

Focus Course Profile - Gr. 11 Music Theatre ADB 3M (Drama) ATU 3M (Dance)

This course requires students to create and perform in dramatic presentations. Students will analyze, interpret, and perform dramatic works from various cultures and time periods. Students will research various acting styles and conventions that could be used in their presentations, and analyze the functions of playwrights, directors, actors, designers, technicians, and audiences.

This course emphasizes the development of students' artistry, improvisational and compositional skills, and technical proficiency in global dance genres. Students will apply dance elements, techniques, and tools in a variety of ways, including performance situations; describe and model responsible practices related to the dance environment; and reflect on how the study of dance affects personal and artistic development.

This course combines aspects of both ADB 3M and ATU 3M to create the Musical Theatre course. Ideally this course should reflect both drama and dance so that students can take a credit in either ADB 3M or ATU 3M depending on the strengths of the teacher or the needs of the student.

Course Overview

This course examines 20th and 21st Century musical theatre works in video, audio recordings, texts, scores, and live performance to discover the variety, depth and appeal of the genre. Students will apply their skills in drama, music and dance to explore and present songs and scenes. They will analyze the components of music theatre in historical contexts and experiment with creating and performing their own music theatre structures.

Scope & Sequence

Unit Descriptions

Unit 1: What is Music Theatre? (20 hours)

Students examine and explore text, film and audio recordings to understand how modern Music Theatre developed from revues and variety shows into the contemporary integrated structure in which song and dance are motivated by the demands of plot and character. Students explore key elements of the genre and experience the work of significant Music Theatre professionals. Students research and make presentations about how plays, novels, historical events and other sources have been used by creative teams to create Music Theatre, and how the genre has adapted to remain relevant to contemporary audiences. These presentations may take the form of seminars, demonstrations, or in-role interviews and will be shared at appropriate times throughout the course. See **Appendix #5 Music Theatre Research** topics.

Unit 2: Time to Sing (20 hours)

Students develop through practical work a basic understanding of voice and singing. Students explore the importance of caring for their personal vocal instrument, engaging in vocal warm-up, and developing vocal skills and confidence through consistent rehearsal. Students experience the value of choosing songs that are appropriate for their vocal type and singing songs that expand their repertoire and performance portfolio.

Unit 3: Acting the Song (15 hours)

Students critically analyze songs from Music Theatre to discover both literal meaning and subtext. They learn the importance of understanding a character's given circumstances and objectives, and how to apply these discoveries in rehearsal and performance. They experiment with a range of songs, both duet and solo, and explore ways to use acting technique to deepen the characters they create in the songs they sing.

Unit 4: Choreography – From the Basics to Performance (20 hours)

Students will experience a series of warm-ups and learn basic steps adopted from choreographers such as Bob Fosse and Tommy Tune. Students create their own warm-ups and develop an understanding of why warming up is such an important part of preparing for dance rehearsal and performance. Students observe and research the works of a variety of musical theatre choreographers and apply this learning to their original compositions in the culminating unit assignment.

Unit 5: Audition Preparation (10 hours)

Students will build their confidence by learning how to prepare for an audition for a musical. Students learn to write a resume, present themselves in an interview, and demonstrate their skills by singing a song, taking part in a group dance activity, and giving a cold reading of an excerpt from a musical theatre scene.

Unit 6: The Theatre Den: Pitching the Show (20 hours)

In this unit, the students work in groups to pitch an idea for an original musical: the story arc, sample scenes, two or more song selections, short choreographed numbers, stage design and production elements. The songs and choreographed numbers are performed live during the 'pitch' of the show. Students will engage in the creative and critical analysis processes (see Ministry guideline) to develop the story they would like to tell through musical theatre, using improvisation and compositional forms to create the story, lyrics, melodies, and choreography. Students document their creative and critical thinking processes through either journaling or blogging.

Culminating Activity

Students present their Theatre Den pitches to the class. They pitch their stories including elements of marketing strategies such as posters and media that are part of selling a show. They will sing at least two songs with choreography and perform one short dance and one spoken scene without singing. As audience members, students provide feedback to each other as performers.

Resources

Website Resources:

<http://www.danceadvantage.net>

<http://www.musicals101.com>

<http://www.pbs.org/wnet/broadway/stars/fosse>

<http://www.who2.com/bobfosse.html>

<http://www.britannica.com/EBchecked/topic/505310/Jerome-Robbins>

http://en.wikipedia.org/wiki/Tommy_Tune

<http://www.pbs.org/wnet/broadway/teachers>

<http://www.ehow.com>

<http://danceadvantage.net/2009/06/07/remembering-choreography/>

<http://www.goarticles.com/cgi-bin/showa.cgi?C=1850704> (choreography program information)

<http://www.choreopro.com>

<http://www.choralnet.org>

<http://www.halleonard.com>

<http://www.alfredpublishing.com>

http://homepage.smc.edu/sawoski_perviz/Stanislavski.pdf

<http://www.theatrebooks.com>

Song & Script, 1200 Bloor St., Toronto, 416-923-3044

Book Resources:

Bloom, Ken & Vlastnik, Frank, *Broadway Musicals: The 101 Greatest Shows of All Time*, Black Dog and Leventhal Pub. 2004. ISBN 978-1-57912-313-0

Dilworth, Rollo, *Choir Builders*, Milwaukee, WI, Hal Leonard Corp. 2006. ISBN 9781423425236

Flinn, Denny Martin, *The Great American Book Musical*, Limelight Editions. 2008. ISBN 978-0-87910-362-0

Frankel, Aaron, *Writing the Broadway Musical*, Drama Book Publishers. 2009 ISBN 0-89676-044-8

Kanner, Ellie and Flinn, Denny Martin, *How Not To Audition* Lone Eagle: 2003. ISBN 1-58065-049-x (for examples of good/bad resumes)

McWaters, Debra, *The Fosse Style*, Gainesville: University Press of Florida, 2008. ISBN 978-0-8130-3153-8

Moore, Tracey with Bergman, Allison, *Acting the Song: Performance Skills for Musical Theatre* Allworth Press, 2008. ISBN-13: 978-1-58115-505-1

Mordden, Ethan, *One More Kiss: The Broadway Musical in the 70's*, Palgrave MacMillan, 2003 ISBN 031223953x

Newhouse, Miriam & Messaline, Peter, *The Actor's Survival Kit*, Simon & Pierre. 2007 ISBN: 978-1-55002-678-8 (esp. Chapters 5, 6, on auditioning)

Peterik, Jim, Bickford, Mary Ellen, Austin, Dave, *Songwriting for Dummies*, New York, NY Wiley Publishing Inc. ISBN 0764554042

Richards, Stanley, *Great Rock Musicals*, Stein & Day. 1979. (out of print, but widely available used, complete book and lyrics for Hair, The Wiz, Grease, 4 others)

Silver, Fred, *Auditioning for the Musical Theatre*. Penguin Books, 1985. ISBN 0 14 01.0499 2

Singer's Library of Musical Theatre. Alfred Publishing. 2009. (8 volumes: soprano, mezzo-alto, tenor, bass-baritone) plus CD's. ISBN 10:0-7390-4473-7, et al.

