

THEATRE ARTS

Theatre Design Division

Dan Zimmer, *Department Chair, Design Instructor*

Philip Wingerter, *Stagecraft Instructor*

Julie Winn, *Costume Design Instructor, Costume Shop Director*

Drama Division

Silas Cooper, *Assistant Department Chair, Acting, Drama Lit and Theatre History, Voice & Speech*

Amy Boyce Holtcamp, *Introduction to Theatre, Script Analysis, Directing*

Diana Shortes, *Yoga*

Joesph Meisner, *Tai Chi & Viewpoints*

Alexis Graber, *Pilates*

Keesha McKey, *Modern Dance*

Lisa Lutton, *Alexander Technique*

Jason Armit, *Stage Combat*

Musical Theatre Division

Blake Coheley, *Assistant Department Chair, Director, Choreographer, Dance*

AJ Allegra, *Drama*

Eric Thielman, *Dance*

Jarina Carvalho, *Dance, Ballet*

Jefferson Turner, *Music*

PHILOSOPHY

The philosophy of the Theatre Arts Department is grounded in the belief that in order to train students according to the highest standards of excellence, their commitment must be comparable to the demands of a career in Theatre. The student who is accepted into the training program has demonstrated this commitment to the Theatre Arts faculty as far as is possible during the audition process. While a student may demonstrate special talents, it is the student who grows in his/her commitment who should be assisted in preparing for professional Theatre and related careers.

GENERAL REQUIREMENTS FOR ALL THEATRE ARTS STUDENTS

Appropriate Dress

Black tights or tight fitting sweat pants, and leotards (short or long sleeve, no scoop back or tank tops) are the working garb for class and are required for all students. Students must wear black dance shoes. Black sweat shirts and shorts are acceptable. Girls must wear tights under their athletic shorts. No jewelry. No T-Shirts, uniforms, or street clothing will be allowed. Students failing to dress appropriately will not be allowed to participate in class. Repeated failure to dress out demonstrates a flagrant, unprofessional attitude, and offenders will be subject to consequences.

Notebook

All students must maintain a theatre notebook, consisting of a 2 inch, three ring binder, in which all printed materials given in class must be kept. This notebook must be brought to class on a daily basis.

Outside Work in the Community

1) Community or outside work and sending school performances are permitted as long as they do not interfere with the training program.

2) All Theatre Arts students must get permission in writing from NOCCA faculty IN ADVANCE of considering or accepting any outside theatre work.

3) Outside work must NEVER interfere with NOCCA Class time or NOCCA projects or productions.

4) All Theatre Arts students are required to attend at least two performances of a play (college, community, and/or professional) each semester, and must attend all Theatre Arts productions throughout the year.

Service Hours

Students will be called on to do services hours as part of the curriculum requirements. They should remember that in many professional theatres everyone is required to do such work (moving platforms and chairs, serving as hosts and hostesses, publicity, and other assignments). Therefore, NOCCA theatre students may expect to have demands made of them, which are not made of the students in other disciplines. Level II Drama students are encouraged to be on the running crew of the Senior Recitals.

The Arts Recognition and Talent Search competition

Seniors are encouraged to enter the ARTS Competition.

Résumé

Level II students should present a written résumé at their first semester counseling session. Senior students should present an updated typed résumé and an 8 x 10 photograph at their first semester counseling session.

The Next Logical Step

By the beginning of their junior year, all students are expected to contact six universities for information. Seniors should have applied to at least three university programs.

Recruiting Talented Students

During this school year, all Theatre Arts students are encouraged to bring friends to open houses. Those invited may audition for any arts discipline.

DRAMA DIVISION

Introduction & Philosophy

In order to preserve and strengthen our students' commitment, the Drama Division of the Theatre Arts Department seeks to instill in students a love and respect for theatre as art while developing internal and external resources, exploring creative potential, investigating the social and historical context of art, and expanding critical acumen.

To achieve the development of artistry in the student-actor, his background and his skills, a strong foundation in the student's resources becomes the primary focus in training. Those resources are: the voice, the body, the literary background, the creative imagination. Extensive work in class serves to exercise and enhance these resources. Daily practice is essential to artistic and professional growth both individually and in ensemble. Observation and constructive critique become part of each class and are offered to support the development of skills and to give the student discernment in the practice of his art.

