



Course Syllabus: Singing for the Actor I, II, III, and IV

College of Fine Arts

THEA 1011-102 / 2011-201 / 3011-101 / 4011-201

Fall 2026; August 24 to December 4, 2026; M/W/F 1:00 PM to 1:50 PM

Contact Information

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Course Description

Singing for the Actor is a performance-based studio course centered on the collaborative creation, rehearsal, and performance of a themed cabaret. Students develop healthy and adaptable vocal technique while learning to connect music, text, character, and dramatic action in musical performance. The semester moves from cabaret concept development and repertoire selection into individual coaching, masterclass performance, ensemble rehearsal, and public presentation. Students are expected to learn assigned repertoire independently so that class time can be devoted to vocal freedom, interpretation, characterization, responsiveness to coaching, and performance practice. Written song studies completed outside of class document the student's research, technical discoveries, dramatic choices, and reflection on the performance process.

Although students in Singing for the Actor I, II, III, and IV may share the same studio and cabaret project, expectations for independence, interpretive depth, vocal consistency, and leadership increase as students progress through the sequence.

Course Learning Outcomes

1. Apply healthy and adaptable vocal technique to musical theatre repertoire while maintaining clear communication and expressive freedom.
2. Research and explain the musical, historical, stylistic, and dramatic context of assigned repertoire as it relates to performance choices.
3. Integrate text, music, characterization, objective, intention, and action into specific and truthful song performance.

4. Demonstrate the ability to receive, understand, and apply vocal, musical, and dramatic adjustments in real time, showing adaptability, responsiveness, and professionalism in rehearsal and performance settings.
5. Prepare assigned repertoire independently, including notes, rhythms, lyrics, structure, and familiarity with accompaniment, so that coaching time can focus on higher-level performance work.
6. Contribute responsibly to a collaborative cabaret process through concept development, repertoire exploration, ensemble rehearsal, transitions, group numbers, and public performance.
7. Observe and evaluate peer coaching constructively, transferring applicable discoveries to the student's own work.
8. Reflect on personal artistic growth and apply the course preparation process to new repertoire with increasing independence.

Course Format: Collaborative Cabaret Studio

The semester is organized around a collaboratively developed cabaret. Students will help propose and select a theme, suggest and explore repertoire, and contribute to the artistic identity of the performance. Students will help determine which songs belong in the cabaret; final assignment of solo and ensemble material will be made by the instructor based on vocal suitability, dramatic fit, balance of the program, developmental needs of the student, and the needs of the cabaret as a whole.

After repertoire is assigned, students are expected to learn their songs in full as early as possible. The course will begin with targeted individual coaching and then transition into a masterclass format in which assigned students perform for the class and receive real-time coaching. All students are expected to learn actively from each coaching session by observing how adjustments change vocal production, interpretation, and performance. The course culminates in a public cabaret performance, followed by reflection and an independent repertoire transfer project.

Textbook & Instructional Materials

1. Three-ring binder or organized digital system for sheet music
2. Printed or digital sheet music for all assigned repertoire
3. Reliable access to accompaniment tracks.

Recommended but not required:

1. Tracey Moore and Allison Bergman, *Acting the Song: Performance Skills for the Musical Theatre*, 2nd ed. (Allworth Press, 2016);
2. Marina Caldarone and Maggie Lloyd-Williams, *ACTIONS: The Actors' Thesaurus* (Nick Hern Books, 2004).

Study Hours and Tutoring Assistance

Students should expect regular independent work outside of class for learning music, memorizing lyrics, researching repertoire, completing written song studies, and practicing assigned material. There is no single required number of weekly practice hours; consistent and deliberate preparation is expected. Students who need clarification or additional course-specific assistance should contact the instructor. Class coaching is most effective when students arrive having completed the independent learning that can reasonably be done before class.

Student Handbook

Refer to: [Student Handbook](#)

Academic Misconduct Policy & Procedures

Academic Dishonesty: Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individual's to whom credit is given). Additional guidelines on procedures in these matters may be found in the Office of Student Conduct. [Office of Student Conduct](#)

Artificial Intelligence Policy

Written work in this course is intended to document each student's own research, coaching discoveries, analysis, and reflection. Unless the instructor gives explicit permission for a specific assignment, generative artificial intelligence tools may not be used to draft, rewrite, summarize, research, or generate content submitted for credit. Students may be asked to discuss or explain their submitted work and the process used to create it.

Moffett Library

Moffett Library provides resources and services to support student's studies and assignments, including books, peer-reviewed journals, databases, and multimedia materials accessible both on campus and remotely. The library offers media equipment checkout, reservable study rooms, and research assistance from librarians to help students effectively find, evaluate, and use information. Get started on this [Moffett Library webpage](#) to explore these resources and learn how to best utilize the library.

