



## Musical Theater 2 - 2023 Courses & Preparation

### **On the First Day:**

Our mission this summer is very simple: to prepare the students as best as we can for what lies ahead – whether one, two, or three years away – the college admissions and audition process. There is no other summer program that we are aware of that does what we are doing, so this is a very exciting opportunity for both the students and the faculty. Our faculty is made up of professors from programs around the country, and we are thrilled about this unique chance for the students.

On the first day, you will be performing a mock audition for the faculty – the “Initial Assessments”. We ask that you follow the guidelines below when preparing your pieces. Please prepare for this day as you would a college audition. Follow the instructions and show us your best work.

**\*\*Dress how you would for an audition. Bring headshots with resumes stapled or printed on the back – 3-5 headshots/resumes for the duration of the program.**

### **Please prepare the following:**

Please prepare ONE monologue of your choice:

- Monologue must be memorized
- Monologue should not exceed one minute

Please prepare ONE song of your choice:

- Song must be memorized
- Song should not exceed one minute
- Bring music for pianist in a binder with non-glare page protectors (no lead sheets, no taped accompaniment)

Please wear proper attire for your dance assessments. Please refer to the dance attire listed in the course descriptions below.



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### **For Your Classes:**

*\*Please note the preparation instructions for each class; you will be asked to prepare specific types of songs/monologues for each class. It's fine if some of your material overlaps (i.e. using a song for more than one class), as long as the song satisfies the requirement for both classes.*

### **Acting: Be the Change (Colleen Longshaw Jackson)**

Theater has the power to change hearts and minds, to teach empathy and contribute to real and lasting change in the world and in our individual communities. **Be The Change** will be a space for teen artists to explore and express questions surrounding identity, community, and social change through monologues, scenes and ensemble work that speak to relevant issues in their lives today. During our time together we will explore Augusto Boals' Theater of the Oppressed and use that learning to create original work. Students will discover ways to use their passion for performing arts to make a real difference in the world.

#### PREPARATION/MATERIALS:

No specific preparation required.

### **Contemporary Scene Study (Heather Benton)**

In Contemporary Scene Study students will learn the foundation of the Stanislavski acting technique and its application to scene study from contemporary plays playing age-appropriate roles. Drawing on Stanislavski's approaches to acting, students will learn how to engage in a "close reading" of the text from an actor's perspective and engage in a deep investigation of the given circumstances. Students will explore atmosphere and environment, relationships, objectives, and obstacles of contemporary plays through guided improvisations (or etudes) and learn how to put these discoveries to use through scene work. Students will discover how to bring their own unique personal truth into the room with emotional availability and trust, how to work with curiosity and generosity in a moment-to-moment impulsive way with scene partners, and to engage the imagination to explore the given circumstances of a contemporary play.

Students will also engage in a vigorous physical warm up at the top of every class designed to increase the actor's use of breath and sound, focus and presence. Our warmup will include ensemble-based exercises and improvisations based on



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Viewpoints training that will bring each unique ensemble of actors together in an impulsive moment-to-moment playground to ready the body, voice, and mind for our acting work.

### PREPARATION/MATERIALS:

- Students will be assigned a specific play to read prior to arriving at the program. These assignments will be sent out no later than one month prior to the program. A PDF copy of the play will be provided on the Resources webpage.

### **What Does Your Song Do? Do It. (Ashton Byrum)**

*Practical tools for creating active performances in Musical Theater.*

As actors who sing, we tell stories musically, but that doesn't mean we lose the dramatic details of our performance. We will explore characterization by defining Relationships, Conflict and Tactics. We will learn how to tell vibrant stories by concentrating on the journey of the song, and work on physical embodiment and vocal style as additional tools for transformation that further enhance our work.

### PREPARATION/MATERIALS

- Please prepare two contrasting songs. We will likely cut them down to 32 bars – or roughly a minute or so. At least one song should be from the Musical Theatre canon – the other can also be from a musical or contemporary commercial music. There should be a contrast in character and tone, as well. (Don't play the same role in both!). As you're selecting choices, remember that the best songs contain lyrics with active storytelling where the character is pursuing something - singing the song because there is something they want and something in the way.
- Songs should be memorized for our work in class.
- Please have two copies of each of your songs for the first day of class.



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### **Private Voice Lessons (Michael Hanley & Catherine Walker)**

Students will receive private voice lessons to address vocal technique, working on new material and individualized instruction. Each student will have one lesson with Michael Hanley and one lesson with Catherine Walker.

#### PREPARATION/MATERIALS:

No specific preparation required.

### **Musical Theater Lectures (Michael Hanley & Catherine Walker)**

In this course you will learn the basics of vocal anatomy, discuss effective practice strategies, and work through a wide variety of styles and techniques for musical theatre singing.

#### PREPARATION/MATERIALS:

No specific preparation required.

### **Musical Theater Dance (Byron Easley)**

We will begin to train the body as an instrument of creative expression by way of exercises building strength, form and flexibility, while developing intricate body isolations. The class will explore elements of ballet, jazz, modern and African dance.

#### PREPARATION/MATERIALS:

Proper Attire for your Ballet and Musical Theater Dance classes:

Dancewear – form fitting for lines of the instrument (body) to be seen and optimal movement free from restriction or obstruction of excess clothing. Dance belts for men. Please wear dance/athletic briefs under high cut shorts. Hair should be secured up and away from the face. Bring all current dance shoes including jazz shoes, split-sole soft ballet shoes, sneakers, heels, character shoes (please do not purchase anything new). We suggest [discountdance.com](http://discountdance.com) if you do not already have dance attire.



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### **Ballet (Sara Whale)**

Rigorous study of classical ballet as a technical and stylistic foundation for musical theater dance. This course will enable students to efficiently and appropriately apply the principles of classical dance to the musical theater dance audition.

#### PREPARATION/MATERIALS

Same attire as above.