



FACULTY-LED
STUDY ABROAD

KIIS Salzburg Program, Summer 2021

MUS 338-3 Topics: Musical Theatre Survey

Instructors: Elizabeth Arnold, Scot Buzza, Matthew Herman

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Instructor's office hours: on site and by appointment

Syllabus subject to change

1. Course Description:

This course is designed to equip acting singers and singing actors with the musical and dramatic techniques required of performers in a variety of genres for the stage, from operetta to "Golden Age" and contemporary musical theater. Students will develop a heightened sensitivity to nuance and detail, and learn to approach song through comprehension of the lyric. Students will then apply these skills in their performances at locations within Salzburg, as well as on the final performance at the completion of the program. Students will have opportunities to attend the performance of numerous stage works both within Salzburg, at the historic Landestheater and the Mozarteum, as well as on excursions to nearby Vienna, Munich, and Linz. Students will then critique and reflect upon the musical and dramatic techniques that they observed in live performance.

2. Overall KIIS Program Student Learning Outcomes:

KIIS Study Abroad Mission Statement:

KIIS provides high-quality education abroad programs for students from all diverse backgrounds that promote deep international learning, are integrated into the curriculum, and encourage critical and creative thinking. Our goal is to help students understand the wider world and develop personal and professional skills for lifelong enrichment. We strive to go beyond generalizations and cultural stereotypes to help foster a nuanced appreciation of the world in which we live.

Students participating on KIIS study abroad programs aim to:

- 1) Understand contemporary issues of their host country/countries (i.e. KIIS program location).
- 2) Develop skills to interact comfortably in a global setting.
- 3) Understand other cultures.

Prior to your KIIS study abroad program, and again at the conclusion of your program, KIIS will ask each student to a) answer a few multiple-choice questions, and b) write a short reflective essay (two paragraphs in length) related to the elements detailed above. There is no right or wrong answer, and your responses will not affect your grade in any way. The purpose of the exercise is to help KIIS measure the effectiveness of its study abroad programs.

3. Course Objectives and Specific Learning Outcomes:

- Students will acquire and demonstrate skill at performing musical theatre songs in what is known as the “legit” style.
- Students will acquire and demonstrate skill at performing musical theatre songs in what is known as the “contemporary” style.
- Students will acquire and demonstrate skill at transitioning between spoken dramatic scenes and song.
- Students will recognize how to approach a song and interpret the lyric with regard to circumstance, text, subtext, and dramatic intention.
- Students will demonstrate a knowledge of select “Golden Age” Broadway composers, authors, performers, and their repertoire.
- Students will develop a personal collection of performance songs from each of the eras discussed in class.

4. Major Topics covered in the Course:

Unit	Topic
Introduction	Gilbert & Sullivan
Unit 1	Tin Pan Alley
Unit 2	Rodgers & Hammerstein/Golden Age
Unit 3	Pre-1970's
Unit 4	Leonard Bernstein et.al.
Unit 5	Post -1970's Contemporary
Unit 6	Stephen Sondheim et.al
Unit 7	Post-2000 Contemporary

Class Procedures:

- Readings
- Coachings
- Table Read-Through /Sing-Through
- Scene Study
- Written Assessments
- Performance

Participation Policy:

Class discussions and activities are part of a collaborative process in which all students are required to participate. These discussions are central to the substance of the course. Therefore, students are expected to come to class with the necessary materials, and ready to make appropriate contributions to class discussions and activities. Below is the scale used for evaluation of class participation.

- A** = You can always count on me. I contribute to the activities during every class.
- B** = You can usually count on me. It is a rare class when I don't contribute to the activities.
- C** = I don't always contribute, but I do speak up once or twice a week.
- D** = I almost never volunteer a contribution, but I do answer if you ask me a direct question.
- F** = I won't say anything, even if you call on me.

