

USC School of Dramatic Arts

COURSE ID: THTR 343
TITLE: Musical Theatre Audition
TERM: Fall 2021
DAY: Mon/Wed
TIME: 12:00-1:50
LOCATION: MCC 106

FINAL EXAM- FRIDAY 12/10
11AM-1:00 PM

INSTRUCTOR: Kenneth Noel Mitchell
TITLE: Professor of Theatre Practice
Co-Head of Undergraduate Acting
Director of Music Theatre

ACCOMPANIST Jennifer Lin

OFFICE: DRC Building/Zoom
OFFICE HRS: By appointment
CONTACT: knm@usc.edu
(727) 403-8316 (c)

Kenneth Mitchell is inviting you to a scheduled Zoom meeting.

Topic: 20213:62940:THTR-343 Musical Theatre Audition

Join Zoom Meeting

<https://usc.zoom.us/j/91629691113?pwd=OHZlbnpHOVhxWXNNakJNNlFMNlFFdZ09>

Meeting ID: 916 2969 1113

Passcode: xXZA54KJPL

Technical Difficulties: If you are experiencing difficulties with Zoom or Blackboard please go to: <https://keep Teaching.usc.edu/get-help/>

Kenneth Noel Mitchell is a professor of theatre practice in musical theatre and head of musical theatre and co-head of undergraduate acting at the USC School of Dramatic Arts. Before that, he

was the founding head of acting for the New Studio on Broadway and the associate chair at New York University. He served as the coordinator of acting at the University of Minnesota/Guthrie Theater BFA Professional Theatre Training Program. An artist with disabilities, Mitchell is passionate about creating inclusive and equitable opportunities for all students. As a director, his work was represented in New York at the Home for the Contemporary Theater and Art, the Joseph Papp Public Theatre, Soho Rep, The American Globe Theatre, Musical Theatre Works, and The Sanford Meisner Theatre. Regionally, he has directed productions for The American Stage, Stage Works, Bristol Valley Theatre, White River Junction Theatre Festival, The Asolo Conservatory Theatre, The Eckerd Theatre Company, The Fredonia Opera House, the Guthrie Experience and the Provincetown Theater. As an actor, he has appeared at The New York Shakespeare Festival, The Atlantic Theatre, The Performing Garage, The American Globe Theatre, The Dramatist Guild, Bristol Valley Theatre, American Stage, the Greenbrier Valley Theater and Stageworks. Mitchell has served as the Artistic Director for American Stage and Theater Outrageous, and he was affiliated with the New Shakespeare Festival, Circle Rep, and Manhattan Theatre Club. He is a member of Actors Equity, the Actor Center and on the board of the National Alliance of Acting Teachers.

Course Description and Overview:

Designed to give students confidence and integrity for auditions in musical theatre. Choosing appropriate material that reflects versatility of the intersection of identities within a performer and preparation for the audition and performance. Through a step-by-step process driven approach of active investigation of a song the actor will gain skills to prepare and present a dynamic Musical Theatre audition. The actor will understand the appropriate audition etiquette expected of them to have successful career in the industry.

Learning Objectives:

- To identify and practice the skills to prepare for a musical theatre audition
- To demonstrate the confidence to work with ease a specificity
- To apply previous training to the preparation of a musical theater audition
- To define and apply the etiquette/skills needed to have a successful professional career
- To demonstrate a variety of musical theatre styles
- To develop the actors ability to choose the appropriate material to best showcase their unique talent

Outcomes:

- Your book will contain a range of material that, varied identities and vocal styles
- You will demonstrate a systematic approach to prepare for a musical theatre audition
- You will use you present acting skills and new approaches to acting the song
- You will expand their audition repertoire to reflect currents trends in the musical theatre
- You apply the tools needed to personalize the characters situation
- You will apply the skills required of them to participate in the professional arena
- You will identify/apply elements of style from different periods of Musical Theatre
- You will become proficient at self-taping

Through a process-oriented approach to the musical theatre audition students will gain the confidence to prepare, rehearse and execute an audition that can reveal their potential and the versatility of their identity.

REPERTOIRE:

Contemporary Musical Theater 80's to Present, Golden/legit Age Musical Theater, Rock Audition, Stephen Sondheim, Wild card

Grading Point Breakdown:

Professional Behavior	10 points
Preparation	10 points
Presentation	10 points

Cumulative Active Class Participation **15 points**

Skill Acquisition & Overall Growth **15 points**

Skill Acquisition - To succeed in this course you must make a personal connection to the material, taking the focus off yourself and putting it on the other and the ability to identify and pursue an objective actively and with variety.

Overall Growth – You will be expected to achieve a level of comprehension and implementation of the skills required in this course and exhibit growth with the talents and abilities that are uniquely yours.

Subtext project **10 points**

MID-TERM Legit and Contemporary Song **10 points**

This will be evaluated by your basic application to the approach to song preparation acquired during the first half of the semester.