The Singer's Musical Theatre Anthology. (Richard Walters, ed.) Hal Leonard Corp. (A comprehensive, multi-volume anthology of songs from the Music Theatre repertoire arranged by vocal range, with accompaniment CD's included. (example: Book 1, Soprano Only: EAN 9780881885460) (see www.halleonard.com for complete list)

Singing Is Easy – Basic Foundation Series (5 pack for teachers)

You Can Sing with Impact – Daily Warm-up Workout Press, 2008. ISBN-13: 978-1-58115-505-1

Instructional Strategies

Teacher directed lessons
 Student directed lessons
 Peer feedback
 Rehearsal
 Improvisation
 Presentation
 Cooperative Learning
 Rubric Development
 Modeling
 Independent Study
 Small and Large Group Discussion/Brainstorming
 Presentation – formal and informal
 Cooperative Learning - peer feedback
 Independent and teacher directed rehearsal

Glossary of Terms Specific to Course

Alto - the lowest female voice; contralto; the second highest of the four parts of a mixed vocal chorus, or the voices or persons singing this part

Audition - a trial hearing given to a singer, actor, or other performer to test suitability for employment, professional training or competition, etc.

Bass - low in pitch; of the lowest pitch or range: a bass voice; a bass instrument; of or pertaining to the lowest part in harmonic music

Cake Walk - (formerly) a promenade or march of black American origin in which the couple with the most intricate or eccentric steps received cakes as prizes (adapted by choreographer Bob Fosse)

Charleston - a fast rhythmic ballroom dance in 4/4 time; popular in the 1920s

Cold Reading - auditioning with a script that you have not had the opportunity to read before the audition

Composer - the person who writes the music for a musical

Down Beat - the first beat of a measure

Follow up – similar to a canon but it may be sequenced count for count with the music

Forte - loudly

Given Circumstances - the essential information that a performer must know to understand the context of a scene or song

Grapevine - it includes side steps and steps across the support foot

Harmony - the simultaneous combination of two or more pitches or notes; when blended into chords is pleasing to the ear; chordal structure, as distinguished from melody and rhythm

Legato - smooth and connected; without breaks between the successive tones

Libretto - the book for a musical including spoken lines and lyrics

Lindy - an energetic jitterbug dance also called the lindy hop; popular in the 1930s

Lyrics - the words of a song

Lyricist - a person who writes the words for songs

Melody - musical sounds and silences in agreeable succession or arrangement

Musical Comedy - a form of musical theatre in which the emphasis is on comedic elements such as romantic intrigue, usually with a happy ending

Musical Play - a form of musical theatre in which the emphasis is on real people in real situations

Objective - a character's goal or intention in a scene or song

Obstacle - something that stands between a character and his or her ability to meet an objective or achieve a goal

Piano - softy

Pitch - to set at a particular pitch, or determine the key or keynote of (a melody); related to the highness or lowness of a tone

Producer - the person who oversees the business details of a theatrical production

Production Number - a large-scale performance within a musical, usually combining song, dance and lavish costume

Rest - an interval of silence between tones

Revue - a show consisting of several short items such as songs, dances, sketches and monologues, often connected by theme

Soprano - the uppermost part of voice

Subtext - information that is implied but not stated by a character; thought or actions that do not always express the same meaning as the character's spoken words

Tactics - the means by which a character tries to achieve an objective

Tempo - relative rapidity or rate of movement, usually indicated by such terms as adagio (slowly, gracefully), allegro (quickly in a lively way), moderato (moderate speed), largo (slow), etc., or by reference to the metronome

Tenor - the adult male voice intermediate between the bass and the alto or countertenor

Time Signature - a numerical or other indication at the beginning of a piece showing the meter

Tone - any sound considered with reference to its quality, pitch, strength, source, etc.

Vibrato - a pulsating effect, produced in singing by the rapid reiteration of emphasis on a tone, and on bowed instruments by a rapid change of pitch corresponding to the vocal tremolo

Vocal folds - either of two pairs of folds of mucous membrane projecting into the larynx [syn: [vocal cord](#)]

Examples of Activities

Unit 1- What is Music Theatre?

Purpose: To explore the characteristics of Music Theatre

1. Share excerpts from musicals on film or CD which illustrate different aspects of the genre (see **Appendix #1** for suggestions).
2. Ask students to comment on the similarities and/or general characteristics of musicals that they notice from these excerpts e.g. songs, dance, spectacle.
3. Record these on chart paper or SmartBoard and post. Revisit these assumptions throughout the course and refine as the class proceeds.

Unit 2 - Time to Sing

Storytelling through a song

Unit 3 -Acting the Song

Finding Objectives and Tactics in a Song

Unit 4 – Choreography - From the Basics to Performance

Integrating dance

Unit 5 - Audition Preparation

The Theatre Resume

Unit 6 – Music Theatre Den - Pitching the Show

Creating the skeleton for a musical and 'selling' the idea to others

Assessment and Evaluation Strategies

Ongoing: student-teacher conferences, descriptive feedback, self-, peer-, and whole group reflection, strategic questioning (closed, open, probing, diagnostic)

Observation: anecdotal records, checklists, oral feedback, rubrics

Demonstrations: projects, storyboards, role-play/improvisation, written assignments (film reviews, "writing in role", etc.), video projects, quizzes and tests

