

COURSE DESCRIPTIONS

(as of January 2019)

ACTING

Acting Foundations

AFO.101

Acting Foundations offers introductory practical instruction into the actor's craft. The course utilizes techniques and practices from a range of contemporary theatrical pedagogies to provide the student with a variety of practical touchstones and entry points into the actor's craft. The in-studio work will consist of a range of exercises, practices and projects focused on training the actor's presence, reactivity, impulse, imagination, mind-body connection and their complicity as an ensemble. The in-studio work will be augmented by weekly readings on the evolution of 20th Century actor training. The students will write papers critically appraising the weekly readings and reflecting on them in relation to their in-class training.

Scene Study

Scene Study is a core course and students must obtain 65% or more in order to move forward.

Scene Study I

SCS.101

This course is designed to facilitate an actor's growth with a fundamental approach to working on character both inside and outside a set of given circumstances. In-class exercises will offer an opportunity to explore and expand the choices that impact interpretation of a character including: given circumstances, super objectives, intentions, obstacles, tactics. Exercises will also offer an opportunity for students to further expand the notion of character based on an understanding and exploration of human behaviour by providing an opportunity for students to expand on their understanding of themselves and others. The elements of presence, reactivity, and awareness are explored through imagination, play, movement and physical expressiveness. Scene Study 1 is a core course. Students must achieve 65% in order to progress to the next term.

Scene Study 2

SCS.102

This course deepens the understanding of concepts learned in Scene Study 1 by inviting students to expand the vocabulary of possible choices in a given scene or monologue. (Moving beyond first impulse / thought / idea.) They will expand their tactical vocabulary in order to work with a wider range of possibilities for believability, conviction and comfort. This course further focusses on text work and deepens an understanding of the tools actors have at their disposal to build character within a given set of circumstances (relationship, intention, tactics, obstacles, stakes, moment before etc. Students learn to rehearse on their own in order to establish professional work habits. Scene Study 2 is a core course. Students must achieve 65% in order to progress to the next term.

Scene Study 3

SCS.203

A studio course focused on furthering the skills developed in the previous two terms concentrating on "intention and action" and integrating text analysis skills, relationship, character development and personal process in rehearsal and performance. The students will prepare and perform a contemporary monologue and will all work on the same three-person contemporary scene from a Canadian play.

Scene Study 4

SCS.204

A studio course focused on ensuring that students have achieved full comprehension of basic techniques of character and text work, emotional grounding and connection, and arc of play.

Students work on one polished monologue and one three- or four-person scene. Monologues and scenes are presented in a final juried performance to assess feasibility, professionalism, talent, commitment and technique. Students learn to apply technique to an entire play through arc work.

Scene Study 5 **SCS.305**

A studio course focused on Audition Technique through workshops, exercises and the continued building of audition material. Students will perform three new monologues throughout the term and several auditions, including cold reads and improvisations.

Scene Study 6 **SCS.306**

A studio course designed to prepare students for professional industry panels. Each student will prepare two monologues and participate in rehearsal process-developing exercises. They will also receive an individual coaching session working with their chosen piece prior to their panel presentation. At the culmination of the course, immediately following their presentations, students will receive feedback from their instructor and the professional panel which usually includes casting directors, agents, artistic directors, and professional performers.

Improvisation

Improvisation I: Clown **IMP.101**

An introduction to the form and skills of Gaulier Clown, the study of showing up, being open, sensitive, vulnerable, human and ridiculous.

Improvisation 2: Scenic Improv **IMP.102**

Improvisation fundamentals including the power of observation, risk-taking, giving and receiving offers while creating character, environment and narrative from a place of impulse.

Film and Television

Film and Television 3 **FTV.203**

An introduction to acting for the camera. Students learn how to create believable characters for a camera-sized performance and are introduced to the technical terminology of the film and television industry.

Film and Television 4 **FTV.204**

An intermediate level of acting for the camera. Students explore scene study work using master, medium and close-up shots. Students are also introduced to the more technical aspects of the filmmaking process.

Film and Television 5: Voiceover **FTV.305**

Voiceover will introduce students to the skills necessary to excel in the world of voiceover. It will focus on microphone technique, breaking down a script, and audition etiquette. The goal will be to give students an opportunity to familiarize themselves and experiment with approaches to commercial and web voiceover, animation, narration and audio books.

