside project rehearsal and performance conflicts that occur during the week preceding tech week, tech week and performance week will not be accommodated. Therefore, do not commit to any production that rehearses or performs during these dates: 12/5-12/17 and 2/20-3/9

Grading

- A:** Work is exceptional in every way. The student applies techniques studied in classwork, works collaboratively, is attentive and prepared, participates in discussion of work, willing to take big risks, surprises peers and instructor with repeated evidence of unique personal vision that demonstrates artistry.
- A-:** Work is excellent. The student applies techniques studied in classwork, works collaboratively, is attentive and prepared, participates in discussion of work, willing to take big risks,
- B+:** Work is very good, The student exhibits a strong understanding of skills and of their applicability in classwork, works collaboratively, is attentive and prepared, participates in discussion of work, is willing to take big risks.
- B :** The student exhibits a strong understanding of and application of skills and techniques in classwork, is collaborative, is attentive and prepared, participates in discussion of work, is willing to take big risks.
- B-:** The student fulfills the requirements of the assignments and collaborations, is attentive and prepared, collaborative, participates in discussion of work, is willing to take risks.
- C+ and lower:** Is determined by attendance and quality of participation in class work.