Meta-cognitive: self-assessment, peer-assessment, collaboratively designed assessment tools (rubrics, checklists), reflective journals, film reviews, exit cards, student-teacher selected format to show evidence of learning

| Unit 1 - What is Music Theatre? Sharing What We Know | | Grade 11 Music Theatre ADB3M (Drama) ATU3M (Dance) |
|---|---|---|
| Critical Learning | Guiding Questions | |
| In this lesson, students will learn to recognize the wide range of artistic expressions encompassed by the term Music Theatre. Students will explore the variety of sources that inspire the <u>plays</u> of Music Theatre, and will study the evolution of this genre to contemporary plays which incorporate new music and appeal to new <u>audiences</u> . | What makes a show a 'musical'? How does a stage musical differ from a music video, opera, or variety show? What kinds of sources have inspired composers and lyricists in creating Music Theatre? What accounts for the broad appeal of Music Theatre? What value do musicals have in society? | |
| Curriculum Expectations | Learning Goals | |
| ADB 3M B1.2 analyze a variety of contemporary and historical drama works to explain and evaluate how they communicate themes and dramatize issues B2.1 demonstrate an understanding of how drama questions social and cultural conditions. ATU 3M C2.2 describe how artistic, social, political, and environmental events have influenced the evolution of local and global dance communities C3.1 demonstrate responsible, constructive behaviour in interactions with others during the creation and production processes | At the end of this lesson, students will be able to: <ul style="list-style-type: none"> • Learn about a range of music theatre forms and styles • Identify the roles and responsibilities of various artists who contribute to the creation of music theatre • Communicate their research with clarity | |
| Instructional Components | | |
| Readiness | Materials | |
| Students may vary widely in their experience and knowledge. Some may have participated in school or community shows while others may have never sung in public. It is essential to create a safe and comfortable environment where all students are empowered to participate fully. Last class, students drew the name of a musical out of a hat (see BLM #1 Musicals) and were to research the source of inspiration for the musical e.g. the book <i>The Color Purple</i> was the inspiration for the musical <i>The Color Purple</i> . Students are to bring their research to class. | Poems, photographs, or short children's stories Percussive instruments e.g. drum sticks, tambourines, and/or objects that can be used as instruments e.g. plastic cups, rocks BLM #2 Prior Knowledge BLM#3 Sources Chart BLM #4 Sources Chart Answers | |
| Terminology | | |
| Revue Musical Comedy Musical Play Production Number | | |

Unit 1 - What is Music Theatre? Sharing What We Know

Grade 11 Music Theatre
ADB3M (Drama) ATU3M (Dance)

Minds On

Approximately 20 minutes

Individual > Worksheet

Distribute **BLM #2 Prior Knowledge** to the students and ask each one to complete the form.

Small Groups > Share

Count off the class to create random groups of 5 and have the students share the results of their surveys. **Teacher prompts:** *How many different shows have you seen? What was the most frequent manner e.g. TV that you experienced Music Theatre? What was the most popular show in your group? What was the least popular?*

Whole Class > Report

Have a spokesperson for each group report the survey results to the whole class. Pool the data on chart paper.

Key Questions for Discussion:

Why is Music Theatre so popular?

What influences our choices? What pick the shows you did?

How did you hear about the shows?

What did you like about those shows? Why didn't you like?

How many shows were community shows? School productions? Professional theatre? What were the major differences between them?

Action!

Approximately 40 minutes

Small Groups > Soundscapes

Divide class into small groups and hand each group source material e.g. poem. Have students discuss powerful emotions, images and themes that come to mind as they look through the material. Distribute different instruments and/or objects to students making sure that everyone in the group has the same instrument e.g. group A has drum sticks; group B has plastic cups, etc. Instruct students to create soundscapes inspired by their source material using their instruments or objects. Encourage students to experiment with volume, tempo and simple movement to illustrate their source material. Allow students time to rehearse.

Whole Class > Presentation and Discussion

Have students perform their pieces to the class followed by a presentation of their source material and an explanation for their choices. Elicit feedback from the audience. **Teacher prompts:** *What emotions, feelings, images did the performance evoke? How was the group successful in capturing the essence of their source material?*

Consolidation

Approximately 15 minutes

Whole Class > Drawing Inspiration

Segue into how Music Theatre draws its inspiration from a wide variety of sources such as novels, plays, short stories, etc. Remind students that last day they each drew the name of a musical out of a hat to research for today's class (see Readiness section). Have students move into groups of 5 to share their research. Then as a class, fill in **BLM #3 Chart Sources** with the information and discuss how musicals have evolved in response to changes in society. **Teacher prompts:** *Can you imagine / see any stories, movies, current events that could inspire a musical? (E.g. Score: The Hockey Musical)*

Pause and Ponder

Assessment for Learning

The Prior Knowledge Assessment (**BLM #2**) tool is a survey of the students' knowledge of and experience in Music Theatre.

Assessment as Learning

The teacher takes note of and comments on the students' statement of Learning Goals in the Prior Assessment tool. The survey becomes part of the Course Journal/Blog and the goals are revisited and revised as the course proceeds.

Differentiation (DI)

Allow students to work individually or with a partner for the research assignment. The movement/dance activity is according to level of expertise. Eliminate instruments and have students use their bodies as instruments.

Quick Tip

Soundscapes could take longer depending on the expectations of the teacher and on the source material used. To increase the complexity of the assignment, add a choral chant or song component. Students can pitch ideas for musicals as a follow up assignment.

Hyperlinks

www.guidetomusicaltheatre.com

| Unit 2 - Time to Sing Creating Lyrics | | Grade 11 Music Theatre ADB3M (Drama) ATU3M (Dance) |
|---|--|---|
| Critical Learning | Guiding Questions | |
| Students will develop a foundation for a daily routine to ensure their vocal instrument is being used effectively throughout the course. The critical analysis process will be explored as students reflect on their daily progress. Students will create a song using a basic verse, chorus, verse, chorus formula with a current topic as the foundation. Students will learn to sing in an ensemble with the potential to sing as a duet or a soloist. | <p>What type of singer do you think you are? Soloist or ensemble? Soprano, alto, tenor or bass?</p> <p>Why is it important to identify the type of singer you are?</p> <p>How does singing make you feel?</p> <p>Why is it important to warm up before you sing?</p> <p>How do your vocal skills assist you when performing a song for an audience? What other elements need to be taken into consideration e.g. acting skills, movement skills, etc.?</p> | |
| Curriculum Expectations | Learning Goals | |
| <p>ADB 3M</p> <p>A3.1 use a variety of techniques to increase interaction with or participation by the audience</p> <p>B1.1 use the critical analysis process before and during drama projects to assign roles within the group, monitor the group process, and modify the roles and process as needed</p> <p>C3.1 identify and follow safe and ethical practices in all drama activities</p> <p>ATU3M</p> <p>C3.1 demonstrate responsible, constructive behaviour in interactions with others during the creation and production processes</p> | <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • Understand the importance of daily warm ups for proper vocal care and why it is a crucial part of safe and ethical practices in drama • Identify the different voice types and become confident with their vocal type (soprano, bass etc) • Use the critical analysis process to assess their progress while developing their vocal techniques • Sing as an ensemble and potentially as a duet or soloist for a variety of audiences and purposes | |
| Instructional Components | | |
| Readiness | Materials | |
| <p>Student prior knowledge may include, but is not limited to:</p> <ul style="list-style-type: none"> • Singing in ensembles – school choirs etc • Performing in local community musical theatre productions • Performing in high school musical theatre productions • Independent vocal lessons • Instrumental music experience • Music theory • Dramatic arts training in vocal production <p>It is important to identify students' wide variety of vocal experiences, as this will help decide how to organize small and large group activities. It will be important to ensure that experienced and non-experienced students are working together in order to get through the basic required elements of this unit as quickly as possible.</p> <p>Students' preparedness and experiences will be established through discussions and/or getting to know you activities that will have taken place in the previous units of this course.</p> <p>Students will have already had a chance to become comfortable with their classmates as this lesson will be taking place a month or so into their course. This will be important as trust can be an issue for first time singers.</p> <p>Previous lessons may have introduced other song structures and experience singing in their appropriate registers. Students will already be aware of the register they sing in.</p> <p>For further lesson support, refer to the music glossary in the music curriculum documents</p> | <p>Warm up materials (musical text)</p> <p>Keyboard or similar instrument</p> <p>CD player, IPOD</p> <p>Various musical selections of sheet music and/or CD's</p> <p>DVD player</p> <p>DVD's</p> <p>Cue cards for exit slips</p> | |
| Terminology | BLM#5 Warm Ups Appendix #2 Learning a Song | |
| Alto | | |