Film and Television 6 **FTV.306**

Building upon principles acquired in Film 3 and 4, this class facilitates the actor's transition to auditioning for work in the Film and TV industry. The focus is on recreating a real audition scenario in which students are given "breakdowns and sides" in preparation for a mock in-class audition. Auditions for film/TV (TV series, film, webisodes, Movies of the Week, etc.) are included.

Voice and Text

The voice must be flexible and responsive in order to realize the rigorous demands of acting. In Voice and Text, students will explore techniques that amalgamate vocal, physical and emotional expression with text. Students will expand their range of emotional expression using both physical technique and vocal development.

Numerous voice, text, and movement techniques are examined including the work of Moshe Feldenkrais, Jacques Lecoq, Etienne Decroux, Rudolf Laban, Moshe Johnstone, Viola Spolin, Anne Dennis, Linda Putnam, Jerzy Grotowski, Erika Batdorf, Jill Courtney, Paula Thompson, David Smukler, Patsy Rodenburg, Cicely Berry, Kristin Linklater, Alexander Technique, Arthur Lessac, Edith Skinner, Evangeline Machlin, and the Roy Hart Theatre.

Voice and Text I

TXT.101

An introduction to physical anatomy, focus, breath and voice for stage. Students will apply physical technique in connection to articulation and an increased ability to communicate emotions through text.

Voice and Text 2

TXT.102

An introduction to vocal anatomy. Students will continue to refine diction, breath and vocal technique with a concentration on stamina and focus as it relates to performance. There will also be self-assessment and a more detailed examination of emotional expression.

Voice and Text 3

TXT.203

An advanced exploration of vocal techniques. Students will develop a process by which they approach and develop spoken material (i.e. poetry) for performance in accordance with their current physical and vocal experience level. Students are required to submit a paper that demonstrates awareness of body and breath as it relates to the acting work and will have written tests and homework appropriate to term material.

Voice, Text and Movement 4

TXT.204

Physical and vocal techniques are applied directly to text and script analysis in this course. Students apply technique in preparation for term-end jury monologues and scenes. Continued development of alignment, breath release and support, diction, and resonance should increase ability to “activate” the textual clues. Students also develop their own vocal and physical warm-up appropriate to their juries.

Voice and Text 5

TXT.305

A coaching course that explores the use of voice and text in the context of a rehearsal process and formal performances. The voice component is tailored to the vocal requirements of the show, including, but not exclusive to, warm-up, projection, vocal support of character choices, exploration of registers, pace, accent, intonation, articulation and clarity. Students will delve into textual clues to discover meaning, clarity of thought, punctuation, and idea development.

Voice, Text and Movement 6

TXT.306

Students will continue to pursue healthy use of body and voice for character analysis, concluding with the panel audition experience. In preparation for a professional career, students will write a paper summarizing their current warm up, including knowledge of their own approaches and skills in application to their overall performances.

Movement

Movement I

MOV.101

Students will deepen their kinesthetic sense and overall expression through somatic, conditioning and improvisational practices emphasizing the interrelatedness of the mind, body, and identity. Various components will be combined for the students to learn and explore self-expression, body awareness, and dynamic range of movement. The movement training will include theories and practices in the Alexander Technique, BMC (Body-Mind-Centering), Pilates, Contact Improvisation, Action Theatre, Viewpoints and structured improvisation. Students will research how to re-direct their movements and thoughts to access their underlying support and free patterns of tension to prevent injuries. Improvised and impulse created movement exercises will draw on the spontaneous physical interaction while dancing in solos, duets and ensembles. Movement exercises will engage the students' imagination to access more presence and aliveness while performing.

Movement 2: Stage Combat/Intimacy

MOV.102

This course is an introduction to unarmed stage combat and stage intimacy for the actor. The student will develop a kinesthetic understanding of how to portray the illusion of physical conflict, force and impact, while protecting themselves and their partner. This course will also teach an introduction to performing choreographed intimacy to carry into their current and future creative and professional work in theatre and film.