Grading

Course grades are based on preparation, artistic growth, engagement in the studio process, responsiveness to coaching, written analysis, rehearsal discipline, and performance. The categories below reflect the semester-long cabaret process and the student's ability to transfer that process to new repertoire.

Table 1: Percentage allocated to each assignment

Assignments	Percentage
Studio Preparation, Engagement & Professionalism	15%
Cabaret Development & Repertoire Preparation	10%
Cabaret Song Study - Four Written Installments	20%
Masterclass Performance & Responsiveness to Coaching	20%
Cabaret Rehearsal Process	15%
Final Cabaret Performance	15%
Independent Repertoire / Final Studio Showing	5%
Total	100%

Table 2: Total percentage for final grade.

Grade	Percentage
A	90% or above
B	80% to 89%
C	70% to 79%
D	60% to 69%
F	Less than 60%

Homework

Homework consists primarily of learning and memorizing assigned repertoire, practicing consistently, researching the assigned cabaret song, completing the four Cabaret Song Study installments, and preparing for assigned coaching and masterclass dates. Students are expected to learn notes, rhythms, lyrics, basic musical structure, and accompaniment cues independently. Individual coaching is intended primarily for vocal technique, musical interpretation, characterization, intention, and performance rather than repeated note-learning that could reasonably be completed outside of class.

Quizzes

No traditional quizzes are planned for this course.

Exams

No traditional written examinations are planned. Performance, written analysis, rehearsal work, and the final independent repertoire showing function as the primary assessments of student learning.

Projects Required

The principal semester projects are the Collaborative Cabaret Project, the Cabaret Song Study, masterclass performance work, and the Independent Repertoire Transfer Project described below.

Collaborative Cabaret Project

Students participate in theme development, repertoire exploration, solo and ensemble preparation, masterclass coaching, four full cabaret run-throughs, and the final public performance. The working public cabaret date is Thursday, November 5, 2026, in connection with the Wichita Falls After Hours Art Walk if the venue partnership is confirmed. If the venue or performance date changes, students will be notified in writing and the cabaret performance requirement will remain in place.

Cabaret Song Study - Written Installments

The Cabaret Song Study is a cumulative four-part written project completed outside of class. The writing documents discoveries made through research, coaching, rehearsal, and performance. Students are not expected to independently identify every vocal or dramatic concept before working with the instructor. Much of the material for Installments 2 and 3 will emerge through in-class coaching; students are responsible for retaining, organizing, and articulating those discoveries in their own words.

Installment 1 - Understanding the Song: Research the song's composer and lyricist or songwriter, source or musical if applicable, historical and stylistic context, dramatic circumstances, who is singing and to whom, what happens before and after the song, the meaning of the text, important words or images, and why the piece serves the cabaret theme.

Installment 2 - Vocal Freedom & Honest Expression: Document the vocal demands of the student's specific song and voice, including range or tessitura as discussed in coaching, registration, breath, diction, phrasing, stylistic demands, tension patterns, useful technical strategies, and discoveries about communicating honestly rather than manufacturing emotion.

Installment 3 - Characterization & Intention: Identify the given circumstances, relationship, objective, stakes, actions or tactics, obstacles, dramatic turns, changes in intention, and ways the music supports or complicates those dramatic choices.

Installment 4 - Performance Reflection: After the cabaret, evaluate the full preparation and performance process, including technical and dramatic discoveries, the effect of an audience, response to feedback, collaboration within the ensemble, and what the student would carry into future repertoire preparation.

Masterclass Performance & Responsiveness to Coaching

After the initial individual coaching cycle, the course will operate primarily in a masterclass format. Students will be assigned performance dates and will sing their pieces for the class while receiving real-time coaching. Students are assessed not only on the current state of the performance but also on their ability to listen to an adjustment, understand its purpose, attempt it immediately, and incorporate prior feedback into later work. Students who are observing are expected to remain actively engaged and transfer applicable discoveries to their own repertoire.

Independent Repertoire Project

After the cabaret, students will select and begin preparing a new piece of repertoire. The goal is not to produce a second fully mounted performance but to demonstrate increasing independence in applying the course process to new material. The university-scheduled Final Studio Showing on Monday, December 7, 2026, from 1:00 PM to 3:00 PM will serve as the final assessment for this project.

Mid-Term Exam

There is no traditional mid-term examination. The first masterclass cycle and Cabaret Song Study installments serve as the primary mid-semester assessment of progress.

