

***Explore Music 9:  
Music and Theatre Workshop I  
Music and Theatre Workshop II***

**IMPORTANT NOTE FOR ADMINISTRATORS AND TEACHERS:**

The Music and Theatre Workshop curriculum consists of two, 13-hour modules. Whenever timetabling allows, students should complete both the Music and Theatre Workshop I and Music and Theatre Workshop II modules for a total of 26 hours. When students are only able to include one of the two 13-hour modules in their program of studies, they must elect Music and Theatre Workshop I.

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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Explore Music Curriculum Framework* and *Explore Music: Appendices*. Therefore, it is recommended that these two components be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

### Icons Used in this Module



Formative  
Assessment



Summative  
Assessment



Listening



Key Point



Extension



Cross  
Curricular



# ***Explore Music 9: Music and Theatre***

## ***Workshop I*** (13 Instructional Hours)

### **Overview**

#### **Rationale**

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Music and theatre have been woven together for centuries. Whether it be opera or Broadway musical, dinner theatre or musical revue, elements of both expressive arts have been combined to create powerful, engaging, community-building works. The production of musical theatre pieces continues to make a significant contribution to our creative economy.

*Music and Theatre Workshop I* and *Music and Theatre Workshop II* provide opportunity for students to explore the multi-faceted world of music and theatre through investigating its basic elements, its influence on community and the creative economy, and the wide range of abilities required to combine music and theatre in a live presentation. They will also engage students in creative workshop learning projects during which they will imagine, plan, develop, rehearse, refine, present, and reflect upon creative work that combines music and theatre. Songs, live instrumental music, the spoken word, and choreographed movement will be included in their palette. Key theatrical components such as stage management, blocking, properties, and costuming will also be involved. Emphasis will be on creative process rather than on a formal production, though it is intended that students will present their work to a chosen audience. Process portfolios will be a key learning and assessment tool.

It is important to emphasize that these modules are NOT to be part of the production of a full-scale school musical. The focus is on learning through a creative workshop process that involves development of skills and understandings including singing, playing, composing, writing, improvising, speaking, moving, performing, analysing, and investigating dynamic connections among musical theatre, community, and the economy. Their learning experiences in these modules will also prepare students to make informed decisions when selecting arts courses at the high school level.

Students will bring to the modules their previous knowledge of music (including composing, singing, playing instruments, movement, and listening). Their experience with Grade 7 and 8 introductory and popular music modules, guitar, band instruments and world drumming will enable them to engage confidently with the multi-dimensional creative process. Their drama learning experiences in language arts throughout elementary and junior high will also be highly relevant for these modules.

As previously noted, *Music and Theatre Workshop I* is a prerequisite for Workshop II.

## Glossary

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- stage manager
- casting
- venue
- Broadway musical
- choreography
- improvisation
- stage areas: upstage, downstage, right, left
- actor positions
- wings
- “pit”
- scene
- lyrics
- levels
- lead
- properties
- Stage Manager’s/Director’s book
- record keeping
- creative economy
- musical theatre and tourism
- collective creation
- process portfolio
- skills/interest inventory
- reflection
- self-assessment
- chorus
- refrain
- overture
- tableaux
- blocking
- transition
- post-mortem
- “striking” the show

## Introduction

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Students will have knowledge and skills acquired in the Introductory Modules for *Explore Music 7, 8, and 9*. In addition, it is understood that they will have additional knowledge and skills acquired in *at least three* of the junior high music modules that include guitar, world drumming, singing/songwriting, and music and movement. This includes a working understanding of the basic elements of music, basic music reading and listening skills, and experience with making and creating music (both vocal and instrumental).