Movement 3: Laban

MOV.203

Students will explore their inner impulses to move, deepening their kinesthetic sense and emotional expressions through improvised individual and ensemble work. Rudolf Laban's concepts, the Chekhov technique, Grotowski work, contact improv and others will be used as a framework. Students will learn and experience a vocabulary of movement that will enable them to learn more about their personal preferences in movement and how they move in relationship to the world around them. Students will apply and align their new skills with aspects of Shakespeare 3 to deepen their connection to character. Through exercises and assignments, students will be encouraged to use their new observational skills to ignite their imaginations.

VOCAL

RCPA vocal instructors teach a healthy singing technique that is based on the same principles of breath, support, placement and vocal health that is taught widely in opera schools where the repertoire is exclusively classical. We then add the elements of style particular to musical theatre and pop repertoire, such as healthy mixing (AKA belting).

Students are encouraged to work on repertoire that suits their natural vocal talent and style. We always begin with more traditional musical theatre repertoire that is closely aligned with the classical vocal music of the same decade. Note: All music must be brought to each class.

Singing Lessons 1–6

SGL.101, 102, 203, 204, 305, 306

Singing lessons focus on the basic functioning of the human voice. Students are taught, through vocal exercises, how to identify and train the muscle systems that control the vocal folds in order to develop a healthy instrument. Previous vocal misuse will be identified and correction initiated. Breathing, posture, vowel production and diction will be addressed. As the voice develops, the student will work at transferring the healthy sounds he/she makes in vocalizing to repertoire.

Each student in Terms 1–4 receives eleven half-hour weekly lessons; in Term 5, eight half-hour weekly lessons and in Term 6, six half-hour weekly lessons. Students also receive coaching sessions with pianists who assist with learning repertoire.

Singing lessons are not programmed during rehearsals for the Term 6 musical due to intense rehearsal schedules. That said, students are welcome to continue working with their assigned singing teachers during this time at their expense. We do not permit working with outside singing instructors until after graduation.

Musical Theatre Presentation (MTP)

Music Theatre Presentation (MTP) is a core course and students must obtain 65% or more in order to move forward. In MTP, both acting and vocal presentational skills are combined. Students are required to have selected songs prior to the commencement of each of MTP 2, 3, 4, 5. They must then show their choices to both their tutorial and MTP instructors who must reach consensus before a song is further developed. Students may carry forward or change songs not worked on in MTP to the next term.

MTP 1

MTP.101

An introduction to solo singing, this graded course begins with a discussion and demonstration of the basics of vocal technique. All students will sing the same portion of one song. Topics will include how to breathe, warm-up, practice and form vowels and consonants. Later in the term, each student will perform one complete song, chosen from traditional repertoire, from memory. In addition to vocal technique, topics will include: how to speak with an accompanist, making the transition from slate to song, and elements of a good beginning for your performance.

MTP 2

MTP.102

This course is a continuation of MTP1. The focus of this class is for students to get to know themselves in song and begin to learn how to make performance choices. Students will learn how to enter a space and interact with the pianist, create a credible moment before, show a relationship to a scene partner and travel the arc of an emotional journey. Students will learn how to analyse music and lyric for performance clues and make actor choices. Students must have repertoire approved by their vocal tutorial teacher. MTP 2 is considered a CORE course. Students must obtain a minimum of 65% in order to move forward.

MTP 3

MTP.203

This course is a continuation of MTP 2. The first half of the course continues the creation of an audition book. More complicated repertoire (i.e. Sondheim) will be incorporated into each student's book. In the second half of the term, students study a full-length musical and perform songs in their vocal range from this musical. Students will also learn to create a beat-by-beat tactical analysis, playable intentions and an emotional journey for their character. Students must have all repertoire approved by their vocal tutorial teacher. MTP 3 is considered a CORE course. Students must obtain a minimum of 65% in order to move forward.

MTP 4

MTP.204

This course is a continuation of MTP 3. The goal is to expand the audition book and continue the journey towards developing a well-rounded repertoire of 4-6 audition pieces. Students will learn how to develop and play a clear intention, moment before, and emotional and tactical journey for each song. Students must bring their audition book to EVERY class and be ready to sing at every class. Students must have repertoire approved by their singing teacher including one pop song. While developing technical skills, the course will also prepare students for the 4th term jury.