Curriculum

Develop internal and external personal resources necessary for acting (training in voice, movement, theory)

Create drama/theatre through artistic collaboration (performance)

Relate drama/theatre to its social context (history/drama lit)

Intro: Introduction to movement, voice, and improv/scene work

Three units of credit can be earned in each of the following three levels:

Level I: Beginning Acting, Theatre History and Dramatic Literature, Voice, and Movement

Level II: Intermediate Acting, Theatre History & Dramatic Literature, Voice, and Movement

Level III: Advanced Theatre History & Dramatic Literature, Voice, and Movement

Level IV: Independent Study in Voice, Movement and Dramatic Literature

Course Descriptions

Movement

In the movement section of the Drama Department students will learn the physical sequences of posture, gesture, axial and locomotive movement. Warm-ups and exercises in stretching and aerobics will enhance the physical flexibility, strength and endurance of the student. Through these techniques a high level of awareness will give the student physical control, focus, balance, coordination and creativity. Mask work will enable the student to harness the precise movements to convey specific emotions, environments and characters.

Theatre History and Dramatic Literature

The objective of the Dramatic Literature component is to develop an appreciation for all aspects of theatre and to explore the origins and development of Drama from ancient times to present day. During a three-year course of study, students will read, discuss and explore through dramatic activity, the historical background and theatrical style of some of the world's major playwrights.

Voice & Diction

The Voice/Diction component of the Drama Department introduces the student to the physiological make-up his vocal and respiratory processes, which enables him/her to develop vocal power and endurance. With a regimen of breathing and articulation exercises as well as technique, text study and interpretation, the student will discover the skills needed for unleashing the emotions through the voice. The student studies phonetics, scansion, and language structure to explore the sounds and emotional beats of a piece. As the student develops muscular facility with the manipulation of the voice and a keen ear for sound, four basic theater dialects are then taught.

EXPECTATIONS

Drama students must:

1) Demonstrate a basic commitment to the work by being present and punctual, wearing the proper clothing, completing assignments and requirements, abiding by departmental rules, and conducting him/herself according to the highest standards of theatre ethics and decorum in all undertakings.

2) In movement, period and style:

Practice a daily physical regimen of movement and physicalization: stretches, conditioning exercises, dance, isolations, relaxation, sensory awareness exercises.

Become aware of the special discipline of the actor to focus sharply in given exercises.

Develop the ability to function as a contributing member of an ensemble work.

In improvisational exercises demonstrate risk taking, group awareness, spontaneity, and versatility.

3) In voice:

Develop proper breathing and articulation regimen for focus and relaxation of the vocal instrument.

Develop a basic understanding of and use stage vocal techniques in both song and spoken text.

Integrate breathing and articulation into preparation of spoken text.

Perform monologues.

Learn the International Phonetic Alphabet, scansion and several dialects.

4) In Drama Lit:

Approach each class as it is table work for an actual production for a play.

Understand the evolution of Drama from Classical Greek Theatre to Contemporary Drama.

Master a basic vocabulary of theatrical terms and concepts.

Evaluate individual performances based upon specific criteria set by the instructor.

Level I

Performance Expectations: By the end of Level I, students must:

1) Demonstrate a basic commitment to the work by being present and punctual, wearing the proper clothing, completing assignments and requirements, abiding by departmental rules, and conducting him/herself according to the highest standards of theatre ethics and decorum in all undertakings.

2) Understand acting in terms of process rather than product through study of Stanislavsky's *An Actor Prepares*.

3) In movement and improvisation:

Practice a daily physical regimen of movement and physicalization: stretches, conditioning exercises, dance, mime, isolations, relaxation, sensory awareness exercises and sense memory exercises

Become aware of the special discipline of the actor to focus sharply in given exercises;

Develop the ability to function as a contributing member of an ensemble work;

Perform improvisational movement/mime sequences, such as the five movements and create a mime table

Utilize the results of relaxation and sensory exercises as they apply to physicalization (sensory experience) of the "given circumstances"

In improvisational exercises demonstrate risk taking, group awareness, spontaneity, and versatility

Understand and utilize the concept of space substance (stage space);

4) In voice:

Develop proper breathing regimen for focus and relaxation of the vocal instrument;

Develop a basic understanding of and use stage vocal techniques in both song and spoken text;

Exhibit the ability to project and share the voice, articulate clearly and spontaneously, and control the placement of the voice within the vocal chambers in both song and spoken text