## Outcomes Addressed

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### CREATING, MAKING, AND PRESENTING

*Students will be expected to*

- 1.2 by performing repertoire in group music making, demonstrate an understanding of melody (e.g., melodic direction, tonal centre, contour)
- 1.3 use the elements of music and theatre to express and communicate meaning
- 2.1 maintain a part within a variety of textures and harmonies using a range of musical structures and styles
- 2.3 apply skills and attitudes appropriate to a range of group music making activities demonstrating audience etiquette, performance skills, and responsibility to the group
- 2.4 perform, alone and with others, music expressing a broad range of thoughts and feelings

### UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE, AND COMMUNITY

*Students will be expected to*

- 3.2 examine and describe ways in which music influences and is influenced by local and global culture
- 4.1 examine ways in which music enhances and expresses life's experiences
- 4.2 choose music for a variety of purposes, and justify their choices
- 5.1 define relationships among music and theatre, other arts, and other subjects
- 5.2 examine the roles that music plays in local and global communities

### PERCEIVING, REFLECTING, AND RESPONDING

*Students will be expected to*

- 6.1 examine and explore a range of possible solutions to musical (and theatrical) challenges
- 6.2 use processes of description, analysis, interpretation, and evaluation to make and support informed responses to their own and others' music and musical (dramatic) performances
- 6.3 critically reflect on ideas and feelings in works of music, and identify patterns, trends, and generalizations

- 7.2 explore technology applications to creating, making and presenting their own and other's music
- 8.2 use feedback from others to examine their own musical (theatrical) works in light of the original intent
- 8.3 analyse performances and provide critical commentary of aspects of musical presentation in light of the performers' intent



These modules are indeed interdisciplinary. Students will engage in learning activities in the disciplines of music, theatre arts, language arts, design, and choreography/movement. In addition to this interdisciplinary core, many opportunities for cross-curricular learning will arise throughout the process. The following suggestions are meant to spark the imaginations of students and teachers as they add their own dimensions and colours to the collective creation process. Students might:

- create visual arts works to be used as set pieces
- use design software to diagram blocking, stage movements, etc.
- explore aspects of social studies or family studies as they research a theme/story
- investigate resources in the community
- make links with members of the community to prepare a summary of the contribution of musical theatre to the local community, including its economy

Teachers are encouraged to explore these and other possibilities for cross-curricular learning as they guide students through these modules.



An Assessment Planner is located in Appendix B, *Explore Music 7–9: Appendices*. Teachers may find this chart helpful as they plan for and review assessment of learning throughout the modules. In addition, a chart such as this could be used to map classroom learning experiences vis-à-vis student outcomes addressed.

## Materials

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- classroom instruments including guitars, drums, keyboards
- music stands
- video recording software and hardware
- drama cubes/boxes

# Unit 1: Investigating the World of Music and Theatre (3 hours)

## Introduction

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In this unit students will reflect on what they already know about musical theatre. They will be introduced to the basic elements of theatre and analyse a few scenes from stage versions of well-known musicals. The unit will also include investigation of live musical theatre in their own community through a visit to a local theatre (professional, community, or high school theatre) and/or through conversation with a local musical theatre leader such as a director, Stage Manager, or producer. Finally, students will examine pages from a Stage Manager's book and learn the expectations of the module re record keeping and process journals.

As in all units, students will regularly engage in improvisatory creative activities that include speech, movement, and music.

### *Tips for Teaching Success*

A key resource for this unit (and module) is *Improvisation Games for Classical Musicians* by Jeffrey Agrell. This resource is filled with excellent activities that involve classroom instruments, singing, and personal percussion.

## Key Concepts

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- improvisation
- stage areas – upstage, downstage, stage left, stage right
- actor positions – full front/back, 1/4 or 3/4 left/right
- actor groupings - solo, small group, full group
- blocking
- wings
- “pit”
- scene
- lyrics
- lead
- properties
- chorus
- overture
- production roles
- Stage Manager's book
- process portfolio
- reflection

## Teaching, Learning, and Assessment Process

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Provide students with an overview of the module, outlining the units, focus for learning, expectations for student participation, types of assessment, and overall learning goals. Emphasize that this is a workshop module and that together they will develop a music and theatre scene that will be presented to a chosen audience. Also note the process portfolio that each student will compile. That portfolio will be a key record of learning and will contain stage notes (as in a Stage Manager's book), creative ideas and their refinement, sketches, personal responses, compositions, etc.