| | |
|-------------|--|
| Bass | |
| Diaphragm | |
| Forte | |
| Harmony | |
| Legato | |
| Piano | |
| Pitch | |
| Rest | |
| Soprano | |
| Tempo | |
| Tenor | |
| Tone | |
| Vibrato | |
| Vocal folds | |

Unit 2 - Time to Sing Creating Lyrics

Grade 11 Music Theatre
ADB3M (Drama) ATU3M (Dance)

Minds On

Approximately 15 minutes

Whole Class > Finding the Meaning

Choose a solo from a musical (refer to **BLM #4**) and provide the students with a handout of the lyrics to this song. Have students read silently through the lyrics as if they are reading a poem.

As a class, discuss the story in the song and the possible characteristics of the individual singing the song. Explain to the students that interpreting the lyrics is key to understanding how to express the song. This is why it is important to first read the song like a story. Remind the students that inexperienced singers can present a song effectively if they believe in what they are singing and present it with confidence.

Action!

Approximately 50 minutes

Whole Class > Warm-up

Discuss the importance of warming up your voice and body, and how every rehearsal should begin with a warm-up. Have students stand in a circle or find a space on their own. Run students through a vocal warm up using **BLM #5 Warm Ups** as a guide.

Small Groups > Creating Lyrics

Divide students into small groups made up of students who sing in a similar register to their own tone (soprano, alto, tenor, bass). Instruct students that they will be creating original lyrics to fit an instrumental piece you have chosen. Play the selection of instrumental music (pre-recorded or played live) so that the students can hear the music before they begin the exercise.

Instruct one student from each group to choose a topic from a prepared box of topics. Potential topics could be:

- What to do about all the garbage?
- Living in a colourful world
- Struggles of being a teenager
- Technology - The Spice of Life

Tell the students that the topic they have chosen is the starting point for creating their song.

Encourage groups to brainstorm their topic with the goal of creating a basic story line for their song. Advise students to have someone record ideas as the story forms. Tell students that these stories are to be adapted into a lyric/poetic form that will suit the instrumental music that was introduced at the beginning of the lesson.

Small Groups > Sing Out Loud

Give students time to rehearse the song once their lyrical creations are complete. Encourage call and response, rounds, solo/duet, and other variations that can be added to make the song more effective when preparing for the presentation. Refer to **Appendix #2**

Learning a Song to provide simple and effective ways for students to learn a song quickly and efficiently.

Consolidation

Approximately 10 minutes

Whole Class > Reflection

Have the students reassemble to share some of the challenges and successes they encountered while working in the small groups.

Encourage them to use vocal terminology when describing their experiences. Give them an exit slip on which to summarize one success and one challenge faced by their group.

Collect exit slips as students leave the class and use these in future lesson planning.

Pause and Ponder

Assessment for Learning

Use knowledge gained about students in earlier lessons to determine in advance who sings with confidence and who is apprehensive.

Discuss and create appropriate support strategies with less confident singers before beginning this unit.

Assessment as Learning

Daily Personal Journal Reflection - These journals could take place in blog form or through the teacher designed web site. This will also allow for students to communicate with each other as well as with the teacher.

As students begin to sing during the creation process, document the individual progress and vocal interpretations. Use this documentation when responding to the students journal/blog reflections.

Differentiation (DI)

Individuals may use audio or video recording of their performance and not present live for their peers.

Students may choose to add movement or dramatic interpretations of their songs. Refer to **Appendix #2** for a variety of ways to help students learn their songs.

The teacher may provide a simple melody such as 'twinkle twinkle little star' or another well known melody to serve as the tune that will accompany the original lyrics that the students create.

Quick Tip

Standing in a circle for warm ups allows everyone to feel like they are part of the group, and also allows for a stronger sound when students are worried about singing out loud.

Students may also be more comfortable doing their warm ups while walking around the space so that no one person is watching them. This may allow them to have more freedom of expression. It also helps them relax their muscles so they do not stand too stiffly and then tighten their neck and vocal folds, making it difficult to produce a pure tone.

Have students with vocal experience stand side by side with the less experienced singers so that they can assist with pitch control and other aspects of ensemble singing.

Students with piano skills may assist when teaching the lyrics and melodies of songs. To help students get started, have them explore one word stories; or watch excerpts from *Who's Line Is It Anyways?* (see Hyperlinks)

Link and Layer

While students are focusing on their vocal production, they should also be given feedback on how their understanding of dramatic presentation will assist them in their performance. Students need to understand that acting, singing and movement go hand in hand. Students should be referencing the style of music they are performing by watching videos and listening to other versions of the songs they have chosen or have been asked to perform.