Integrate breathing and articulation into preparation of a song and spoken text

Perform a monologue from Master's Spoon River Anthology

5) In history & dramatic literature:

Understand the evolution of Drama from prehistoric story telling through the Greek and Roman masterpieces

Master a basic vocabulary of theatrical terms and concepts

Understand acting in terms of process rather than product through study of Stanislavsky's *An Actor Prepares*

Critique contemporary productions

Evaluate individual performances based upon specific criteria set by the instructor

Level II

Performance Expectations: By the end of Level II, students must:

- 1) Demonstrate understanding of all Studio I objectives by using and refining those skills and processes learned in Level I;
- 2) In movement:

Research, study and discuss the history and development of Commedia dell'Arte to include:

1. History and Origins;
2. the masks: History, Performance, Construction;
3. the Characters: the stock character, the Zannis, major masks, minor masks;
4. Modern Commedia.

Perform in four different masks (characters)

Report on an additional 6 masks (characters)

Demonstrate the ability to develop and create a character study through study and performance of the following elements: origin, costume, mask, status, appropriate props, physical stance, walk, run, gesture, speech, animal characteristics, relationships to other characters, relationships to audience, plot function improvisational exercises.

Demonstrate an understanding of improvisational techniques in the Class ensemble games and exercises;

- 3) In voice:

Use scansion and vocal analysis in the preparation of a Shakespearian monologue, sonnet, and scene
prepare and perform selected scenes and monologues

Exhibit vocal control in projection, pronunciation, resonance, pitch, tone, inflection, and phrasing in reading aloud
and performing memorized pieces

Learn the International Phonetic Alphabet and demonstrate a basic understanding of phonetics.

- 4) In history & dramatic literature (written skills)

Demonstrate a more sophisticated and in-depth level of observation and evaluation in journaling

Demonstrate knowledge of scansion, and an agility for working with Shakespeare's verse

Learn the world of Elizabethan London and the influences on it

Perform selected scenes from the plays studied in class

Explore Shakespearean acting through the use of John Barton's Acting Shakespeare series and viewing films of great performances

Read required bibliography for Level II

Level III

Performance expectations: By the end of Level III, the student must:

- 1) Show a more sophisticated level of development of the goals stated in Level II;
- 2) Complete a year long independent study consisting of the research and development of a senior recital performance;
- 3) Demonstrate a level of discipline equal to that of a professional artist;
- 4) In movement:

Continued development and practice of the daily physical regimen

Transfer acquired improv, movement, vocal, and staging skills to character building and play-making/storytelling

Develop a solo movement performance

5) In voice:

Use breathing technique to carry emotional context;

Demonstrate the use of voice as it applies to character, using variety in placement, pronunciation and/or dialect

Perform contemporary monologues and scenes.

Perform a variety of vocal styles and dialects using scenes and monologues from various plays.

6) In history & dramatic literature (written skills):

Study the development of theatre of the 19th and 20th century

Perform selected scenes from the plays studied in class

Analyze themes, use of language and dramatic structure of modern playwrights

Read required bibliography for Level III

7) The Drama Recital: At the invitation of the faculty, Level III students and seniors will perform a public recital. A recital is a solo work consisting of the students strongest pieces. The recital must not exceed 10 minutes in length. The recital performance must demonstrate the following: initiative and leadership; achievement of skill in organizational responsibility; achievement of skill in acting.

Drama Division Certificates

To earn a *Drama Certificate of Artistry*, a student must have completed three years of study and performed a faculty-endorsed recital.

It is sometimes possible for students who have been at NOCCA for less than three years to complete sufficient work so that they may be considered for a *Certificate of Performance*.

Graduating students who cannot meet the above criteria, but who have demonstrated all other requirements of the Drama Curriculum, will receive a *Certificate of Recognition*.

In all cases, the judgment by the core theatre faculty regarding the awarding of certificates is final.

MUSICAL THEATRE DIVISION

Introduction and Philosophy

Musical Theatre demands great collaboration between artists from many different disciplines. In order to mount even the most modest production, the composer, lyricist, playwright, choreographer, conductor, stage director, musician, designer and performer, all must work together to create the theatrical experience. Along with the spoken word, Musical Theatre makes song, dance and gesture essential parts of that experience, and young performers wishing to pursue careers in the discipline must be able to sing, dance and act with technical mastery and craft. NOCCA's effective training program in Musical Theatre prepares its students vocally, physically, intellectually and emotionally, by introducing them to the set of skills they will have to master as they strive to become artists in this most demanding field of theatrical performance.