### *Tips for Teaching Success*

It might prove helpful for each student to have a three-ring binder in which they can organize the contents of their process portfolio. Alternatively, it might work to have a process journal and a range of learning documents housed digitally to create a digital portfolio.

## IMPROVISATORY CREATIVE ACTIVITIES



As explained in the front matter of this module, creative music, theatre and movement exercises will be a key part of the learning process. It is intended that each lesson include at least one of these improvisatory, team building activities. Thoughtful reflection or 'debriefing' will be an important aspect of these activities.

Teachers may wish to select exercises such as the following for this introductory unit:

- Conversation (Agrell, p. 207)
- Guess the Animal (Agrell, p. 211)
- Guess the Job (Agrell, p. 211)
- Guess the Emotion (Agrell, p. 211)
- Guess the Machine (Agrell, p. 212)
- This is a What? (Drama 10, p. 204)
- This is My Ear (Drama 10, p. 205)
- Mirror Action Sequence (Drama 10, p. 205)
- Levels (Drama 10, p. 206)
- Action-Completion (Drama 10, p. 206)
- Tongue Twisters (Drama 10, p. 209)
- Ice Breaker #1, #2 (Novelly, pp. 54-55)
- Half-a-Minute Handshake (Farmer, p. 10)
- Heels and Toes (Farmer, p. 8)

For musical improv games, students might use their own voices, personal percussion, guitars, keyboards, or instruments in the classroom.



Have students reflect briefly in their journals about what they found most challenging with each activity and what they learned from it.

## ELEMENTS OF MUSICAL THEATRE

As a full group, brainstorm what students already know about live musical theatre. Many will have family members or friends who have participated in musical theatre – either on stage or behind the scenes. Identify together some of the aspects of musical theatre such as singing/acting/dancing, design, direction, stage management, production team, costumes, properties, sets, musical accompaniment. Project a printed program from a musical theatre production and investigate aspects that students may have missed during the initial brainstorming. Reflect together on the importance of the contributions of each member of the team, whatever their role in the overall project.

Talk briefly about some of the key differences between stage musicals and film musicals. What is special about live, on-stage performances?

Introduce students to a few basics of theatre, knowledge of which will be an important tool as they develop their collaborative music and theatre piece. These basics include stage areas (stage left and right, upstage, downstage, centre stage) and actor positions. The *Stage Areas Game – Upstage/Downstage* (Novelly and Firth, p. 65) might be used to reinforce learning about stage areas.

Together, view one or two scenes from Broadway-style musicals. Be sure to use stage rather than film versions of the show. Suggestions include:

- *West Side Story* – “The Jet Song,” “America”
- *Oliver* – “Consider Yourself,” “Food Glorious Food”
- *The Wizard of Oz* – “We’re Off to See the Wizard,” “If I Only Had a Heart”
- *The Wiz* – “Ease on Down the Road,” “You Can’t Win”
- *Anne of Green Gables* – “Humble Pie,” “Carrots” (with Megan Follows in the role of Anne)
- *The Phantom of the Opera* – “Music of the Night,” “Point of No Return”
- *Evita* – “A New Argentina” (1979 Broadway production), “The Money Keeps Rolling In”

As a class, identify components of scenes that tell the story or convey the message such as song, instrumental music, dialogue, and movement. Also note the variety of actor groupings (solo, small ensemble, chorus). Scenes such as these can be downloaded from YouTube.



Have students respond to journal prompts such as:

- Two important things that I have learned to date are. . .
- Something that I am curious about is . . .
- The aspect of musical theatre that interests me the most is . . because . . .
- One thing that I do not like about musical theatre as I know it is . . . because . . .

These responses can be dated and placed in students' process portfolios.

See also *Tools for Powerful Student Evaluation* (Farrell, p. 89) for an open-ended Student Self-Assessment that could be effective.

Alternatively, students could be arranged in groups of 6-8 and given a very brief period (10-15 minutes) to develop a one-minute mini-scene that incorporates as many components of a musical scene as possible (e.g., solo, chorus, dialogue, song, movement, accompaniment). They could be encouraged to use a known song as the basis for their scene or all groups could be given the same song around which to build their mini scene. This work could be used as a first step in the creative work in Units 3, 4, and 5.