Hyperlinks in the Lesson

www.youtube.com

Depending on the musical selections that have been chosen, YouTube will offer a wide variety of visual and audio examples of various companies presenting the musicals

Who's Line Is It Anyway? has great examples of how you can create a song about anything

<http://www.youtube.com/watch?v=9ybCvgxMlirk>

Lyrics to Musicals

<http://www.allmusicals.com/index.htm>

<http://musicappreciation.suite101.com>

| Unit 3 - Acting the Song Finding Objectives and Tactics in a Song | | Grade 11 Music Theatre ADB3M (Drama) ATU3M (Dance) |
|--|---|---|
| Critical Learning | Guiding Questions | |
| <p>Students will analyze a song to discover the character's objectives and tactics. They learn that using the vocabulary of Acting Technique gives them a common language to facilitate communication and collaboration between performers and the teacher or director. Students learn to examine the "ideas" in songs and to ask important questions about the themes and values in a musical theatre work.</p> | <p>How does applying the basic principles of acting technique lead to richer performances in Music Theatre? How can performers make the transition from scene to song seem natural?</p> | |
| Curriculum Expectations | Learning Goals | |
| <p>ADB3M A3.1 use a variety of techniques to increase interaction with or participation by the audience B1.1 use the critical analysis process before and during drama projects to assign roles within the group, monitor the group process, and modify the roles and process as needed C3.1 identify and follow safe and ethical practices in all drama activities</p> <p>ATU3M C3.1 demonstrate responsible, constructive behaviour in interactions with others during the creation and production processes</p> | <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • Use a variety of sources to decode any unusual words, slang expressions, or historical references, so as to understand scene and song completely • Analyze their song to determine their given circumstances, objectives, obstacles and tactics • Reflect on issues and values raised by a song | |
| Instructional Components | | |
| Readiness | Materials | |
| <p>Students have some familiarity with Acting Technique from drama classes. Students are familiar with many of the musicals discussed and have achieved a comfort level with each other to enable them to work with partners in the duets.</p> | <p>Blank Paper Music and Lyrics for "I'll Know" from <i>Guys and Dolls</i> (Original Cast, Universal Audio; available on Amazon)</p> | |
| Terminology | BLM #6 Persuasion Exercise - cut into individual strips to hand each pair BLM #7 Song Analysis Template | |
| <p>Given Circumstances Objective Obstacle Subtext Tactics</p> | | |

Unit 3 - Acting the Song Finding Objectives and Tactics in a Song

Grade 11 Music Theatre
ADB3M (Drama) ATU3M (Dance)

Minds On

Approximately 15 minutes

Pause and Ponder

Pairs > Exploring Objective and Tactics

Instruct the class to find a partner and decide who is A and who is B. Provide As with a blank piece of paper and the objective to get B to sign it. Then hand each pair one of the ideas from **BLM #6 Persuasion Exercise** (each pair has a different one).

Tell the pairs to read the Given Circumstance carefully and come to an agreement on their characters' ages, relationship and location. Call out the first Tactic and instruct the A's to begin the Persuasion activity - all groups are working simultaneously.

Use the tactic "to sell the idea" as the first one, since it provides a clear exposition of the Given Circumstances. Side-coaching might include "tell your partner all the benefits" or "make it sound like a really good deal".

Raise the stakes after a few minutes with a second tactic e.g. to guilt-trip, to blackmail, to shame, or to plead. Encourage students to improvise the dialogue while playing the suggested tactics. Let scenes run 3 or 4 minutes and need not reach a resolution i.e. the signing of the document.

Lead the class in a reflective discussion that highlights the observation that playing various tactics produces specific body language and gesture, tone of voice, and emotional state, thereby creating effective drama.

Review the vocabulary (see Terminology) as a transition to the Action.

Assessment for Learning

When reviewing terminology verbally, use a thumbs-up/ thumbs-down signal from all students to verify their agreement with correct definitions.

Assessment as Learning

Daily Personal Journal Reflection- These journals could take place in blog form or through the teacher designed web site. This will also allow for students to communicate with each other as well as with the teacher

Differentiation (DI)

Music Theatre provides challenges at varying levels of difficulty. The choice of the right song and character will go a long way to ensuring success for every student.

Action!

Approximately 50 minutes

Quick Tip

Singer's Musical Theatre Anthology(www.halleonard.com) and Singer's Library of Musical Theatre (www.alfred.com) are invaluable resources, providing songs in all ranges and CD's for accompaniment.

For an excellent tutorial on Scene Analysis for Music Theatre see *Acting the Song* by Moore and Bergman (see Resources).

Whole Class > "I'll Know" from Guys and Dolls

Invite the class to apply what they've learned about objectives and tactics to the song "I'll Know" from Guys and Dolls. Play the song from the CD.

Share the lyrics and ask the class to identify and clarify any unusual words or expressions e.g. "Scarsdale Galahad", "Brooks Brothers." Using context clues or a quick internet search determine their meaning. (Note: Lyrics and music from The Singer's Musical Theatre Anthology, Duets Vol. 2)

Explain the given circumstances (that gambler Sky Masterson has been tricked into a bet that he can take Salvation Army Sgt. Sarah Brown for a weekend in Havana. He seeks her out at the Mission to get her to agree to go with him).

Small Groups > Objectives and Tactics in "I'll Know"

Divide the class into groups of 4 or 5 and ask them to determine Sarah and Sky's objectives i.e. Is she "trying to get him to leave"? Is he "trying to make her fall for him"? Instruct each group to make a tableau illustrating the conflicting objectives. Ask a spokesperson for each group to describe what the tableau represents.

Clarify the difference between an objective (goal) and a tactic (an adaptation, ploy or strategy used to achieve a goal).

Ask the groups to identify three tactics employed by Sarah and Sky as illustrated by specific lyrics e.g. Is she "showing him up" on the line "strong moral fiber"? Is he "mocking her" on "the breakfast-eating Brooks Brothers type"? Give each group a copy of the **BLM #7 Song Analysis Template** to assist in tracking the tactics and responses.

Have the groups enact these "key moments" showing the tactic as revealed in the lyric e.g. "Sky: I'll stop, and I'll stare..." as an example of the tactic "to tempt, seduce, hit on, invite, etc. Encourage students to speak the lyrics rather than sing them.

Invite the groups to share their presentations (in whole or by specific tactic) with the rest of the class, emphasizing the idea that different choices of tactics produce different scene interpretations.

Link and Layer

Students of drama, music and dance all recognize the importance of inner emotional understanding in creating art as an important aspect of their technique. They might compare how each art form approaches the challenge of being "in the moment" in rehearsal and performance and discover that Music Theatre can provide opportunities to break down traditional categories (singer, actor, dancer) and encourage a more unified approach to performance.

Hyperlinks in the Lesson

Information on Stanislavski:

http://homepage.smc.edu/sawoski_perviz/Staniavski.pdf

<http://www.acting-school-stop.com/Staniavski.html>

Consolidation

Approximately 10 minutes

Whole Class > Discussion

Ask the class to identify some choices that seemed especially useful, apt or interesting. Encourage students to consider how the choice of a tactic can radically change a scene e.g. at the very end of the song, when Sarah joins Sky singing "...when my love comes along" is she 'steadfastly telling him to get lost' or she is 'subtly hinting that she is attracted to him?' The answer to that question will determine how the actors will play the kiss and subsequent slap.