Curriculum

The Musical Theatre curriculum is designed to provide comprehensive training for the musical theatre actor. Courses in acting, music and dance form the basis of the program, along with performance opportunities that are specifically designed to synthesize these disciplines into one cohesive experience. During their course of study in the Division, students learn vocal technique for speech and song, dance, acting, music theory, and technical theatre. The demands placed on the student are rigorous because the goal of the program is simple: to prepare students to compete on the national level for entrance to

post-secondary training programs in Musical Theatre. In order to attain this goal, the student must clearly demonstrate potential for achievement as a singer-actor-dancer. Integral to the course work is a schedule of productions and workshops that provide on-going performance experience that continually tests and stretches the developing musical theatre artist.

Course Descriptions

DANCE

Jazz Dance

In this class, students explore the basic elements of weight, rhythm, space, line and musicality as they apply to particular styles and techniques. Emphasis is on being grounded for weight changes and isolations through the integration and exploration of spatial movement. A thorough warm-up will be performed each day as a readiness for movement to guard against injury, and to ensure that the body itself is ready for the physical demands to be placed upon it. The driving rhythms of jazz dance are diverse and challenging, and through them, students will develop style, accessibility, strength, flexibility and stamina as they practice across-the-floor combinations and center-work. A strong emphasis on rhythmic athleticism, musicality, and dancing with the whole body, will permit students to grasp movement and train memory early and properly.

Ballet

The focus of this class is on alignment, ease of movement and musicality. Class will consist of exercises to increase awareness, and to stretch and strengthen the entire body. Explanations and theory help students to use ballet vocabulary in a simple and practical way, practicing skills that will be applied in other techniques. Exercises at the barre prepare for more complicated rhythms and combinations in the center. Clarity of line and use of upper body are emphasized as dancers are taught to move through space. Special attention is given to understanding the theory behind the each exercise so that the student approaches movement in an informed way.

Tap

This course is based on developmental exercises that lead to a strong technical foundation in tap. Using a codified, graded course syllabus, the student is guided through a series of exercises that increase agility of the ankle, strengthen foot placement, address proper alignment, build rhythmic clarity, introduction of articulation of heels, syncopation, and vocabulary. Application of newly acquired technique in a variety of musical styles helps the student understand the language of tap and the basics of choreography and musical structure. At the more advanced levels, students learn about dynamic contrast, intricate rhythms, and the tap audition.

MUSIC

Music Theory

Music Theory is the study of how to read and interpret written sheet music, and the development of sight singing and ear training.

Reading and interpreting basic musical notation includes identifying rhythms, meter, scales, and pitches. Sight singing and ear training develops the student's ability to recognize, repeat, and manipulate pitches.

Theory for the Musical Theatre student has practical application in the preparation of music for auditions and performance. Skills from the theory class carry over into other aspects of the curriculum, including vocal ensemble classes, preparation of solo singing material, and preparation for stage and college auditions.

Musical Theatre History

The history class teaches the development of the musical as an art form; how the musical has evolved from the earliest vaudeville and operettas to today's musical blockbusters.

Students gain an understanding of the basic building blocks of the musical, including the script, score, choreography, and direction, and focus on important figures in its development.

Through the study of history and form, students learn to make informed critical judgments based on a deeper understanding of the musical art form.

Studio Voice

Reserved for upper level students preparing for college auditions, the studio voice classes are private or semi-private voice lessons with the musical theatre voice faculty. Solo vocal technique, song preparation, and performance skills are emphasized. As time permits, non-seniors may have private lessons to focus on upcoming auditions or performances.

Vocal Ensemble

The vocal ensemble class focuses on group singing technique, including rhythms, harmony, ensemble blend, and basic ensemble theory.

In the spring semester, the emphasis shifts to solo technique and repertoire. In a group setting, students learn the process of preparing solo material.

ACTING

The acting program includes courses in movement, improvisation, and voice and diction. Students study audition technique, monologue and scene work from Shakespeare and Greek and Roman mythology, as well as from the contemporary musical theatre repertoire, movement, text and scene analysis, film criticism and acting for the camera.

Requirements include:

- Completing the solo exercises/scenes of Uta Hagen created for the stage
- Understanding of the five major principles of Stanislavskis's Method
- Understanding and put into practice Stella Adler's concepts of objective and action.