Rock Song **10 points**

You will be graded on your ability to identify the style of rock song and your ability to apply the research to you audition.

FINAL **10 points**

Description of Grading Criteria

A 95 to 100 points - Each time the student works in class they exceed expectations.

A- 90 to 94 points - The work is usually exceptional.

B+ 85 to 89 points - The student work is very good on a consistent basis. The student has been able to demonstrate the ability to meet all the expectations with sufficient consistency. They are able to identify the skills being taught in class and the techniques being employed in the process in this class with little support. Student shows promise of great achievement over time.

B 80 to 84 - The student work is solidly within expectations. The student demonstrates the ability to utilize the skills being taught with regular support.

B-75 to 79 points - The student work is above average. The student requires regular support but their work remains within the required parameter. The student demonstrates the ability to use the skills being taught but with less confidence and frequency.

C+ 70 to 74 points- The student work has been above average on occasion but with less consistency average. The student requires regular and repeated support.

C 65-69 points- The student's work is average. They are demonstrating a limited understanding/engagement of the skills being taught. The student requires regular and repeated support. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress. The student demonstrates a lack of consistency.

C- 60 to 64 points - The student work is below average and is not meeting the expectations or criteria of the class. The student is not working with rigor and is not engaging the skills being taught with any consistency. Regular and repeated support may not be effectively advancing the student's progress. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

D+ 55 to 59 points - The student work is poor. The student is not engaging in the process with any rigor or discipline. The work is far below the parameters of acceptable application. The student demonstrates little appetite the skills being taught. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

D 50 to 54 points - The work is barely acceptable. The student has shown little to no progress during the course in any visible manner. The most of the homework assigned has not been turned in in a timely manner. The student is not engaged with the work, his classmates and/or the craft of acting.

F below 50 - A majority of the work is unacceptable.

POLICIES

COMMUNITY AGREEMENTS

(These agreements are being agreed upon and written by the class and will be an addendum to our syllabus and distributed)

RESPECT, DISCUSSION ETIQUETTE & RESPECT FOR FEEDBACK

- What are good listening skills?
- What are the qualities of a constructive comment?
- How can we agree to disagree?
- What disrespectful behavior should be avoided?
- How do you learn from feedback others are given?

CLASS PREPARATION, PRESENCE AND PARTICIPATION CLASS ROOM MAINTENANCE

- What do you have to do to be fully prepared for class?
- How can you best utilize the time before class to prepare?
- What does it mean to be fully present in class?
- Why is it important to be present in class?
- What are the elements of strong participation?
- What behavior can prohibit you from being prepared, present and participatory?
- How would you like to find the room when you enter?

CONFIDENTIALITY, ELECTRONIC DEVICES, PROTECTING YOURSELF ON SOCIAL MEDIA

- What does confidentiality mean?
- Why is confidentiality important in an acting class?
- Why is it dangerous to discuss the work done in class outside?
- When should electronic devices be engaged in an acting class?

- How can you protect yourself on social media and why is that important?

ENSEMBLE SPRIT and COLLABORATION

- What are the qualities of a good ensemble member?
- What inspire trust within an ensemble?
- What behavior is disruptive to the ensemble?
- What is collaboration?
- What are the steps to within a collaborative process?

REHEARSALS OUTSIDE CLASSROOM HOURS

- What are the elements of a productive rehearsal?
- What prohibits a good rehearsal?
- What is a good scene partner?

DISCARD ATTITUDE AND JUDGMENT & WORKING WITH INTEGRITY

- What type of self-evaluation is productive?
- What kind of self-criticism is not healthy?
- Why is it important not to judge others?

Additional Policies

COVID GUIDELINES

Health and Participation in Class

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class.

Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check.

My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms.

Face coverings must cover your nose and mouth and be worn throughout the class session.

A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others.

Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

You will be given You Tube videos to listen to and videos to watch for aesthetic. However you WILL be assigned homework to do research on the time period to develop your own sense of personal character and what you would be like if you were there. If you don't do that work, it will be obvious, and it will affect your grade.

COURSE SCHEDULE: A WEEKLY BREAKDOWN

For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.

**EDI @SDA: Professional Development/Mandatory EDI Training
Wednesday, September 15, 2021**

All SDA students are welcome to join an interactive community building experience that explores how we integrate core values of equity, diversity, and inclusion into our educational and artistic journey at SDA. Competencies that will be covered will include, but not limited to, Anti-Racism as Everyday Practice; Equity-Mindedness (w/colleagues from USC Race & Equity Center); and Theatrical Intimacy & Building Cultures of Consent. More details will follow. NOTE: All SDA classes will be cancelled to support involvement in this effort. We encourage all to participate.

SUBJECT TO CHANGE

(Please refer to the *Contact Hours Reference guide*.)