Preparation Policy:

The progress each student makes occurs as a direct result of the hours spent outside of class, preparing the readings, assignments, pieces, and projects for presentation in class. Many of these assignments will be hand-picked for each individual student, and there is a direct correlation between the student's work ethic and the final result. Therefore, each individual project will be evaluated according to evidence of preparation, following directions, careful attention to detail, and the quality of the final result, according to the rubric below. Due dates will be provided for all assignments / projects, and all work is expected to be prepared by that time. No late work will be accepted beyond the due date. Students who are unprepared for their scheduled performance / critique days will lose that opportunity and receive a zero for that particular project.

Grading Rubric for Assigned Performances and Readings

- | | |
|---|---------------|
| <input type="checkbox"/> Unambiguously well prepared, followed directions, all requested elements provided, clear attention to detail, outstanding result | = 25 pts |
| <input type="checkbox"/> Seems to be well prepared, followed directions, all requested elements provided, reasonable attention to detail, good result | = 23 – 24 pts |
| <input type="checkbox"/> Seems to be well prepared, followed directions, all requested elements provided, inconsistent attention to detail or fair result | = 20 - 22 pts |
| <input type="checkbox"/> Shows clear signs of preparation, followed directions, some elements missing, inconsistent attention to detail or result lacking | = 17 – 19 pts |
| <input type="checkbox"/> Incompletely prepared, failed to follow directions, elements missing, inconsistent attention to detail or result incomplete | = 15 – 16 pts |

□ Unprepared

= 0 pts

Performance Expectations:

1. Sing the ink. Respect the composer and learn music accurately: notes, rhythms, inflections, articulations, breaths, cut-offs, pronunciation of words. Know what every word means.
2. Sing the intention. Understand what the character wants in each beat of each scene, and understand how every word of the text helps the character fulfill that intention.
3. Memorize as soon as possible. Rehearsals are for rehearsing, not for practicing; know the difference. The larger your role, the greater your responsibility to be the first one off book. Only when you are off book can you begin engaging in the scene.
4. Arrive early to rehearsal. Arrive warmed up, well rested, focused, and hydrated. Arrive early enough to unpack your score and pencil, to stretch and talk with your colleagues, to make yourself comfortable and ask any questions of the director or stage manager, before the rehearsal begins.
5. Bring positive energy and self-confidence to each rehearsal! The rehearsal space is a sanctuary away from stress and distractions, so take advantage of it. Leave those things at the door; they will be there waiting for you when rehearsal is over.
6. Learn to be a generous performer. Your acting and your singing will be infinitely more powerful if you learn to stop thinking "me, me, me!" Instead of thinking about yourself, listen to the other actor. Really listen. Make the whole scene be about the other actor. Be intrigued by him / her, be surprised by him / her, convince him / her, make him / her look good. Make generous acting choices so that you begin to connect with your partner, so that you lose yourself in the moment, lose yourself in the circumstances of the character, and the reality of the scene suddenly becomes crystal clear.
7. Be a colleague: support your cast and crew, both on and off stage. Compliment them when appropriate, and cheer their successes. Don't wait until your first professional job to start figuring out how to behave like a professional. Practice full professionalism with the rest of the cast, crew, and orchestra; they are working their hardest to make you look good on stage. Some of your cast mates on stage are taking the biggest emotional risk of their lives by putting themselves up in front of an audience; they deserve your support.
8. What you do between rehearsals is 100% as important as what you do during rehearsal. Build your vocal health and conditioning. Make smart choices regarding vocal health and wellness! Build your sleep hours into your schedule, and guard them jealously. Practice your blocking between rehearsals. Practice your choreography. Study your score. Review your character's intentions. Read the libretto as if it were a book. Then read it again. And again.

Attendance Policy:

KIIS program participants are expected to be punctual to and in attendance at all classes, presentations, meetings and required excursions, and to remain with the program for the full academic period. Unexcused absences from classes and/or mandatory meetings will result

in a lowering of the student's final grade, as will excessive tardiness. Multiple unexcused absences could result in expulsion from the program. Any absence from an academic class session must be excused for medical reasons.

Electronic Communication Policy:

It is expected that students will check their email accounts daily for postings, announcements and other information regarding class. The responsibility for this information rests entirely and unambiguously on the student.

