

Theater Studies 185A-01/ Music 187-01/ Dance 181-02 Special Topics:
Theater Production (Lecture) RAGTIME: THE MUSICAL
Tuesdays 7:15PM-9:45PM
Bryan Center 127

Jeff Storer

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Anthony Kelley

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Barbara Dickinson

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Jules Odendahl-James

Office Hours (Page 106 03A): Wednesdays Noon-2pm & by appointment.
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Course Description:

Students participate in the production of RAGTIME, THE MUSICAL for public performance April 5-15. Students analyze, research, rehearse, and produce this play under the direction of director Jeff Storer, musical director Anthony Kelley, choreographer Barbara Dickinson, and dramaturg, Jules Odendahl-James of the Theater Studies, Music and Dance faculties. Students may focus on acting or assisting in directing, design, dramaturgy, management, or production; a specific area of focus and individual responsibilities will be determined through audition and/or arrangement with the instructors. Consent to enroll in this course is required. Permission numbers can be obtained from Professor Storer. Everyone in the class will study the play and work in some major capacity on the production. May be repeated for credit.

Requirements:

-Attendance: A record will be kept of attendance for classes, rehearsals and crew calls. Any approved absences must be cleared with instructor prior to the class, rehearsal or crew call. In the event you are not able to speak to Professor Storer (or the stage manager, crew head, or appropriate faculty) you may leave a message on Professor Storer's voice mail (660-3360) prior to absence. **Unexcused absences and lateness will negatively impact final course grade.**

-Required readings: You can find a list of assigned readings posted on the show's WordPress blog on the page Course Syllabus & Materials (<http://sites.duke.edu/ragtime/course-syllabus-materials/>). This page is password protected. You will need to input the phrase "ragtimeduke" to get access.

All students are required to read the novel, *Ragtime*, by E.L. Doctorow before the first class meeting.

-Blogging. All students **officially enrolled for credit** in the production course are required to blog about their experience working on the production at three times during the semester. Blog #1 should be posted between January 24 and February 28. Blog #2 should be posted between March 12 and April 4. Blog #3 should be posted between April 5 and 24. Each blog entry should run between 300 and 400 words, include a title and the blogger's name. Comments to these blogs will be provided by instructors and peers. At some point in the semester you will be expected to comment on **one** of these three posts from your peers.

Jules will provide detailed instructions about how to use WordPress and post some examples of production blogs by students on our WordPress site.

All students in the *Ragtime* company and crew, whether enrolled in the production course or not, are welcome to post to the production blog; however, you will need to provide Jules with your NetID. UNC students follow a slightly different protocol to be added to WordPress. Talk to Jules about how you can be added as a blog editor. All students are encouraged to read and respond (by leaving comments) on posts.

The production's WordPress site as a whole will be searchable by the public. Keep this in mind as you create posts.

-Crew Hours for production personnel. Crew hours for production personnel will be contracted between the faculty or staff and student that is assisting (i.e. Props would work with David Berberian in the shop and designer Torry Bend; Assistant Scene Designer would work with Torry Bend; Marketing/Publicity would work with Nate Hill and/or Miriam Sauls; Assistant Costume Designer and costume crew would work with Kay Webb and designer Derrick Ivey in the costume shop; Musicians with Professor Anthony Kelley; Assistant Dramaturg with Jules Odendahl-James) The person you are working with will offer an assessment of your discipline, responsibility and participation and that assessment will be taken into consideration in your final participation grade.

-Crew Hours for performers. For a production this size, everyone involved needs to pitch in even beyond the boundaries of performance. During the first class meeting, you will be given the opportunity to sign up for crew work on lights, sets, scenic painting, props or costumes. Also, there will be limited opportunities for performers to serve as "peer coaches" for dance or singing. Your crew/coaching responsibilities will be organized and overseen by production personnel, so you can expect calls/emails from them as needed during the building process. At the end of the semester, you will be required to make a blog post (designated "Shop Diaries"; about 150 words) detailing your experiences working behind-the-scenes. **ALL crew hours must be completed between February 1st and April 4th. EVERYONE will be required to participate in the striking of *Ragtime: The Musical*.**

-Grade Breakdown: Grade based on seriousness of approach, ability, effort, growth, the quality of participation, curiosity and passion. If students are interested in the grades they are receiving, they should make an appointment to discuss grades with the instructors. As suggested by the University, "A's" will be reserved for "Exceptional" work.

Participation	35%
Writing/Blogs	15%
Performance/Company Assignment	50 %

CLASS AND REHEARSAL CALENDAR
RAGTIME: THE MUSICAL

Reminder about participation. Attendance, collegiality and the willingness to engage in class activities will be key to your grade. Note that there are no approved absences without prior consent of the instructor.

Sunday, January 15 3-4pm Bone Hall, Biddle Music Bldg.

Duke Chamber Players first meeting to talk/play through music from *Ragtime*. Performers welcome to attend.

Tuesday, January 17 7:15-9:45 209 East Duke

Introduction of Artistic Personnel; Presentations of Designs & Dramaturgy; Read Act I (*Ragtime*) & Discussion.

Tuesday, January 24 7:15-9:45 209 East Duke

7:15-8:15 Vocal Coaching for entire company/class with Dr. Elizabeth Linnartz #1

8:30-9:45 Read Act II (*Ragtime*) & Discussion.

IF YOU ARE INVOLVED WITH *EDWIN DROOD* AND ARE NEEDED AT TECH REHEARSAL YOU MAY MISS THIS CLASS MEETING WITHOUT PENALTY. YOU MUST INFORM INSTRUCTORS OF YOUR PLANS AT THE FIRST CLASS MEETING.