As a wrap-up to this section of the unit, ask students to compile a list of musical theatre ideas/techniques/elements that they think might prove to be useful references as they develop their own creative work.

## VISIT TO A MUSICAL THEATRE VENUE



If possible, plan a visit to a venue in the local area where musical theatre is staged. This might be a community theatre, a summer dinner theatre venue, a professional theatre, or the theatre of the local high school. If at all possible, arrange to have a director, Stage Manager, or production crew member guide a tour of the facility. In advance, provide a list of questions for which students will find answers during their tour. Questions might include such as:

- What was the size of the “stage”?
- Where would the audience sit?
- Where were the entrances and exits for cast members?
- Were there wings?
- Where were costumes and set stored?
- Where was the stage lighting located?
- Was there a sound and lighting booth?
- Was there a pit for the musicians? If not, where would the musicians be seated during performances?

As students are touring the venue, encourage them to identify additional questions that arise and discoveries that are made.



Following the visit, review together students' discoveries – what surprised them, what they were curious about, what interested them the most, etc.

Invite students, working in small groups, to identify a non-traditional venue for musical theatre (e.g., gas station, shopping mall, town hall, park, school lobby) and explain how it might be made to work for a musical theatre production (e.g., where the playing area, the audience, and the musicians would be, where the cast members might enter and exit). Ask them to identify a theme that might be particularly appropriate for the venue that they have chosen.

#### *Tips for Teaching Success*

If a visit to a local theatre is not feasible, arrange for students to watch the intermission of one of the PBS Live at the Met broadcasts and 10-15 minutes from the opera or ballet. They will have an opportunity to see the backstage 'business' plus get a glimpse of a large professional musical theatre venue.

## **KEEPING RECORDS**

It is most important that students understand the importance of keeping accurate, thoughtful records throughout the creative and production processes that are part of the world of musical theatre. The intent of this section is to provide students with a glimpse of the complexities of a Director's/Stage Manager's book and to identify the kinds of record-keeping that will be a vital part of their creative music and theatre collective.

Briefly have students brainstorm the kinds of things that need to be noted as a music and theatre performance is developed (e.g., rehearsal schedule, set layout, blocking, props required, entrances and exits, stage movements, choreography, lighting and sound cues, cues for set pieces).

Have students examine pages from a Director's or Stage Manager's book. See Supporting Materials for pages from Stage Manager's books for *The Wiz* and *Evita*. Note that the two pages from each 'book' would appear side by side. Together identify all the markings that are located on the script/score (e.g., set diagram, stage movements, lighting cues).



In groups of 3-4, have students plan a dramatic version of the chorus/refrain of a song. Groups might choose their own chorus, or teachers might give all groups the same refrain with which to work. Students will need to make decisions about the location/size of the stage and their work should include a stage diagram, entrances and exits, some stage movement during the chorus, the use of 1-2 props, etc. Provide not more than 20-30 minutes for planning/creating and making notes to record their work.

Invite each group to explain their plan, showing the notes/records that they have made.



Students could rehearse and refine the dramatic versions of a refrain and present them to the class. Students watching could identify the strengths of each version, noting interesting differences among the various versions.

In addition, if all students were working with the same refrain, their diagrams/plans could be given to another group. That group would attempt to realize the basic plans. A comparison of what was intended with what the “receiving” group understood could provide valuable learning for their future work in this module.

# Unit 2: Musical Theatre and the Community

## (2 Hours)

### Introduction

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In this unit students will investigate the world of musical theatre in their community and province. They will research its contribution to the economy and explore the idea of a creative economy – of musical theatre as making significant contribution to developing healthy, strong communities. Students will also consider musical theatre as community.

Teachers may find it effective to do this unit concurrently with Unit 4, assigning a portion of several classes for Unit 2. With this method of organization, individual students, for example, could present research findings at the beginning of the class.

If this unit is done on its own, drama/movement/music improvisatory activities should continue to be a part of the instructional process.