NOTE: The movie *Guys and Dolls* (on YouTube) has Marlon Brand grabbing Jean Simmons and forcing a kiss, which (typical for 1950's movies) she warms to. It's a "teachable moment" for the issues of sexual stereotyping, a frequent concern in the musical theatre genre.

Invite students to consider their own beliefs and values concerning love in the Course Journal/Blog of personal reflection. Do they have a list of non-negotiables or do they believe in love at first sight? Must it be one or the other?

Unit 4 - Choreography - From the Basics to Performance Integrating Dance **Grade 11 Music Theatre, Mixed ADB3M (Drama) ATU3M (Dance)**

| Critical Learning | Guiding Questions |
|---|--|
| Students will learn basic dance steps from the jazz square, grapevine and Charleston step to more complex jazz and tap dance steps such as pirouettes, split leaps, buffalo steps and paradiddles. Students will combine these steps and put them in sequences choreographed by the teacher and then add onto the sequence themselves and with their peers. Students will work on their performance practice by sharing their compositions with the class. | What stage or classroom experience have you had in dance? What is your favourite dance style? Why? How has dance in musical theatre evolved since some of the productions such as My Fair Lady as compared to Hairspray? |
| Curriculum Expectations | Learning Goals |
| <p>ADB3M A3.1 use a variety of techniques to increase interaction with or participation by the audience B1.1 use the critical analysis process before and during drama projects to assign roles within the group, monitor the group process, and modify the roles and process as needed</p> <p>ATU3M A1.3 use the elements of dance to generate and perform increasingly complex dance vocabulary through improvisation and experimentation with a partner or in a group A2.1 use a variety of choreographic forms, structures, and techniques to create and perform increasingly complex dance works A4.1 revise, refine, and polish movement execution and choreography with increased attention to detail C3.1 demonstrate responsible, constructive behaviour in interactions with others during the creation and production processes C3.3 identify and follow safe and ethical practices in dance activities in both classroom and performance settings</p> | <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • Understand the importance of daily warm-ups to insure safe use of their bodies while dancing • Identify the various dance styles as reflected in different musicals by various choreographers • Demonstrate proper etiquette (code of ethical behaviour and respect) required for dance and theatre, in relation to themselves, their peers and their teachers. • Use the creative process to develop their dance technique • Use the critical analysis process to assess their personal progress as well as the progress of their peers while developing their dance technique and performance ability. • Dance independently and as an ensemble for a variety of audiences and purposes |
| Instructional Components | |
| <p>Readiness Student prior knowledge should include:</p> <ul style="list-style-type: none"> • Performing independently • Performing in small and large group settings • Movement training within a previous dance or dramatic arts course • Understanding of musical time signatures <p>Terminology Cake walk Lindy Canon Follow up Down Beat <u>Elements of Dance</u> Time Signature Bob Fosse - 1927–87, U.S. dancer, choreographer, and theater and film director. Jerome Robbins - 1918–1998, U.S. dancer and choreographer. Tommy Tune - born 1939, U.S. dancer, choreographer, actor, singer, and director. Donna Feore – Canadian choreographer, performer</p> | <p>Materials Warm up materials CD player, IPOD CD's w/ selected pieces</p> <p><i>Crazy Little Thing Called Love - <u>We Will Rock You</u> - The music only version</i></p> <p>BLM #8 Choreography Appendix #3 Teacher Tips</p> |

Unit 4 - Choreography - From the Basics to Performance
Integrating Dance

Grade 11 Music Theatre, Mixed ADB3M (Drama) ATU3M (Dance)

Minds On

Approximately 10 minutes

Pause and Ponder

Whole Class > Warm Up

Play music from *We Will Rock You* as the students enter the classroom. Encourage students to spread out so that they have enough room to move their arms side to side. Instruct students to walk through the space to the beat of the song. Tell students that they are to respond to teacher directed ways of moving e.g. shake your right hand, jump forwards and backwards, run in a circle, clap to the beat of the music etc. Youtube has several videos on dance warm ups that can help.

Assessment for Learning

Observe student interaction within the warm-up. This will provide a better understanding of the students' abilities.

Assessment as Learning

Side-coach throughout the warm-up process. Peer feedback throughout the creation process will help students refine their pieces. Circulate to ensure an understanding by all of the groups.

Action!

Approximately 80 minutes

Whole Class > Choreography

Play a portion of *Crazy Little Thing Called Love* from *We Will Rock You*. Count with students so that they can recognize the important beat structure of this piece.

Point out the 4/4 time and teach students eight-counts of eight at a time. Start with footwork adding in the arm and head movements. Continue working as if this is a puzzle piece. Complete a count of 8, repeat, add another count of 8, repeat the 16 counts, add another count of 8, run the 24 counts in sequence etc. (**BLM #8** for the choreography).

Incorporate the music with the movement when students are ready for it. Repetition without music will be necessary then layer in the music as they are ready for full tempo. Repetition is key i.e. do 2 counts of 8 without music, then add music; add 2 more counts of 8 without music and then repeat the first 4 counts of 8 with the music.

Small Groups > Creating Choreography

Once the initial choreography has been taught by the teacher, divide the students into small groups to create their own choreography. Encourage students to use the same style of movement in order to ensure continuity within the piece.

Strategies to trigger students choreography:

- List (board, chart paper) the steps that the students have learned in previous lessons.
- Continue to supply support for their creations by suggesting they also use the knowledge they have gained from previous learning. Refer to other choreographers' works (Bob Fosse, Donna Feore etc.).
- Ask each student in the group to create a 4-8 count sequence and then try arranging them together.
- Refer students to the importance and effectiveness of using the elements of dance
- Follow-ups can also be used as an effective visual tool (one dancer beginning one count after the previous dancer in sequence of a step or pose)
- See **Appendix #3 - Teacher Tips** for more approaches to use with the students.
- Students' movement choices can also be informed by genre and time period. Encourage them to review films, YouTube clips or other sources of choreography from the same era or genre
- Song lyrics may also suggest physical vocabulary or gestures that can be integrated into choreographed steps. Encourage students to explore the lyrics as a source of ideas for dance.

Ongoing Student Process

Journal: Journals could take place in blog form or through a teacher designed web site. This allows students to communicate with each other as well as with the teacher.

Differentiation (DI)

Students who have strong skills in dance can be placed in one group together. Have them create an extra 4 counts of 8 of choreography or more. Or place a strong dancer in each group to help those not as strong.

Life forms or Dance forms software could also be used to create the choreography.