Passing the jury is required for entrance to Term 5. MTP 4 is considered a CORE course. Students must obtain a minimum of 65% in order to move forward.

MTP 5

MTP.305

A continuation of MTP 4, this course will focus on Audition Technique. The slate, interacting with the casting panel, appropriate material choice, and the audition "book" are all discussed as they relate to the professional audition experience. All students will have explored a complex piece (Stephen Sondheim, Jason Robert Brown, etc.) and a pop song by the end of this term. The appropriate repertoire for the auditions for the Sixth Term musical will be addressed. CARD work from MTP 4 will be continued. A complete audition book with at least five contrasting songs is required by end of term.

MTP 6

MTP.306

This course serves as a final preparation for the students' emergence into the arena of professional auditions. Each student will perform at least twice for the class. Each student will finalize repertoire for their audition book to include only material which is appropriate for professional auditions. Songs from previous terms may be reworked in light of the student's increased skills. The class culminates in a Panel audition.

Chorale/Musicianship 102, 203

CHO.101, 102, 203, 204, 305, 306 / MSC .101,

Choral singing provides singers the opportunity to develop their skills in an ensemble experience. Musicianship, part singing and group blend of the ensemble is emphasized, in addition to healthy vocal production.

Choirs explore the fundamentals of choral singing, with an emphasis on the practical application of music theory in sight and ear training. Students work on advancing their music reading skills. Students will learn how to break down and count rhythms in simple and compound time and mark music accordingly, as well as apply all tempo, dynamic, and articulation markings as indicated on printed music. Ongoing attention will be paid to the blend and balance of the ensemble, as well as to dynamics and diction.

Musicianship 1 provides students with elementary skills in theory, ear training and sight reading. The course follows units 1, 2, 3, 4 and 6 of Alfred's Essentials of Music Theory, including all basic aspects of musical notation: staff, clefs, notes, note values, time signatures and basic Italian terms. Students will also be expected to explore the fundamentals of elementary choral singing (unison and 2-part) and apply basic music theory knowledge to sight singing and ear training, including rhythm (in simple and compound time) and interval recognition (identifying all intervals within a major scale). Students must bring materials to each class. Minimum passing grade to move to Musicianship 2 is 70%

Musicianship 2 provides students with intermediate skills in theory, ear training and sight reading. Students must pass Musicianship 1 with a minimum mark of 70% or complete a placement test at the appropriate level as a prerequisite.

The course follows units 7-11 of Alfred's Essentials of Music Theory, including major and chromatic scales, key signatures, interval notation, more complex note values & rhythms, melodic transposition and additional Italian terms.

Students will also be expected to explore intermediate choral singing (3-4 part) and apply intermediate music theory knowledge to sight singing and ear training, including rhythm (in simple

and compound time) and interval recognition (identifying all intervals within a major scale). Students must bring materials to each class. Minimum passing grade to move to Musicianship 3 is 70%.

Musicianship 3 provides students with advanced skills in theory, ear training and sight reading. Students must pass Musicianship 2 with a minimum mark of 70% or complete a placement test at the appropriate level as a prerequisite.

The course follows units 5, 12, 13 and 14 of Alfred's Essentials of Music Theory, including major/minor/diminished & augmented triads, minor scales, scale degree names, chords (inversions, chord symbols and progressions), figured bass (indicating intervals, chord and non-chord tones), advanced Italian terms and a 32-bar transposition project.

Students will also be expected to explore advanced choral singing (3-4 part) and apply advanced music theory knowledge to sight singing and ear training, including rhythmic, melodic and harmonic analysis. Students must bring materials to each class. Students must achieve a passing grade of 70% (or have achieved 50% in term 5 or 6 where completion of all 22 hours may be required). Completion of Theory 3 is compulsory to graduate.

Advanced Musicianship provides students who have completed Musicianship 1, 2 and 3 with an ensemble experience in ear training, sight singing and musical analysis at the professional level. Students must pass Musicianship 3 with a minimum mark of 70% as a prerequisite.