Assigned Reading for 1/31:

- "History of Ragtime"
<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200035811/default.html>
- "African American Performers on Early Sound Recordings, 1892-1916"
<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200038862/default.html>
- Figures who created Tin Pan Alley and Ragtime Music:
<http://parlorsongs.com/bios/composersbios.php>

Assigned Viewing for 1/31:

Blackface performances

- Al Jolson, from "The Jazz Singer" [1927]:
<http://www.youtube.com/watch?v=UYOY8dkhTpU&feature=related>
- "Cakewalk" Dance Clips

- Clips from 1903
<http://www.youtube.com/watch?v=QifyNm6jG4&feature=related>
- Clips posted on Youtube by "motorthings", 2/28/07]
http://www.youtube.com/watch?v=7sDnVieSn_k

Assigned LISTENING for 1/31:

(NOTE: To access these recordings in the NAXOS online music library, you need to go through the Duke Music Library's site
<http://library.duke.edu/music/> to log-in.)

- Piano Recital: Dykstra, Brian - JOPLIN, S. / SCOTT, J. / LAMB, J. / CONFREY, Z. (The Riches of Rags)
- Joplin, Scott: Wall Street Rag
- Piano Music (Rags) - JOPLIN, S. / LAMB, J. / SCOTT, J. / TURPIN, T. / MATTHEWS, A. / MORTON, J.R. (Rags to Riches - A Syncopated Century) (Coleman)
- Joplin, Scott: Gladiolus Rag
- Lamb, Joseph: The Ragtime Nightingale
- Turpin, Tom :Harlem Rag

Tuesday, January 31 7:15-9:45 209 East Duke

7:15-8:15 Vocal Coaching for entire company/class with Dr. Elizabeth Linnartz #2

8:30-9:45 "Ragtime as a Musical Form" Dr. Anthony Kelley.

IF YOU ARE INVOLVED WITH *CAT ON A HOT TIN ROOF* AND ARE NEEDED AT TECH REHEARSAL YOU MAY MISS THIS CLASS MEETING WITHOUT PENALTY. YOU MUST INFORM INSTRUCTORS OF YOUR PLANS AT THE FIRST CLASS MEETING.

Assigned Reading for 2/7: Professor Dickinson will provide.

Tuesday, February 7 7:15-9:45 209 East Duke

Introduction to movement styles of the period and movement conventions and vocabulary for our production, Professor Barbara Dickinson.

Assigned reading for 2/14:

- "In Defense of Pleasure: Musical Theatre History in the Liberal Arts [A Manifesto]" *Theater Topics* (2007): 51-60.

- Reviews and articles surrounding *Ragtime's* 1998 premiere, 2003 (London) and 2009 (Broadway) revivals.

Wednesday, February 8 700-1000 **Rehearsals Begin in Rehearsal Studio, Bryan Center until otherwise noted for Cast. Crew assignments begin.**

Thursday, February 9 700-1000 Rehearsal

Friday, February 10 100-500 Rehearsal

Monday, February 13 700-1000 Rehearsal

Tuesday, February 14 7:15-9:45 209 East Duke

7:15-8:15 Vocal Coaching for entire company/class with Dr. Elizabeth Linnartz #2

8:15-9:45 Discuss Professor Wolf's materials, the previous production histories of *Ragtime*, the study and production of musical theater.

Wednesday, February 15 700-1000 Rehearsal

Thursday, February 16 700-1000 Rehearsal

Friday, February 17 100-500 Rehearsal

Monday, February 20 700-1000 Rehearsal

Tuesday, February 21 7:15-9:45 209 East Duke

To be determined as we move ahead in the rehearsal process.

Wednesday, February 22 700-1000 Rehearsal

Thursday, February 23 700-1000 Rehearsal

Friday, February 24 100-500 Rehearsal

Monday, February 27 700-1000 Rehearsal

Tuesday, February 28 700-1000 Rehearsal

Wednesday, February 29 700-1000 Rehearsal

Thursday, March 1 700-1000 Rehearsal

Friday, March 2 100-500 Rehearsal

Spring Break March 2-11 NO REHEARSALS

Monday, March 12	700-1000	Rehearsal
Tuesday, March 13	700-1000	Rehearsal
Wednesday, March 14	700-1000	Rehearsal
Thursday, March 15	700-1000	Rehearsal
Friday, March 16	100-500	Rehearsal
Saturday, March 17	100-500	Rehearsal
Monday, March 19	700-1000	Rehearsal
Tuesday, March 20	700-1000	Rehearsal
Wednesday, March 21	700-1000	Rehearsal
Thursday, March 22	700-1000	Rehearsal
Friday, March 23	100-500	Rehearsal
Saturday, March 24	100-500	Rehearsal
Monday, March 26	700-1000	Rehearsal
Tuesday, March 27	700-1000	Rehearsal
Wednesday, March 28	700-1000	Rehearsal
Thursday, March 29	700-1000	Rehearsal

TECHNICAL REHEARSALS

Friday, March 30	Tech without Actors
Saturday, March 31	100-600 Tech with Actors
Sunday, April 1	100-600 Tech with Actors
Monday, April 2	Dress
Tuesday, April 3	Dress
Wednesday, April 4	Final Dress 730. Performance will be photographed. Invited audience in attendance.

PERFORMANCES

Thursday, April 5	Opening Night 730
Friday, April 6	Performance 730
Saturday, April 7	Matinee 200 Performance 730
Wednesday, April 11	Pick-up Rehearsal 700 or before
Thursday, April 12	Performance 730
Friday, April 13	Performance 730
Saturday, April 14	Matinee 200 Performance 730
Sunday, April 15	Closing Matinee 200 and Strike
Tuesday, April 17	7:15-9:45 209 East Duke Celebration & Final Discussion