### Key Concepts

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- musical theatre in Nova Scotia
- creative economy
- musical theatre and tourism
- musical theatre as community (including range of roles)
- professional theatre

# Teaching, Learning, and Assessment Process

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## IMPROVISATORY CREATIVE ACTIVITIES

It is suggested that improvisatory activities that involve movement might be a focus for this unit. Carefully selected activities that involve movement and music can do much to increase students' confidence in moving to music.

With this in mind, teachers may wish to select exercises such as the following:

- Hand Drills and Skills (Agrell, p. 77)
- Eight-Count Rhythm Machine (Agrell, p. 85)
- Rhythm Walking (Agrell, p. 87)
- African Switchback (Agrell, p. 88)
- Foot Music (Agrell, p. 93)
- The Big Machine (Agrell, p. 63)
- Call and response movement sequence (NS Dance 11, p. 22)
- Short story in movement (NS Dance 11, p. 24)
- Sequences of patterns (NS Dance 11, p. 24)
- Canon (NS Dance 11, p. 28)
- 5 Count Mix-up (NS Dance 11, p. 30)
- Free Association Mime (Farmer, p. 35)
- Follow Your Nose (Farmer, p. 42)
- Construct an Object (NS Drama 10 & 11, p. 212)
- Construct an Environment (NS Drama 10 & 11, p. 213)
- Construct an Emotion (NS Drama 10 & 11, p. 213)

Often background music can be added to enhance movement activities. This can be especially effective for any slow motion or mimed movement.

## MUSICAL THEATRE IN NOVA SCOTIA

The intent of this section is to provide opportunities for students to learn about musical theatre in Nova Scotia, with particular focus on the contribution that it makes to our economy and to the strength and health of our communities and the individuals in them. Students will engage in online research, conduct interviews, and investigate printed materials to increase their understanding of the contribution made by a wide range of musical theatre activities.

Invite students to list examples of musical theatre productions that have recently been staged in their community and province. This might be done individually, in small groups, or as a full group. Then have students list four to five things they think these productions do for their community/the province. Have students include this initial list in their portfolios so that it may be referred to later in the unit.

Teachers are encouraged to choose from a range of investigative strategies. These include:

- Have students, working in small groups, Google “musical theatre Nova Scotia” and find all the examples that they can of musical theatre activity in the province. For each example, ask them to note the following information:
  - location
  - type of production (e.g., dinner theatre, high school production, professional theatre, church musical, summer festival, university production, town production)
  - when?
  - professional? amateur?
  - other information of interest to them
- On a map of the province that is displayed in the room, flag all the examples that students have found.
- Invite students to investigate the range of goods and services that are required for musical theatre production. Students might study a printed program to get an initial sense of what these might be (e.g., building supplies, fabric and used clothing, sound system and equipment rental, choreographers, used furniture, advertising in newspapers, etc.). Discuss the contribution that musical theatre makes to our creative economy, noting especially the contribution that it makes to tourism. On the map, note those musical theatre productions that play a role in the province’s tourism industry.
- Together, compile a list that indicates the range of people who get involved with musical productions. This list might include, without being limited to:
  - Carpenters
  - Painters
  - Behind stage crew
  - Sewers
  - Musicians
  - Designers – graphic, costume, set, etc.
  - Business sponsors
  - Front of house personnel
  - Ticket salespeople
  - Sound technicians
  - Dance teachers/choreographers
- As a class reflect on the extent to which musical theatre includes people with a wide range of skills and interests who work together, knowing that their individual contributions are essential for the theatre project. Why might it be said that musical theatre is community?
- Invite students to interview people who are involved in musical theatre, in whatever capacity. In many cases, these might be family members and/or friends. Have students ask why they get involved and what they get out of it. Talk together about their

discoveries. In addition (or alternatively), have students talk to community leaders such as a mayor, school principal, health professional, or member of the clergy, asking them to identify what they think musical theatre does for the community.

- In a follow-up discussion, explore the idea that being involved in musical theatre – either as a participant or an audience member – has the potential to gladden/soothe the inner person, thus contributing to emotional health, strong individuals, and a strong community. Might this have an indirect impact on the economy?