Yearly Expectations

Level I

The Level I group is comprised of all 1st year students at NOCCA, regardless of year in high school.

Performance Expectations: By the end of Level I, the student must:

1) Demonstrate a basic commitment to the work by being present and punctual, wearing the proper clothing, completing assignments and requirements, abiding by departmental rules, and conducting him/herself according to the highest standards of theatre ethics and decorum in all undertakings.

2) In acting:

Master a vocabulary of theatrical terms and concepts

Practice a daily physical regimen of movement and physicalization: stretches, conditioning exercises, dance, mime, isolations, relaxation, sensory awareness exercises and sense memory exercises

Develop a basic understanding of breath and vocal techniques

Become aware of the special discipline of the actor to focus sharply in given exercises;

Develop the ability to function as a contributing member of an ensemble work;

In improvisational exercises demonstrate risk taking, group awareness, spontaneity, and versatility

Understand non-verbal communications

3) In music:

At the end of Level I, students will be able to:

recognize and explain the musical history timeline, and identify milestones in the development of the music as an art form.

recognize and discuss classic shows in the musical repertoire, as well as important productions and their significance to today's musical environment.

recognize important figures in the development of the art form, including performers, directors, choreographers, composers, lyricists, and producers.

recognize conventions and patterns in musical productions.

recognize the influence of events in the history of the United States and the world on the development of the art form.

use their knowledge of musical theatre history to make informed critical judgments.

Vocal Ensemble

be able to demonstrate basic vocal technique, including breath support and resonance.

be able to demonstrate basic ensemble music theory, including rhythms and pitches.

have a basic understanding of ear training and harmony, including being able to match pitch and find harmony notes.

apply knowledge and skills from the music theatre history class to the vocal ensemble repertoire.

have a working knowledge of the process of learning music, including being able to break down the process to easily identifiable steps and their importance.

be able to demonstrate basic performance skills, both in ensemble and solo repertoire.

4) In Dance:

Jazz Dance:

Have a basic knowledge of movement and its origins

Understand the basic movement terminology (positions of arms, feet and body alignment)

Show proper weight placement and weight transfer

Demonstrate proper alignment through out the class

Understand isolations

Begin to understand the importance of opposition and the principles of musicality

Show proper articulation of the feet

Understand and demonstrate the importance of the warm-up as a tool of readiness for the dancer

Build endurance and stamina to maintain carriage through out the class and demonstrate a basic vocabulary of steps and correct positions

Ballet:

Will be able to demonstrate proper alignment of the body which includes the placement of the torso, legs, feet, arms, hands and head

Show correct weight placement and coordination of weight transfer

Use the correct turnout according to the anatomical structure of the individual body

Demonstrate the 11 basic positions, the basic arm and head positions and an arabesque line up to 45 degrees en l'air

Show coordination skills incorporating the use of the head and hands with the legs and feet

Be able to follow the basic class structure with a sense of musicality

Have a basic vocabulary of terminology, both written and verbal

Demonstrate a basic vocabulary of movements

Level II

The Level II group is comprised of students who have successfully completed Level I and passed the final departmental audition, exceptional students who, when enrolling at NOCCA for the first time, have presented an audition and résumé that warrant direct entrance to Level II.

By the end of Level II, the student must:

1) Demonstrate the accomplishment of the Level II objectives by using and refining those skills and processes learned in Level I.

2) In Dance

Have a basic understanding of the major muscles groups and how they relate to movement and dance;

Understand the parts of a classical structured class and the development of that class;

Begin to understand the warm-up as a tool for the body as well as proper muscle conditioning to include strength, stamina and endurance training

Demonstrate proper weight -placement;

Demonstrate a basic knowledge of terminology and basic body, arms and feet positions;

Demonstrate the fundamental principles of turns, jumps, and loco motor skills across the floor;

Understand the principles of opposition as it applies to choreography as well as style;

3) In Music

Able to identify and explain parts of written sheet music, including time signature, key signature, tempo and dynamic markings.

Able to read at sight rhythmic notation and note values.

Able to identify at sight pitches and melodic notation.

Able to identify style markings, and, building on skills learned in Level 1 music history, explain the different styles using the sheet music of various musical eras.

Able to apply skills learned in music theory to the preparation of solo material, including being able to prepare songs on their own from the sheet music without benefit of recordings.