Students will already have strong sight singing skills and advanced choral experience and will apply those skills to more challenging choral music in 4-12 parts, both a cappella and accompanied. Students will explore harmonic, melodic and rhythmic structure through music analysis as well as compound intervals, cadences, hybrid time, changing time signatures and Modal/Pentatonic/Blues scales. Students must bring materials to each class.

DANCE

RCPA offers several levels of dance in ballet, tap, and jazz. A student's skill level is assessed during orientation on the first day of their first term. Students are then placed in a skill level that matches their experience. Developing skills in the discipline of dance is not only essential to a career in the performing arts but also enhances skills in other disciplines.

Ballet

BAL.101, 102, 203, 204, 305, 306

Ballet develops muscular control, performance presentation and discipline. Discipline is one of the most important factors of dance, and aids in the ability to focus, comprehend and digest the complete movement of the body. Students will learn ballet steps and terminology and adapt them to their body to produce not only a natural flow, but also grace of movement. Cecchetti methodology will be taught.

Tap

TAP. 203, 204, 305, 306

Tap dance is a form of physical artistic expression that can be applied in a variety of ways. Through choreography and improvisation, students will apply tap technique to music from classical, jazz, pop and musical theatre genres.

Jazz

JAZ. 101, 102, 203, 204, 305, 306

Modern jazz technique strives to achieve competence in movement, communicative possibilities, and correctness of posture. Technical requirements focus on strength, endurance and flexibility

and are associated with a developed sense of movement designed to produce a variety of emotions. All variety of jazz dance is covered, and depending on the course level, include an examination of Broadway/Musical Theatre, contemporary, lyrical, latin/salsa, hip-hop, and urban dance.

Dance Class Etiquette

1. Please let your instructors know if you wish to leave a class.
2. Once students enter the studio, **there must be no talking**. If students wish to ask questions, they must put up their hand and wait to be acknowledged.
3. Proper dance attire must be worn at all times. (See The Essentials for the dance dress code.)
4. Under no circumstances is there to be any gum chewing in class.
5. For safety reasons, jewelry should not be worn in class.
6. It is strongly recommended that students are dressed and warmed up at least 15 minutes prior to class.
7. No cell phones or computers are permitted in dance class.
8. Students may only bring water bottles and the clothes they are wearing into class.

Dance Assessments

Dance Assessments are an integral part of performance studies here at RCPA and take place during Terms 1 to 4. During assessment, the Dance faculty, including the Dance Division Coordinator, will assess a 50-minute demonstration of work the student was taught during the term that focuses on performance quality, style, and an application of learned technique.

Dance assessments are worth 25% of the term grade. Failure to partake in the assessment will result in a grade of "F" (Failure) or "Incomplete". If a student has failed to attend assessment due to improper time management or illness, then they must ask two assessors, at the discretion of their Instructor, to assess them during class time and pay them \$50.00 each for the 50-minute assessment. If, due to time constraints, a student cannot be assessed during regular class time, then they must organize and pay for studio space, pay for the two assessors' time, and pay for their Instructor's time. In the case of a missed ballet assessment, they will also have to pay a \$40.00 fee for the pianist. If a student cannot take part in an assessment due to a death in the family or injury, then the Instructor may offer a written assignment to make up a portion of the marks lost.

THEORY

Musical Theatre History Lecture 1

MTH.101

This course explores the evolution of musicals from the early twentieth century to current leading composers and writers. (i.e., from Gershwin to Menken). Students will listen to excerpts and discuss structure, historical context, and musical styles and idioms. The course provides a comprehensive overview of musical theatre repertoire.

Theatre History Lecture 2

THH.102

An exploration of Western theatre from ancient Greece to the twentieth century. Employing important dramatic texts, students will examine the evolution of Western theatre based on a variety of historic movements. Topics to be examined will include performance style, staging practices, philosophical and theoretical underpinnings, historical context, relevance to contemporary acting, etc.

Dance History Lecture 2

DCH.102

This course will provide students with an historical overview of theatrical dance from the Court of Louis the XIV to the present. The content focuses mostly on twentieth-century developments in dance, tracing the lineage of ballet, jazz, tap, modern dance and dance in musical theatre. In addition, discussions will include the contributions of significant choreographers, specific works and renowned companies to the development of dance. Through lectures, readings and videos, students will learn to understand, critically examine and appreciate the theatrical dance forms they see and practice today. The end-of-term project for this course will consist of choreographing excerpts, with fellow students, from the many dance forms studied. Partnering will also be explored.