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
	PERSONALIZATION/SPECIFICITY		
Week 1 8/23 MON WED	<p>“HOW YOU SEE YOURSELF” Introduction, Identity workshop “How you see yourself”</p> <p>You tube links discussed Basic principles acting activity, song as monologue</p>	<p>YOU TUBE LINK WATCH Bring in 10-12 lines of a song memorized that you are personally connected to Chose contemporary musical theatre song that says who you are Assign memorize song, Rehearsal partner assigned Bring in 10-12 lines of a song memorized that you are personally connected to.</p>	<p>DUE 8/25</p> <p>DUE 8/30 2 hours partner work on subtext</p>
Week 2 8/30 MON WED	<p>Basic principles activity, work song as monologue-memorized- Record music</p> <p>Basic principles activity, song as monologue-memorized- Record music</p>	<p>Work with partner at least 5 times for 30 minutes, Apply basic principles of acting Work with partner at least 5 times for 30 minutes. Apply basic principles of acting</p>	<p>Due 9/8</p>

Week 3 9/6 Mon WED	Labor Day – No Class Musical Moment #1 song as monologue	Assign Midterm/Golden Age and reading & video “HOW THEY SEE ME”	Due 9/13
Week 4 9/13 MON WED	Work Musical Moment 1 applying basic principles of acting, lyric spoken and sung NO CLASS- EDI	Due 9/20 Work Musical Moment 1 applying basic principles of acting, lyric spoken and sung- introduction workshop	
Week 5 9/20 Mon WED	Musical Moment 1 Performed-audition “HOW THEY SEE ME” Discuss Golden Age-style Record music	Work Golden Age as monologue w/partner 4 times for 30 minutes this week, memorized w/basic principles due. Assign subtext exercise and reading ON SINGING ON STAGE- chapter 11 and 12 apply and subtext examples	Due 9/21 Due 9/27
Week 6 9/27 MON WED	Michael Chekhov workshop - Cutting a song for an audition discussed Work 10 lines of Golden Age song w/ subtext and gesture - MEMORIZED	Work with partner 4 Assign Midterm Musical Moment 1 & Golden Age Assign RENT Audition Read Script “HOW I WANT TO BE SEEN”	Due 9/28 Due 10/11 DUE 10/6
Week 7 10/4 MON WED	Work 10 lines of Golden Age song w/ subtext and gesture Work 10 lines of Golden Age song w/ subtext and gesture	“HOW I WANT TO BE SEEN” Choose RENT song and submit to knm@usc.edu Work with partner 4 times for 30 minutes this week Golden 32 BARS and contemporary cut for midterm work	You tube Rock Videos due 10/13, Read RENT-choose character “HOW I WANT To BE SEEN” Due 10/11 Guest
Week 8 10/11 MON	Midterm in class Musical Moment 1 & 2	Work with partner 4 times for 30 minutes this week	Due 10/12

WED	NOTES Rock the Song video	Rehearse ROCK SONG	
Week 9 10/18 MON	Work RENT/Rock Audition RASA/CHAIRS	Work with partner 4 times for 30 minutes this week	
WED	Work RENT/Rock Audition	Rehearse ROCK audition Assign Sondheim	Due 11/20
		Rehearse ROCK audition song Assign Disney final	
PUTTING IT TOGETHER			
Week 10 10/25 MON	Work RENT/Rock Audition “HOW I WANT TO BE SEEN”	Self-Tape RENT audition	Due 10/21
WED	Work RENT/Rock Audition “HOW I WANT TO BE SEEN”	Pick Sondheim and submit Record Sondheim W/JEN Work with partner 4 times for 30 minutes this week	SEND SONDIHIEM VIDEO DISCUSSED 10/21
Week 11 11/1 MON	Work RENT/Rock Audition “HOW I WANT TO BE SEEN”	Work with partner 4 times for 30 minutes this week	Assign Broadway Backwards Videos sent
WED	Work RENT/Rock Audition “HOW I WANT TO BE SEEN”		Due 11/9
Week 12 11/8 MON	RENT AUDITION	Work with partner 4 times for 30 minutes This week	Assign RENT Call back/Dance call 11/18
WED	Dance Call - Guest (KENNETH AWAY)	Discuss dance call	
Week 13 11/15 MON	Work Sondheim	ASSIGN FINAL	DUE 12/11
WED	Work Sondheim	Work w/partner Sondheim	Due 11/18

Week 14 11/22 MON WED	Work Sondheim Off THANKSGIVING	Work w/partner Sondheim/final	
Week 15 11/29 MON WED	Work Sondheim Work Sondheim	Work w/partner Sondheim/final Work w/partner Sondheim/final	
FINAL Friday 12/10 11-1	Broadway Backwards & Sondheim		

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

Health and Participation in Class

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SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services - (213) 740-0776
<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101
diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.