Appendix D, *Explore Music 7–9: Appendices* includes samples of Exit Cards that could be effectively adapted for use during this module. For convenience, sample cards follow:

#### EXIT CARD

List 2 main points you remember about today's lesson on musical theatre and the local economy.

1.

2.

(Pass in as you leave the class)

#### EXIT CARD

List 2 things that surprised you about what roles are required in order to mount a musical theatre production.

1.

2.

(Pass in as you leave the class)



## **FIVE POINT RATIONALE**

Ask students, working in small groups, to develop a “Five Point Rationale” to be presented to the community council in support of a proposed School Musical Theatre Project for the coming summer. Each group could make its presentation to the full class and listeners might identify the strongest point(s) about each presentation.



These rationales could be included in students’ learning portfolios, along with individual reflection about what was learned during the assignment. In addition, entries could be made in students’ Music Class/Group Work Reflection (Farrell, p. 87)

## **Teacher Notes**

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# Unit 3: The Workshop Scene – Getting Started

## (3 hours)

### Introduction

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In this unit students will take the first steps in the process of developing a short music and theatre workshop scene, working in small groups. At the outset, they will be introduced to what the process involves, what expectations will be for all students, and what possibilities there will be for presentation. They will make decisions about a theme for their work and identify possible resources. Together, they will identify a timeline for the process. As in all units, students will regularly engage in improvisatory activities that include speech, movement, and music.

### Key Concepts

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- scene creation
- skills/interest inventory
- community/current issues
- process timeline
- process portfolio
- self-assessment
- post-mortem

### Teaching, Learning, and Assessment Process

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#### IMPROVISATORY CREATIVE ACTIVITIES

In this unit, focus should be placed on activities that foster team building and positive group dynamics. Improv games in both drama and music will also enable students to ‘tap into’ their own creative selves.

Thus, teachers may wish to select several exercises such as the following:

- Dirge (Agrell, p. 55)
- Holiday Time (Agrell, p. 56)
- Ostinato (Agrell, p. 57)
- News Story (Agrell, p. 60)
- Getting into Groups (Farmer, p. 9)
- Space Walk (Farmer, p. 12)
- Yes, Let’s! (Farmer, p. 13)
- Fruit Salad (Farmer, p. 16)

Teachers are encouraged to adapt suggested improvisation activities to meet the needs of their students and the realities of the physical environment.

## DIMENSIONS OF THE PROCESS

Now that students have had an opportunity to explore the world of traditional musical theatre and to explore improvisation in music, movement, and speech, it is important to outline what their music/theatre workshop scene will include. A key part of this introduction will be making clear what the expectations will be for each student and for small working groups.

Discuss with students that their creative process will involve:

- developing, in groups of six to eight, a brief scene (1-3 minutes) based on a current community/world issue or local story to be presented in an identified venue (e.g., classroom, multi-purpose room, stage)
- telling the “story” and conveying the message through music (composed or arranged AND performed by them), movement, and speech
- refining their ideas
- working together to arrange for production aspects such as properties, set dressing, costumes, etc.
- presenting their scene
- holding a post-mortem to reflect on their creative work and assess their growth both individually and as a group.



All music should be performed by the students. Pre-recorded singing and accompaniment might sometimes be used during the development phase but should never be used for the performance itself.

Once the dimensions of the scene creation, development, and presentation have been explained, expectations for students should be discussed. A list of basic expectations might be that each student will:

- be actively involved in development of the scene (including script development, blocking, composition and or arranging music, and other production related aspects)
- strive to work productively in group settings
- be involved as players, either onstage or “in the pit”
- keep process notes (including records of composition/arranging, script, blocking, stage movements, etc.) that will map their own work and that of their group
- maintain a process portfolio for presentation at the end of the module

This basic list could be revisited for the purpose of review and possible additions.



Once the list of expectations has been discussed, co-create with students, a rubric that will assess individual progress toward meeting those expectations.