Final Exam

There is no traditional written final exam. The university-scheduled final examination period will serve as the Final Studio Showing for the independent repertoire transfer project. Students will present their new repertoire and demonstrate increasing independence in applying the vocal, musical, and dramatic tools developed throughout the semester. The Final Studio Showing will take place Monday, December 7, 2026, from 1:00 PM to 3:00 PM.

Extra Credit

No standing extra-credit assignment is guaranteed. Any extra-credit opportunity offered during the semester will be announced in writing and made available equitably to the class.

Late Work

Late written work will be accepted with a one-letter-grade deduction for each calendar day it is late unless an extension has been approved in advance or an applicable university accommodation or approved absence applies. Performance and coaching dates are more difficult to reproduce; students should communicate with the instructor as early as possible when an approved absence affects an assigned performance date.

Make Up Work/Tests

Students with approved absences, including official university travel or documented circumstances recognized by university policy, will ordinarily be given up to one week to complete eligible missed written work. Missed coaching, masterclass, rehearsal, or performance experiences may require an alternate assignment or rescheduled performance when feasible because the collaborative and live nature of the course cannot always be replicated individually.

Important Dates

- Last day for Fall 2026 change of schedule and late registration: August 27, 2026.
- Last day to drop a class with 100% refund / official enrollment date: September 8, 2026.
- Deadline for December 2026 graduates to file for graduation: September 21, 2026.
- Priority deadline for May 2027 graduates to file for graduation: October 5, 2026.
- Last day to drop a Fall 2026 long-semester course with a grade of W: November 23, 2026 at 4:00 PM.

Desire-to-Learn (D2L)

Extensive use of the MSU D2L program is a part of this course. Each student is expected to be familiar with this program as it provides a primary source of communication regarding assignments, examination materials, and general course information. You can log into [D2L](#) through the MSU Homepage. If you experience difficulties, please contact the technicians listed for the program or contact your instructor.

Attendance

Students are expected to attend all meetings of the classes in which they are enrolled. Although in general students are graded on intellectual effort and performance rather than attendance, absences may lower the student's grade where class attendance and class participation are deemed essential by the faculty member. In those classes where attendance is considered as part of the grade, the instructor should so inform students of the specifics in writing at the beginning of the semester in a syllabus or separate attendance policy statement. An instructor who has an attendance policy must keep records on a daily basis. The instructor must give the student a verbal or written warning prior to being dropped from the class. Instructor's records will stand as evidence of absences. A student with excessive absences may be dropped from a course by the instructor. Any individual faculty member or college has the authority to establish an attendance policy, providing the policy is in accordance with the General University Policies. Course-specific attendance policy: Because this is a performance studio, attendance and active participation are essential. Students are allowed two absences during the semester without an automatic attendance penalty. Three late arrivals or early departures will equal one absence. Beginning

with the third unapproved absence, the final course grade may be reduced by 10 percentage points for each additional absence. University-approved absences, documented accommodations, and other circumstances recognized by university policy will be handled accordingly. Students are responsible for communicating promptly about absences and for completing any eligible make-up work.

Online Computer Requirements

Taking an online class requires you to have access to a computer (with Internet access) to complete and upload your assignments. It is your responsibility to have (or have access to) a working computer in this class. *Assignments and tests are due by the due date, and personal computer technical difficulties will not be considered reason for the instructor to allow students extra time to submit assignments, tests, or discussion postings. Computers are available on campus in various areas of the buildings as well as the Academic Success Center. *Your computer being down is not an excuse for missing a deadline!! There are many places to access your class! Our online classes can be accessed from any computer in the world which is connected to the internet. Contact your instructor immediately upon having computer trouble. If you have technical difficulties in the course, there is also a student helpdesk available to you. The college cannot work directly on student computers due to both liability and resource limitations; however, they are able to help you get connected to our online services. For help, log into D2L.

Recording Classes

****Recording classes is generally prohibited without the professor's explicit permission.*** Such recordings, when permitted, are for personal use only and may not be uploaded to the internet or otherwise shared, transmitted, or published without the professor's prior consent. Some faculty may not permit recordings of their classes. When it is feasible and appropriate, students may record classes to accommodate disabilities under the Americans With Disabilities Act, with prior approval of Disability Support Services. Such recordings may not be uploaded to the internet or otherwise shared, transmitted, or published.

Instructor Class Policies

Students are expected to arrive on time, prepared to sing, and ready to work as performers, observers, and supportive peers. Assigned repertoire should be learned as early as possible. Students must be prepared on their assigned coaching and masterclass dates and should bring required music, accompaniment, notes, and materials to every relevant class meeting.