Vocal Ensemble

Be able to demonstrate vocal technique, including breath support and resonance, building on the basic skills learned in Level 1.

Apply skills learned in music theory class to read sheet music, and be able to accurately read rhythms and pitches.

Apply skills learned in music theory class for ear training and harmony, and be able to match pitch and find harmony notes

Be able to demonstrate the process of learning music by applying it to ensemble and solo repertoire, to be able to break down the process to easily identifiable steps and their importance.

Demonstrate performance skills, building on the foundation laid in Level 1, both in ensemble and solo performance.

4) In Acting

Develop a larger vocal regimen to enhance articulation, projection and resonance.

Heighten and expand craftsmanship in acting theory and text interpretation.

Develop further audition skills and perform modern monologues and classical monologues.

Understand Greek theater performance and its applicable mythology.

Understand the muscles and bones of the body as applied to movement work, while demonstrating strength, flexibility and stamina.

Understand and practice the principles of improvisation according to work of Viola Spolin.

Level III

Level III is comprised of all who have successfully completed Level II.

By the end of Level III the student will:

1) Demonstrate the accomplishment of Level III objectives by using and refining those skills and processes learned in Level II.

2) In Dance

Increase flexibility, strength in lower legs, upper body strength and alignment

Develop more articulation in the feet

Develop a stronger attack in phrasing

Continue to explore the concepts of musicality and opposition

3) In Music

Be able to demonstrate vocal technique, including breath support and resonance, building on the basic skills learned in level 1 and 2.

Apply skills learned in music theory class to read sheet music, and be able to accurately read rhythms and pitches.

Apply skills learned in music theory class for ear training and harmony, and be able to match pitch and find harmony notes

Be able to demonstrate the process of learning music by applying it to ensemble and solo repertoire, to be able to break down the process to easily identifiable steps and their importance.

Demonstrate performance skills, building on the foundation laid in Level 1 and 2, both in ensemble and solo performance.

8. In Acting

Demonstrate specific vowel and consonant placement as well as perform a dialect different their own.

Perform an expanded vocal regimen.

Demonstrate self-direction, discipline, and professionalism in producing own body of work.

Perform monologues and scenes with little direction.

Level IV

The Level IV program is comprised of 3rd and 4th year students at NOCCA who, having successfully completed the Level III program, and having passed the entrance audition to Level IV.

By the end of Level IV the student will:

1) Demonstrate the accomplishment of Level III objectives by using and refining those skills and processes learned in Level III.

2) In Dance

Increase flexibility, strength in lower legs, upper body strength and alignment.

Develop more articulation in the feet.

Develop a stronger attack in phrasing.

Continue to explore the concepts of musicality and opposition.

3) In Music

Ear Training and Sight-Singing

Demonstrate an ability to sight-sing melodies chosen from Musical Theatre Repertoire, respecting meter, rhythm, pitch and tempo.

Demonstrate an ability to understand at sight and as notated, chords and harmonized vocal parts, respecting meter, rhythm, pitch and tempo.

Ensemble Class

Demonstrate mastery of breath management, tone production, registration, and resonance as applied to both speaking and singing.

Vocal Repertoire / Song Interpretation

4) In Acting

Demonstrate specific vowel and consonant placement as well as perform a dialect different their own.

Perform an expanded vocal regimen.

Demonstrate self-direction, discipline, and professionalism in producing own body of work.

Seniors (College Preparation)

This class is designated to prepare seniors for their college auditions, and, after auditions are finished, to prepare for the Senior Showcase.

The student will meet the following objectives:

1) Students must be prepared to perform a number of songs in contrasting moods and styles, determined by each college's audition requirements. Performance technique will build on the foundation laid in vocal ensemble classes.

2) Students must have a sheet music binder with the repertoire clearly marked for an audition accompanist.

3) Students must be prepared with a number of monologues, determined by the college program requirements. Performance technique will build on the foundation laid in acting classes.

4) Students must be able to perform in a dance audition, showing a solid technique, quick recall of combinations, and appropriate style. Performance technique will build on the foundation laid in ballet, jazz, and tap classes.

5) Students must apply the knowledge from across the entire curriculum in a final showcase performance featuring solo voice, acting, and dance elements, as well as ensemble work.

