

DRAKE UNIVERSITY

Fall 2020/ Spring 2021 – Course Syllabus

Course Title: **SENIOR CAPSTONE EXPERIENCE** Dept / No. **THEA 190** Credits:1
PERFORMANCE IN A RECITAL

COURSE DESCRIPTION

This is a tutored, production related project intended to serve as summary experience for senior theatre majors. Examples of these positions are: a role in a main stage production; a research project related to the producing of theatre; a senior musical theatre recital etc. Capstones must be completed while the student is an academic senior and must be approved by their advisor and the faculty member of record for the capstone.

COURSE PURPOSE

This course is designed to celebrate and demonstrate the culmination of the BFA Musical Theatre students career at Drake University.

COURSE GOALS

1. To analyze artistic experience as it relates to actor's main interest
2. Research areas and materials that will aid in the execution of final presentation.
3. Assess skills acquired during educational journey and explore how those skills can be utilized in final presentation.

INSTRUCTION MATERIALS AND GUIDELINES

If the student is electing to use their voice recital as their senior capstone project, you must register for THEA 190 and have an MT faculty advisor. There must be a dramaturgical aspect for the recital. Meaning the show needs a concept and through-line to qualify as a theatrical performance. This cannot simply be a demonstration of their vocal growth, but also their ability to tell a story through a song. Think a cabaret act, one person show, etc. All recital concepts must be approved by voice faculty AND MT Faculty. 3-4 weeks prior to the recital date we will do a 30 minute hearing. At this hearing ALL music must be MEMORIZED. The voice/MT faculty will ask for selections and/or portions of selections. The student will also be required to turn in a full draft of the script of the show for approval. The faculty provides written comments, and votes to approve the recital or to deny if they are unprepared. Music worked for capstones can be new or previously worked.

INSTRUCTION MATERIALS AND GUIDELINES

SENIOR CAPSTONE MT PERFORMANCE IN A RECITAL PROJECT GUIDELINES

CHAPTER 1: HISTORICAL & CRITICAL PERSPECTIVE

- The historical and critical analysis is a research paper. The actor should research anything having to do with their concept (i.e. the composer/lyricist, performer, anything the cabaret may be based on). This helps the actor better prepare for the role and production. (3-4 pgs)

CHAPTER 2: JOURNALS

- The actor will journal throughout the creation/rehearsal process. Make notes about their progress each lesson/rehearsal. What isn't working? What obstacles has the actor encountered with themselves and/or fellow actors?

CHAPTER 3: PROCESS DEVELOPMENT

- The process development evaluation gives the actor the opportunity to analyze their personal procedures in the light of accumulated insights gained by carefully documenting their endeavors. This overview will focus upon the individual's general methodology in creating art, both as a craftsman and aesthetician. Conclusions should be drawn as to what progress has been made in past projects and where future energies must be focused to improve the actor's craft and art. (3-4 pgs)

The following considerations should be addressed in Chapter 3:

- A. What progress have you made as a craftsman? What material from your classes have you been able to put into practical use and assimilate into your way of working?

- B. What progress have you made as an artist? What projects or class work have contributed significantly to this growth and how?
- C. What goals must you achieve in order to further yourself in the craft?
- D. What goals must you achieve in order to further yourself in your art?

PAGE REQUIREMENTS AND DUE DATES

Chapter	Page Requirement	General Dates Due	Specific Due Date
Historical & Critical Perspective	3-4 pgs	Within three weeks of rehearsal	
Journal	NA	Weekly during rehearsal	
Process Development	3-4 pgs	Within ten days after closing	

- Papers must be in MLA format.
- There must be a works cited page for Chapter 2.
- 12-point font (Times New Roman).
- Double spaced with 1-inch margins on all sides.
- Chapters 1, 2, 4 and 5 will be written in third person. Refer to yourself as “the actor,” or “last name.”
- Chapter 3 will be written in first person. Think of it as a diary that your faculty advisor will read.

Grading

See attached rubric for evaluation.

Drake University
Department of Theatre
Senior Recital Capstone

Evaluation Rubric For BFA Musical Theatre Candidates

Student Name _____

Criteria for Evaluation	0 Unsatisfactory	1 Basic	2 Satisfactory	3 Good
Tone Quality	Tone lacks definition or clarity, very breathy	Tone lacks openness, shape, or support	Open, round, supported sound	Open, round, supported sound with presence and maturity.
Pitch Accuracy	Very few accurate pitches	Some accurate pitches, some errors	Stays in tune most of the time	Virtually no errors in pitch
Articulation	Lack of clarity in consonants and vowel shape. Most words unclear.	Lack of clarity in some consonants and vowel shapes. Words more clear.	Mostly clear, articulate, diction that mostly flows naturally	Clear, articulate, and expressive diction that flows naturally
Breath	Shallow Breath, no abdominal expansion, obvious large shoulder movement, loud breath sound	Low breath, little expansion, some shoulder movement, audible breathy sound	Low full breath, abdominal expansion, little shoulder movement	Low full breath, abdominal and intercostal expansion, no shoulder movement
Posture	More than two elements out of position (feet, knees, hip/shoulder alignment, head, chin, shoulder position)	One or two elements out of position (feet, knees, hip/shoulder alignment, head, chin, shoulder position)	Feet shoulder-width apart, knees not locked, hips and shoulders aligned, head straight, chin parallel with floor, shoulders back and relaxed	All criteria of level 2, plus assertive, confident posture
Musical Performance	Lack of focus. Low energy and engagement. Relationship with other is unclear. No attempt to find discoveries or make specific choices.	Occasional lack of focus. Actor makes little to no discoveries. Actor relies mostly on generalized emotions or attitudes. Actor makes no attempt at specificity. Relationship with other is stated but unexplored.	Slight lack of focus. Actor sometimes makes discoveries. Actor plays a few specific emotions and attitudes. Good emotional connection to other. Clear relationship is defined. Adequate listening to self and partner.	Fully committed focus. Actor consistently makes discoveries and creative choices. Actor plays specific emotions and attitudes. Solid emotional connection to other. Clear relationship is defined. Consistent listening to self and partner.

Additional Comments:

[12=A, 11=A-, 10=B+, 9=B, 8=B-, 7=C+, 6=C, 5=C-, 4=D, 3 or below=F]

SCORE _____ Grade _____

Adjudicator _____