Studio Preparation and Professionalism

Students are expected to arrive on time, prepared to sing, and ready to work as performers, observers, and supportive peers. Assigned repertoire should be learned as early as possible. Students must be prepared on their assigned

coaching and masterclass dates and should bring required music, accompaniment, notes, and materials to every relevant class meeting.

Masterclass Engagement

When another student is being coached, all students are expected to remain actively engaged. Observation is part of the course. Students should listen for the adjustment being made, identify what changed in the sound or performance, and consider how the same principle may apply to their own work. Peer comments should be specific, constructive, and supportive of the artistic process.

Classroom Devices and Materials

Devices may be used for note-taking, sheet music, accompaniment, course materials, or other instructor-directed purposes. Texting, unrelated browsing, social media, or other distracting device use during class is not appropriate. No gum is permitted while singing or participating in studio work. Food should remain outside active performance work unless medically necessary. Students should bring water to class.

Health and Voice

Students should make responsible choices when illness affects the voice or the health of the class. Communicate with the instructor promptly when illness makes singing unsafe or inappropriate. When possible, students who can attend but should not sing may still participate through observation and discussion. University policies and approved accommodations govern documented medical circumstances.

Weather and University Closure

If the University closes because of weather or another emergency, course plans may be adjusted. Lecture, discussion, or written work may be moved online when appropriate; performance-practicum work may be rescheduled, modified, or canceled. Updates will be communicated through D2L and MSU email.

Change of Schedule

A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester.

Refund and Repayment Policy

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees and room/board charges that were paid to MSU for the semester. HOWEVER, if the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs. As described below, two formulas (federal and state) exist in determining the amount of the refund. (Examples of each refund calculation will be made available upon request).

Services for Students with Disabilities

In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Student Wellness Center, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to [Disability Support Services](#).

Emergency Aid Resources for Basic Needs

Unexpected life circumstances can affect anyone. If you are experiencing challenges meeting basic needs—such as housing, utilities, food, transportation, healthcare, technology, textbooks or other life necessities, resources may be available to help. Visit the [Student Emergency Support and Resources webpage](#) to learn more, and explore emergency support opportunities through MSU and how to access them. For additional information, please contact the Office of Student Affairs: Clark Student Center #108, (940) 397-7500, student.affairs@mstuexas.edu.

College Policies

Campus Carry Rules/Policies

Refer to: [Campus Carry Rules and Policies](#)

Smoking/Tobacco Policy

College policy strictly prohibits the use of tobacco products in any building owned or operated by WATC. Adult students may smoke only in the outside designated-smoking areas at each location.

Alcohol and Drug Policy

To comply with the Drug Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Midwestern State are informed that strictly enforced policies are in place which prohibits the unlawful possession, use or distribution of any illicit drugs, including alcohol, on university property or as part of any university-sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state and federal law for any offenses involving illicit drugs on University property or at University-sponsored activities.

Campus Carry

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes has prohibited. The new Constitutional Carry law does not change this process. Concealed carry still requires a License to Carry permit, and openly carrying handguns is not allowed on college campuses. For more information, visit [Campus Carry](#).

Active Shooter

The safety and security of our campus is the responsibility of everyone in our community. Each of us has an obligation to be prepared to appropriately respond to threats to our campus, such as an active aggressor. Please review the information provided by MSU Police Department regarding the options and strategies we can all use to stay safe during difficult situations. For more information, visit [MSUReady – Active Shooter](#). Students are encouraged to watch the video entitled “*Run. Hide. Fight.*” which may be electronically accessed via the University police department’s webpage: [“Run. Hide. Fight.”](#)

Grade Appeal Process

Students who wish to appeal a grade should consult the Midwestern State University MSU Catalog

***Notice:** Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor.

Course Schedule:

The schedule below reflects the working Fall 2026 plan. Guest-instructor assignments, public-performance venue details, and individual coaching or masterclass assignments will be announced in class and through D2L. Students should consult D2L regularly for updates.