Alternative Enrollment Classes

Workshop (students in grades 6-8)

The Workshop in Musical Theatre seeks to encapsulate important aspects of the regular program by providing students with introductory training in Dance, Acting, and Music. The Workshop serves not only as an introduction to the discipline for those without prior experience, but also as a feeder for the full program. This is a non-credit workshop.

Musical Theatre Division Certificate

To earn a Musical Theatre *Certificate of Artistry*, a student must have completed three years of study and performed a faculty-

endorsed showcase, performed in a NOCCA production, completed course work at the highest level and be nominated by the entire faculty.

It is sometimes possible for students who have been at NOCCA for less than three years to complete sufficient work so that they may be considered for a *Certificate of Performance*. In this case, as in all cases, the judgment of the faculty is final

Graduating students who cannot meet the above criteria, but who have demonstrated all other requirements of the Musical Theatre Curriculum, will receive a *Certificate of Recognition*.

THEATRE DESIGN DIVISION

The curriculum for the Theatre Design Division is designed for students who wish to become theatrical designers and stage technicians. Students will learn to develop their technical skills by working on NOCCA productions.

Responsibilities

- 1) Students will be required to perform in crew positions for NOCCA productions as well as initiate and complete design works as specified by the faculty.
- 2) All students are required to keep a daily, written journal of their work.
- 3) All students are expected to handle all equipment with care and respect.
- 4) Students retain ownership of any projects they have created while in the Design and Technology program.
- 5) NOCCA retains the right to exhibit these works, keep an archival copy and use portions of the work in promotional media for the school.

Curriculum

Theatre Design Division is for the student who is interested in pursuing a career in theatrical design and technical production. All Design and Technology students are required to work on all Theatre Arts Department productions. This includes Drama, Musical Theatre and Dance as well as the Spring Recitals.

Yearly Expectations

Level I: Fundamentals

By the end of Level I, students must:

1) In Theatre Technology:

Demonstrate a thorough knowledge of the forms, types and parts of performance spaces.

Understand and practice all aspects of theatre safety.

Exhibit knowledge of the responsibilities of the designer, stage technician, stage manager and production team.

Learn and use professional technical theatre terminology needed in today's theatres.

Demonstrate a basic knowledge of computer assisted design software.

2) In Scenery and Properties:

Exhibit knowledge of different periods and styles of scenic and property design.

Demonstrate a safe and working knowledge of tools, hardware and equipment in the scenic shop and performance space.

Learn proper terminology and techniques of scenery/prop construction and basic painting applications.

3) In Costumes:

Exhibit knowledge of different periods and styles in costume history.

Demonstrate a safe and working knowledge of machines and equipment in the costume shop.

Exhibit basic sewing techniques by hand and machine.

4) In Stage Lighting:

Demonstrate a safe and working knowledge of lighting instruments, dimmers and lighting controls.

Understand fully all forms of necessary lighting drawings and paperwork.

Level II: Intermediate Design and Technical Theatre

Performance expectations: By the end of Level II, students must:

1) In Theatre Technology:

Demonstrate advance skills in computer assisted design software.

Show a more advance level of skill in set, prop and costume construction, lighting operations and all aspects of theatre technology.

Exhibit working knowledge of the duties of Stage Manager, Technical Director and Production Manager during preproduction, rehearsal and performance.

2) In Scenic, Costume, Lighting and Sound Design:

Become aware of the concepts of setting, period and design styles.

Demonstrate a working knowledge of the elements and principles of Scenic, Costume, Lighting and Sound Design.

Exhibit acceptable ability in scenic and costume rendering, drafting and model making.

Demonstrate the ability to create design concepts through script analysis and discussion.

Level III: Advanced Design and Technical Theatre

Performance expectations: At the end of Level III students must:

1) Select an area of focus for a design project to be presented during the year in one of NOCCA's Theatre Productions

2) Serve as Stage Manager, Technical Director or Production Manager for a main-stage production.

Alternative Enrollment Classes

Intro (students in grades 8-11)

Intro in Theatre Design seeks to encapsulate important aspects of the regular program by providing students with introductory training in Design, Technical Theatre and Costuming. Intro serves not only as an introduction to the discipline for those without prior experience, but also as a feeder for the full program. This is a non-credit workshop.

Certificates in Theatre Design

Certificate of Artistry

Certificate of Achievement

Certificate of Recognition

In all cases, the judgment by the core design and technology faculty regarding the awarding of certificates is final.