5. Fulfillment of General Education Requirement: (If applicable, i.e. if you feel that your KIIS course will fulfill/satisfy a Gen. Ed. requirement at your institution— more likely a possibility if you are teaching a non-Topics course— please list briefly the way your KIIS course will fulfill the Gen. Ed. requirements. If this section is not applicable to your course, you may delete this section (#5) from your syllabus.)

6. Required Readings and Materials:

Required Texts and Materials:

- Assigned sheet music
- Pencils
- Recording device

7. Graded Assignments:

Graded Assignments:

- Participation: 25%

See "Performance Expectations" below.

- Preparation for assigned projects and roles: 30%
- Final Performance: 15%
- Electronic notebook (all course notes, reflections, materials): 30%

Grading Scale:

90-100=A; 80-89=B; 70-79=C; 60-69=D; below 60=F

8. Disability Accommodation:

KIIS will make every reasonable effort to provide accommodations for program participants with special needs or disabilities, but we cannot guarantee that we will be able to do so. Be aware that many foreign countries do not have comprehensive legislation comparable to the Americans with Disabilities Act (ADA). As a result, businesses and other establishments operating in foreign countries may not be able to provide accommodations.

If you have a disability accommodation need, we recommend you contact your KIIS Campus Representative, <https://www.kiis.org/about-kiis/contact-us/campus-representatives/> early in your program selection process so that s/he has time to discuss any specific needs, including which KIIS programs may be best suited. You also are welcome to contact KIIS Assistant Director, Maria Canning, maria.canning@wku.edu, to discuss your disability accommodation needs (e.g. housing, transportation, excursions, class schedule, etc.).

Immediately after acceptance, notify KIIS Assistant Director, Maria Canning, or KIIS Admissions and Enrollment Specialist, Haley McTaggart, haley.mctaggart@wku.edu, if you have a special need or disability that might require any form of accommodation abroad. Failure to notify KIIS may prevent you from participating on your KIIS program.

If you require any accommodations abroad, you must provide KIIS Assistant Director, Maria Canning, or KIIS Admissions and Enrollment Specialist, Haley McTaggart, an accommodation letter from your home campus' disability accommodation office that lists the accommodations you are eligible to receive. Please do not request accommodations directly from your KIIS Program Director or other KIIS Faculty; the KIIS Office will notify your KIIS Program Director and/or Faculty after we have received your above accommodation letter.

In some cases, you may need to make arrangements for a caregiver to join you on your KIIS program, should your physician, campus disability accommodation office, or KIIS make such a recommendation or require it.

9. Title IX / Discrimination & Harassment:

Recent attention to gender discrimination and sexual harassment at colleges and universities reminds us of the importance of adhering to standards of ethical and professional behavior. KIIS Study Abroad is committed to supporting and encouraging safe and equitable educational environments for our students, faculty, and program directors. Students, faculty, and program directors are required to be civil and treat each other with dignity and respect. As such, harassment and/or discrimination of any kind will not be permitted or tolerated.

Sexual misconduct (sexual harassment, sexual assault, and sexual/dating/domestic violence) and sex discrimination are violations of KIIS policies. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to a) KIIS Assistant Director Maria Canning (+1-859-200-1000) or KIIS Executive Director, John Dizgun (+1-270-227-2288), b) WKU's Title IX Coordinator, Andrea Anderson (270-745-5398 / andrea.anderson@wku.edu) or WKU's Title IX Investigators, Michael Crowe (270-745-5429 / michael.crowe@wku.edu) or Joshua Hayes (270-745-5121 / joshua.hayes@wku.edu). Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a KIIS program director and/or faculty member, KIIS program directors and faculty are considered "Responsible Employees" of Western Kentucky University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator.

If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center, <https://www.wku.edu/heretohelp/> at 270-745-3159.

For more information on KIIS Title IX, see <https://www.kiis.org/students/health-safety/title-ix-clery/>; additional Title IX resources can be found here <https://www.wku.edu/eoo/brochure2019update.pdf>.

Everyone should be able to participate on a KIIS program, attend a KIIS event, or work in a KIIS environment (e.g. KIIS office) without fear of sexual harassment or discrimination of any kind. Be respectful of each other.