Quick Tip

Students who have dance experience may be capable of running warm-ups each day for the class.

As with the vocal unit, suggest that students with dance experience stand near those students with the less experience so that they can imitate their movements.

Remember to take time with students who are having difficulty to avoid them getting frustrated. They may need to be paired up with a peer who can help them along and feel successful without feeling centered out.

Link and Layer

Remind your students that dancing, singing and acting connect. Let them know that they many struggle with some of the specific steps, but if they

| Consolidation | Approximately 60 minutes |
|--|---|
| <p>Small Groups > Performance Have students perform their dance routines to one other group in the class. Encourage students to share constructive criticism and feedback with their peers.</p> <p>Have the students consider the following questions:</p> <ul style="list-style-type: none"> • What process did your group go through to start creating your original choreography? • What were some of the challenges you faced when working with this piece? • Where would you like to see this routine going? Do you have more choreographic visions for this piece? • Did you model off of any other choreographers you have already studied to this point in the course? | <p>perform with lots of energy and physical intent, they can be just as successful or even more so, than a technical dancer.</p> <p>Hyperlinks Dancer's Life http://www.youtube.com/watch?v=OpzDVcGMdnE</p> <p>The Aloof: http://www.youtube.com/watch?v=LZnFQvIb2OA</p> <p>Fosse in Rehearsal 1981 Rehearsal Session http://www.youtube.com/watch?v=-mhsr76YrHM</p> <p>Doug Graham in rehearsal http://www.youtube.com/watch?v=iC9-szLrB1Y SING, SING, SING</p> |

| Unit 5 - Audition Preparation The Theatre Resume | | Grade 11 Music Theatre, Mixed ADB3M (Drama) ATU3M (Dance) |
|---|--|--|
| Critical Learning | Guiding Questions | |
| Students will recognize the value of their own experiences as the first step in building an effective resume. Students will learn the importance of good formatting and attention to detail, in creating a resume which makes a favourable impression. Students will learn the essential skills involved in being interviewed and how they can approach that task with greater confidence. | What can be done to manage the stress inherent in auditions? How can students learn to recognize and value their own experiences as students in the arts? | |
| Curriculum Expectations | Learning Goals | |
| ADB3M A3.1 use a variety of techniques to increase interaction with or participation by the audience B1.1 use the critical analysis process before and during drama projects to assign roles within the group, monitor the group process, and modify the roles and process as needed C3.1 identify and follow safe and ethical practices in all drama activities ATU3M B3.1 identify a variety of career options that are available in the dance arts and the skills required for each | At the end of this lesson, students will be able to: <ul style="list-style-type: none"> • Recognize dance and theatre careers • Identify their experiences and skills • Prepare a theatrical resume • Present with assurance their theatrical resume | |
| Instructional Components | | |
| Readiness | Materials | |
| Students will have learned to create various types of resumes in other courses. Students will have achieved a comfort level with one another and are willing to support each other in their learning. | Several resumes with defects (see Action activity for ideas) BLM #9 Resume Template - copies BLM #10 Resume Sample | |

Unit 5 - Audition Preparation The Theatre Resume

Grade 11 Music Theatre, Mixed
ADB3M (Drama) ATU3M (Dance)

Minds On

Approximately 20 minutes

Whole Class > Think / Pair / Share

Ask students to consider a variety of dance and theatre related careers that a dance/drama student could pursue. List these on the board.

Explain that often you are required to audition for a dance/drama positions and part of the Audition Process is presenting and speaking about your Theatre Resume. Explain that a Theatre Resume is always a single page, most of which consists of a list of your experiences in the Arts.

Small Groups > List of Experiences

Divide into groups of 4 and invite students to brainstorm possible arts experiences they could use for their resumes e.g. chorus in musical last year, edited video for Media Arts. A recorder for each group jots down the ideas.
Share these as a class.

Distribute the Theatre Resume Template (**BLM #9**) and ask the students to record examples of their own work in Music Theatre, Drama, Dance, Music or Media Arts, from courses at school, co-curricular activities or in the community. Reassure them that this is just a draft and that they will have ample opportunity to give it more consideration later.

Action!

Approximately 45 minutes

Small Groups > What Not To Do

Give each group of four a sample of a Theatre Resume with a serious defect. These may include: the "Overcrowded Resume" with tiny font and experiences going back to Gr 1; the "Padded Resume" with all your "lead" roles at Stratford; the "Irrelevant Resume" which tells us you're a Libra, and vegetarian; the "Empty Resume" which tells us virtually nothing; the "Sloppy Resume" with weak layout and frequent misspelling; the "Baroque Resume", on fancy marble-patterned paper, elegant (but unreadable font), etc.

Ask the groups to huddle up quickly and present their resumes to the class. The resumes are physicalized and vocalized (in gibberish, song, improv text) in a brief (30 seconds) presentation as a 'living document'. Ask the class to identify the problems posed by each resume and offer solutions e.g. prefer most recent and significant experience, don't inflate or lie about your achievements, edit and proofread, value your own achievements, be considerate of the reader, keep it simple, etc.

Small Groups > Interviews

Brainstorm questions that an Audition Panel might ask an interviewee e.g. describe an example of your best work. Tell interviewers to focus on experiences not special skills and awards.

Instruct the groups to role-play Audition Panels for a theatre season (company) or post-secondary program. Take turns asking questions and being the interviewee. Encourage students to refer to their list of experiences recorded earlier.

Reminder the interviewers to be respectful, show interest and to ask appropriate questions. Side-coaching will remind students of the importance of eye contact, enthusiasm, and offering detail to illustrate their strengths. Reinforce the key messages that "blowing your own horn" is a necessity for a successful interview and that preparation increases confidence.

Ask for volunteers to share a portion of their interview with the class. Discuss what worked well.

Whole Class > Discussion

Refer the students to the Special Skills section of the Resume. **Teacher Prompts:** *Why would a non-Arts experience such as playing sports, juggling, fencing, facility in languages, LifeSaving qualifications be important? When / where could these skills be useful?*

Pause and Ponder

Assessment for Learning

Refer to other resumes students may have written (in Careers, English, to get a job).

Assessment As Learning

Daily Personal Journal
Reflection- see consolidation section.

Quick Tip

For examples of good and not so good resumes see *How Not To Audition* by Kanner and Flinn.

Link and Layer

The Audition/Interview is a familiar subject in Film and TV as in All That Jazz, Canadian Idol, SYTYDC, Glee, etc.

Students may compare their own experiences with those in the media.

The form of the resume may vary with its specific purpose (Post-secondary program, scholarship application, employment) but the basic concepts introduced in this lesson have wide application for students as they pursue their goals.