WORKSHOPS

Professional Development 5

PRO.305

A series of professional development workshops aimed at preparing the students for the business side of a career in the performing arts. Sample workshops include an introduction to Casting Workbook, Accounting for Actors, talkbacks with talent agents, lectures by performing arts unions such as CAEA and ACTRA, etc.

Guest Panel 6

PAN.306

The final course requirement in the sixth term is Guest Panel. This is an opportunity to introduce graduating students to industry professionals and for our students to experience and receive feedback based on professional standards. Panelists (3–6 professional actors, directors, agents, and producers from the world of film, television and theatre) assess the work of sixth-term students who perform monologues and songs in an audition-like setting for both the faculty and the guest audition panel. The panel and faculty then meet one-on-one with the students in order to give each student relevant feedback on their performance for the panel. Prior to meeting the panel, the students are coached one-on-one by RCPA faculty.

PERFORMANCE PROJECTS

Musical Theatre History Rehearsal 2

REH.102

This course covers ensemble fundamentals—learning to work together, retain spacing, acquiring an awareness of body line, and vocal harmonies—all while performing sung, choreographed and staged pieces that give an overview of twentieth-century musical theatre styles. The emphasis is on ensemble work. This rehearsal practicum is a core course and students must obtain 65% or more in order to move forward. In Terms 1 to 4, it is the process that counts rather than the final product. This project presentation will be shown at the end of term to the faculty and student body only.

Shakespeare 3

SHK.203

An introduction to performing Shakespeare. Students will study the work of William Shakespeare through exercises exploring text analysis and performance skills using sonnets, monologues, and scene study. The final presentation will demonstrate the skills that they have acquired throughout the course. This rehearsal practicum is a core course and students must obtain 65% or more in order to move forward. In Terms 1 to 4, it is the process that counts rather than the final product. This project presentation will be shown at the end of term to the faculty and student body only.

Musical Theatre Lab 4**MTL.204**

This course will focus on the integration of all training thus far through the development of various original musical theatre pieces created with the guidance of a professional director and composer to be showcased at the end of term. Students are expected to participate in the creative process by sharing ideas, writing dialogue, writing song lyrics in collaboration with their assigned partners and their instructors with the goal of creating the beginnings of a presentable piece of musical theatre. Emphasis will be placed on initiative, maturity, professionalism, integration and process. Music Theatre Lab is considered a core course. Students must obtain a minimum of 65% in this course to move forward to the next term.

Play Production 5**PLA.305**

Productions are core courses and students must obtain 65% or more in order to move forward.

In Play Production 5, the student participates in the mounting of a full-length stage play. Casting directors, agents and other relevant professionals will be invited to attend by the students. Students will exercise their understanding of the actor's process. They will exhibit their skills of professionalism, their ability to take and apply director's notes, apply character development to a specific role(s), and to demonstrate that they are able to learn blocking.

The production is selected in accordance with the specific needs of each term. Casting will be determined by the director in much the same way as in the profession, usually through an audition. Emphasis is on showcasing the strengths of the students. There is no guarantee that everyone will have a lead role.

Some additional duties assigned may include: Assistant Stage Management, Production Management, Sound Design, Asst. Musical Direction, Dance Captain, Costumes, Props, Publicity, Makeup, and Social Media.

Musical Production 6**MUS.306**

Productions are core courses and students must obtain 65% or more in order to move forward.

Musical Production 6 is a five-week, full-time rehearsal process leading to a fully-staged production of a musical that is presented publicly in the sixth week. Casting directors, agents and other relevant professionals will be invited to attend by the students. The process will allow students to experience all aspects of casting, rehearsing, and mounting a production which will prepare them for the professional world of musical theatre. Aspects of ensemble, personal acting work, technical production and professional conduct will be covered as the cast is guided from day one of the rehearsal process to the final presentation. The production is selected in accordance with the specific needs of each term. Casting will be determined by the director in much the same way as in the profession, usually through an audition. Emphasis is on showcasing the strengths of the students. There is no guarantee that everyone will have a lead role.