

Stagecraft: Beyond the Performance: 57-454 / 57-754

A practical approach to peak performance, leadership, and etiquette

Fall 2014

Syllabus

Time & Location: Tuesdays 12 – 1:20. Kresge Recital Hall
First day of class: August 26
Last day of class: December 2

Faculty: Monique Mead
CFA 109
mmead@andrew.cmu.edu

Office Hours: By appointment. Please send an email request.

Course Website: <http://www.cmu.edu/blackboard/>

Course Description

If there's a class that most professional musicians wished they had taken, this is it. As a practical laboratory for stage presence, leadership, audition preparation, and etiquette, this course is designed to make you think and act like a professional.

Course objectives

By the end of the semester, you should be able to...

- articulate why you are a musician and what you hope to contribute to the world;
- perform with ease anywhere, anytime;
- practice professional courtesy in an orchestra,
- know how to prepare for auditions;
- be equipped to teach a masterclass;
- demonstrate public speaking and leadership skills;
- design a series of chamber music programs;
- create and perform a thematic program with fellow musicians;
- walk, bow, and move with poise on stage; know what to wear;
- demonstrate proper etiquette relating to attire, introductions, small talk, timeliness, payment, email, telephone, dining, thank-you notes, and social media;

Course structure

As a 3-unit course with 80 minutes of class time you should expect to spend 90 minutes per week on reading and other class assignments. Since this is a workshop-style course (and not a lecture series), your attendance and class participation are essential to your success.

Assessment

Item	% of Grade	Due
Attendance	30%	Weekly
Reading	10%	Weekly
Performance Log	20%	Weekly
Portfolio	20%	October 21 and November 25
Public performance*	10%	By November 25
Osher performance (in class)*	10%	Nov. 18, 25, Dec. 2

*Evaluation sheet for this item is included at the end of the syllabus.
There are no final exams or papers due for this class.

Assessment Details

ATTENDANCE 30%

Since the focus of this class is live performance, your presence as an active, engaged participant is essential. As a workshop-style course, skills will be presented during class and you will be working on group assignments that are not possible to complete outside the classroom, so be sure you are present and ready to work.

Timeliness:

As a courtesy to our faculty and guest presenters, plan on arriving to class by 11:55 so that we can begin promptly at noon. If you enter the door at 12 p.m., you will be considered late. More than two tardy arrivals per semester lowers your grade by half a letter. If you have a class conflict, please let me know.

Absences: If you need to miss a class for any reason, send a brief e-mail informing me of your absence by the beginning of class. You are permitted two absences (excused or unexcused) per semester, after that, each absence lowers your grade by half a letter.

READING 10%

Reading: Reading assignments will be posted weekly. Your knowledge of the material is essential for the activities and discussions presented in class, so come prepared and bring the books to class.

Guest Speakers: Information on guest speakers will be posted. You may be asked to introduce or thank the speaker. Instructions on how to do this properly are posted on BlackBoard.

PERFORMANCE LOG 20%

The goal of this class is to make performance (on stage or elsewhere) a natural part of everyday life. You are required to perform every week for a minimum of 5-10 minutes and post a one-minute video or a photo with a brief description of the event, how you felt about your playing, and the reaction of the audience. Venues can include masterclasses, recitals, solo or chamber music gigs (not orchestra or your private lesson), as well as impromptu performances for friends, roommates, family, or colleagues. These **MUST** be submitted weekly, and cannot be made up at a later time.

PORTFOLIO 20%

Please purchase a standard pocket folder for your Stagecraft portfolio. By the end of the semester it should include:

1. Written statement of WHY you are a musician.
2. Short biography based on your WHY statement.
3. Personal Look Book
4. Email signature, thank-you note.
5. Business card or publicity card.
6. Programs for a 4-concert series.
7. One collaborative theme-based program with script.
8. Personal notes for teaching a masterclass.

A hard copy of your portfolio must be submitted on October 21 (midterm) and November 25 (final).

PUBLIC PERFORMANCE 10%

The public performance is an off-campus solo or chamber music event of at least 40 minutes' length. You may choose your own venue or select from those listed on the Music Entrepreneurship bulletin board. In addition to performing repertoire of your choice, you will also be required to verbally engage you audience. The Public Performance Evaluation Form is included at the end of the syllabus. It is your responsibility to make sure the form is completed and signed by the event host and that you place it in my faculty box by November 25.

OSHER PERFORMANCE 10%

During the last 3 weeks of class, members of the Osher Lifelong Learning Institute will join our class in Kresge Auditorium to serve as your audience and offer feedback on your performance. The repertoire and script for these performances will be created by group efforts in class.

FINAL GRADE

Your final grade will appear as a letter grade according to the following scale:

90-100%	A	60-69%	D
80-89%	B	under 60%	R (failing grade)
70-79%	C		

GETTING HELP

Coaching and Consultation: I am available for individual or group consultations upon request via email: mmead@andrew.cmu.edu. Office hours by appointment in CFA 109.

Teaching Assistants: Members of the C Street Brass will be working with us in class, so feel free to ask them for help on any assignment.

TEXTBOOKS

Required

"The Inner Voice," Renée Fleming. Penguin Books 2004.

"The Savvy Musician," David Cutler. Helios Press 2010.

Recommended

"Start With Why," Simon Sinek. Penguin Books 2009.

"Beyond Talent: Creating a Successful Career in Music," Angela Myles Beeching. Oxford University Press. 2010.

"Stage Performance," Livingston Taylor. Mentor Publishing 2011.

"Leadership in the Arts," Dr. Marilyn Taft Thomas, Indiana University Press. 2008.

POLICIES

Class Discussion: Students are encouraged to ask questions and share personal experiences and opinions with respect to the topics covered in this class. In an environment of mutual respect we should be able to engage in constructive discussions that are beneficial to all.

Cell Phones, Laptops, and Related Technology: Please bring a notebook and pen to class for taking notes, and only use laptops when instructed for specific activities. Please switch your cell phone off and resist the urge to text.

Food and Drink: You are welcome to bring water in a closed container to class. Aside for medical reasons, food/snacks/gum are not permitted in class. Please make me aware if this exception applies to you.