Hyperlinks in the Lesson

www.musicaltheatreaudition.com

Discuss how skills could be useful for film, TV or commercial work; or perhaps a production needs someone with a particular skill. Brainstorm a list of skills that could be included in this section.

Consolidation

Approximately 10 minutes

Individual > Theatre Resume

Suggest that students complete the Template as an planning step to organize the data for their own resumes. Final assignment is a good copy of an individual Theatre Resume.

Ask students to reflect on the experience of being interviewed in their Course Journal/Blogs and offer their own suggestions for dealing with this challenging task.

Unit 6 - The Theatre Den Creating a Musical

Grade 11 Music Theatre, Mixed
ADB3M (Drama) ATU3M (Dance)

Critical Learning

Students will demonstrate an appreciation and respect for their original production ideas while working in small and large groups. Students will develop and expand their mind mapping strategies and abilities. Students will present their story concepts through planned improvisation.

Guiding Questions

What makes you interested in buying a product?
 What criteria do you have when you are trying to select what stage play or movie you choose to go watch?
 How does a title of a movie or stage production affect what you initially think about a show?
 What character relationships are of interest to you when watching a production?
 What are the important elements that must exist in any effective story (setting, plot, characters, conflict, conclusion etc).

Curriculum Expectations

ADB3M
 B1.1 use the critical analysis process before and during drama projects to assign roles within the group, monitor the group process, and modify the roles and process as needed
 B2.1 demonstrate an understanding of how drama questions social and cultural conditions.
 C3.1 identify and follow safe and ethical practices in all drama activities

ATU3M
 A1.1 use the elements of dance to create and perform increasingly complex dance phrases inspired by a theme
 A1.2 create and perform increasingly complex phrases that combine and manipulate the elements of dance in a variety of ways
 A1.3 use the elements of dance to generate and perform increasingly complex dance vocabulary through improvisation and experimentation with a partner or in a group
 A4.1 revise, refine, and polish movement execution and choreography with increased attention to detail
 A4.3 apply an understanding of the artistic and expressive intent of a work when rehearsing and performing
 C3.1 demonstrate responsible, constructive behaviour in interactions with others during the creation and production processes
 C3.3 identify and follow safe and ethical practices in dance activities in both classroom and performance settings

Learning Goals

At the end of this lesson, students will be able to:

- Demonstrate an understanding of the management side of theatre e.g. manager, editor, writer, artistic director etc.
- Work effectively in small groups
- Use the critical analysis process as they create their final projects
- Identify how the creative process is used as an effective tool to develop their projects and provide opportunities for productive reflection and revision
- Present a brief synopsis and presentation of their original works
- Explain and demonstrate the importance of effective marketing when pitching an original show idea

Instructional Components

Readiness

Student prior knowledge may include, but is not limited to:

- Exploration and presentation of singing, dancing, acting and auditioning in the lead up to this unit
- Performing in local community and high school musical theatre productions
- Independent vocal lessons
- Instrumental music experience
- Music theory
- Dramatic arts training in vocal production
- Improvisational experience

Effective group work will be a key factor to the success of this lesson and this unit. It will be important to prompt questions and keep students on task.

You may want to have groups already made for the culminating assignment - divide students into groups of 6 to 8 so that dancers, singers, actors, artists, musicians, etc. are dispersed equally.

Terminology

Story Boards

Materials

Colour cards with topics to improvise
 List of topics for musicals
 Keyboard or similar instrument
 CD and DVD players
 IPOD
 Various musical selections of sheet music and/or CD's
 DVD's
 Story board samples

BLM #11 Project Outline

BLM #12 Brainstorming - copies

BLM #13 Reflection - copies

| | |
|--|--|
| Marketing Producer Artistic Director | |
|--|--|

Unit 6 - The Theatre Den Creating a Musical

Grade 11 Music Theatre, Mixed
ADB3M (Drama) ATU3M (Dance)

Minds On

Approximately 15 minutes

Small Groups > One Sentence Stories

As the students enter the room, give each one a coloured card with a topic to improvise e.g. exchange student trying to fit in, mad scientist makes a fascinating discovery, Elvis lives, etc.

Instruct students to assemble in groups according to their coloured cards. Give groups a five minutes to do a one sentence story circle about their topic (each student takes a turn adding to the story using one sentence at a time).

Encourage students to develop a story thread even if it doesn't make a lot of sense!

Have one person from each group sum up their story and share it with the class.

Action!

Approximately 50 minutes

Whole Class > Introducing the culminating activity

Distribute the assignment handout and evaluation form and discuss with students. See **BLM #11** for an outline of the project.

Provide students with a list of topics they could explore for their musical. Possibilities may include:

- Change the world
- Being different
- Life after High School
- Jungle Life

Brainstorm with students other topics that may provide a basis for their stories. Avoid topics that are predictable or follow a formula similar to High School Musical or teen only topics.

Allow groups time to choose a topic and explore further. **Teacher**

Prompts: *What types of characters might exist in this kind of story? Where would it take place? What would drive the story? Where's the tension? Where might the songs fit in?*

Small Groups > Brainstorming

Hand out **BLM #12**, one copy per group. Direct students to use this to help organize their thoughts.

Instruct students to share their strengths in order to determine roles e.g. choreographer, writer, director, etc.

Encourage students to get on their feet to use improvisation to help generate scenes. Have students follow an outline based on BLM #11 to further guide them in this assignment.

Consolidation

Approximately 10 minutes

Individual > Reflection

Hand out **BLM #13 Reflection** sheets to students and go over it with them. Encourage students to fill them out asap either in class or for homework.

Assure students that they will have ample time in upcoming classes to complete this assignment.

Pause and Ponder

Assessment for Learning

Encourage verbal feedback during small group work. Listen to questions for understanding when going over the assignment. Observe student interaction within the group process.

Assessment as Learning

Circulate through the groups and ask questions regarding the group process and ideas for their final product. Co-construct criteria for the final evaluation - this process will help students understand what they need to do to achieve success in this assignment (see **Appendix #4** for a template).

Differentiation (DI)

Story ideas could be presented in diagram form instead of written form (storyboard). Rehearsal time will depend on students' needs.

Quick Tip

Have books available for students to use to help stimulate topic ideas in case they are struggling with coming up with something original e.g. Jack and the Beanstalk, Charles Dickens story. Encourage students to find inspiration in other songs, poems, photos, etc.

Link and Layer

This lesson will bring together all of the technical skills that the students have been working on throughout the course.

Hyperlinks

Who's Line Is It Anyway (clips on youtube) can provide starting points or bouncing off points for ideas and ways to get things moving.