Date	Activities/Assignments/Exams	Due Date / Preparation
Mon. Aug. 24	Course introduction; explain semester cabaret project; begin theme brainstorming	No assignment due
Wed. Aug. 26	Discuss proposed themes and finalize the cabaret theme	Cabaret theme finalized in class
Fri. Aug. 28	Brainstorm and narrow repertoire that supports the selected theme	Repertoire list narrowed in class
Mon. Aug. 31	Repertoire exploration; selected students perform prepared excerpts	Prepared excerpts for assigned students

Date	Activities/Assignments/Exams	Due Date / Preparation
Wed. Sept. 2	Continue repertoire exploration and coaching	Prepared excerpts for assigned students
Fri. Sept. 4	Final repertoire exploration and coaching	Prepared excerpts for assigned students
Mon. Sept. 7	Labor Day - No class	Instructor finalizes solo assignments
Wed. Sept. 9	Solo assignments confirmed; students begin learning songs in full; Cabaret Song Study #1 assigned	Begin Written Study #1 - Understanding the Song
Fri. Sept. 11	Individual coaching	Assigned students prepared for coaching
Mon. Sept. 14	Individual coaching	Assigned students prepared for coaching
Wed. Sept. 16	Individual coaching	Assigned students prepared for coaching
Fri. Sept. 18	Individual coaching	Tentative: Written Study #1 due
Mon. Sept. 21	Individual coaching; final preparation before masterclass phase	Songs learned in full / substantially memorized
Wed. Sept. 23	Honors Theatre Day - No class	No assignment due
Fri. Sept. 25	Begin full-class masterclass format; assigned students perform and receive real-time coaching	Assigned students prepared to perform
Mon. Sept. 28	Tentative Guest Instructor - Specialized Coaching	Assigned students prepared for guest coaching
Wed. Sept. 30	Tentative Guest Instructor - Specialized Coaching	Assigned students prepared for guest coaching
Fri. Oct. 2	Tentative Guest Instructor - Specialized Coaching	Assigned students prepared for guest coaching
Mon. Oct. 5	Masterclass - vocal freedom, technique, and honest expression	Assigned students prepared to perform

Date	Activities/Assignments/Exams	Due Date / Preparation
Wed. Oct. 7	Masterclass - vocal freedom and honest expression	Assigned students prepared to perform
Fri. Oct. 9	Masterclass - continued vocal development	Assigned students prepared to perform
Mon. Oct. 12	Masterclass - continued coaching and application of adjustments	Assigned students prepared to perform
Wed. Oct. 14	Masterclass - continued vocal and interpretive work	Assigned students prepared to perform
Fri. Oct. 16	Masterclass; transition toward characterization and intention	Tentative: Written Study #2 due
Mon. Oct. 19	Masterclass - characterization, circumstances, intention, and action	Assigned students prepared to perform
Wed. Oct. 21	Masterclass - characterization and intention	Assigned students prepared to perform
Fri. Oct. 23	Final focused masterclass coaching	Tentative: Written Study #3 due
Mon. Oct. 26	Cabaret Run #1 - Stumble-Through & Order	All cabaret material ready for full sequence
Wed. Oct. 28	Cabaret Run #2 - Transitions & Flow	Transitions and ensemble responsibilities prepared
Fri. Oct. 30	Cabaret Run #3 - Storytelling & Audience Engagement	Performance-ready material
Mon. Nov. 2	Cabaret Run #4 - Full Integration	Full uninterrupted run
Wed. Nov. 4	Final dress / confidence run / notes / trouble spots	All performance elements complete
Thu. Nov. 5	Working Cabaret Performance Date - Wichita Falls After Hours Art Walk if confirmed	Final Cabaret Performance
Fri. Nov. 6	Cabaret debrief; Cabaret Song Study #4 assigned	Begin Written Study #4 - Performance Reflection

Date	Activities/Assignments/Exams	Due Date / Preparation
Mon. Nov. 9	Begin independent repertoire exploration	Begin selecting new repertoire
Wed. Nov. 11	Continue independent repertoire exploration and application of semester process	New repertoire selection in progress
Fri. Nov. 13	Texas Thespians - No class	No assignment due
Mon. Nov. 16	Texas Thespians - No class	No assignment due
Wed. Nov. 18	Independent repertoire coaching	Assigned students prepared for coaching
Fri. Nov. 20	Independent repertoire coaching	Tentative: Written Study #4 due
Mon. Nov. 23	Studio / masterclass work with new repertoire	Assigned students prepared for coaching
Wed. Nov. 25	Tentative plan: Continued studio work / transfer of learned process	Assigned students prepared for coaching
Fri. Nov. 27	Thanksgiving Break - No class	No assignment due
Mon. Nov. 30	Final coaching / work-in-progress studio	Independent repertoire prepared
Wed. Dec. 2	Final coaching and preparation for final studio showing	Independent repertoire prepared
Thu. Dec. 3	Possible alternate Art Walk cabaret date if December is selected instead	Only if announced by instructor
Fri. Dec. 4	Last regular class; final rehearsal, reflection, and final studio preparation	Prepare for Final Studio Showing
Mon. Dec. 7, 1:00-3:00 PM	Final Exam Period - Final Studio Showing; end-of-semester food celebration follows performances	Final Studio Showing