Together, draft a timeline for the creative process. The first step might be to list the various steps, moving backwards from the performance date to the present. These steps might include:

- date of performance (approx. 1 hour prior to end of module)
- date that any costumes, set pieces and props will be on site
- classes/dates during which scenes will be developed (inc. dialogue, movement, music)

## GROUP PLANNING

To wrap up this unit, have students work in groups to plan their scene, each group developing its own scene based on an agreed upon theme/story.



Assessment of group work, process notes, and the scene outlines would be effective for this unit. Note that there are several assessment tools included in *Tools for Powerful Student Evaluation* (Farrell, pp. 87, 92, 94, 95, 96) that could be easily adapted for this module.

## Teacher Notes

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## Unit 4: Process and Presentation (4 hours)

### Introduction

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In this unit, students, working in groups, will structure their creation of a short music and theatre scene, and shape and refine their work, keeping records of what they have done. A key aspect of this stage in the process will be reflection – individually and in their small groups – considering progress to date, successes and challenges, and planning for next steps. Preparation will be done for such aspects as properties, costuming, and set dressing. This unit will culminate in the presentation of these scenes for other class members and selected guests. In addition, the assessment rubrics that were drafted earlier in the module will be reviewed together to ensure that they reflect the dimensions of the learning involved in this project.



The intention is that set pieces be ‘minimalist’ in nature. In many cases, drama cubes could be used creatively as set pieces. They have the added benefit of providing rich opportunities with using a variety of levels.

### Key Concepts

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- blocking
- choreography
- levels
- groupings
- blocking
- composition/arranging
- record keeping
- creative teamwork
- refining
- reflection

# Teaching, Learning, and Assessment Process

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## IMPROVISATORY CREATIVE ACTIVITIES

As with the other units in this module, students will regularly engage in a range of improvisatory creative activities. These games will be especially important for fostering teamwork and sparking creative ideas. With this in mind, teachers may wish to select exercises such as the following for use at the beginning or end of classes:

- Call and Response: Basic (Agrell, p. 59)
- News Story (Agrell, p. 60)
- Feelings (Agrell, p. 65)
- Any suggestions found in NS Dance 11, GCO 2 (pp. 24-29)
- Noisy Machines (NS Drama, p. 216)
- Shoe Shuffle (Farmer, p. 27)
- Make Friends/Argue (Farmer, p. 27)
- Breakfast Serial (Farmer, p. 29)
- Scene from your Life (Farmer, p. 33)

Teachers are reminded to encourage students to jot down ideas from all their improvisatory activities that might inform their creative work.

### *Tips for Teaching Success*

The Improvisation Game Techniques (e.g., Percussion Helps, Sing Sing, Dark Music) that are suggested by Agrell in *Improvisation Games for Classical Musicians* (pp. 45-47) can be very useful for adapting many of the activities found in the resource. Often an activity done as part of a previous unit could be adapted using one of these techniques.

## SCENE CREATION – NEXT STEPS



The scene creation process will always be shaped by the students. Teachers are encouraged to enable the process to be moulded creatively in ways that will be most effective for their students. It might be useful to consider the way many visual artists work—moving from initial idea(s) to a basic sketch and then refining/adding to that sketch, always keeping in mind the original idea/intent.

At the outset, review with students the dimensions of their original theme/story and provide an overview of what this stage in the process will involve. Explain what each scene/episode/vignette will need to include. A recommended list of requirements follows:

- include group movement and chorus
- include only live music including arrangements and/or original compositions
- include spoken word and personal percussion
- include a variety of groupings
- draw upon the strengths of all group members

- demonstrate simple but purposeful blocking
- include a title for the scene



Students will be able to refer to the previous list when they are refining and reflecting upon their creative work.

Students should also understand that each of them is responsible for keeping records of their group's work. These records will include diagrams, notes, composition ideas, etc. and will be an important part of their process portfolios. A reference to pages from a stage manager's book (see Appendix) might be helpful, though it is not intended that students' records be as formal as these.

#### *Tips for Teaching Success*

Obviously, the process of forming the working groups will be critical. When groups are working on developing their scenes, there will need to be a variety of skills/interests represented in each group. In some cases, students may wish to self-select. Teachers might find it helpful to refer to Novelly and Firth, pp. 60-61 for observations re advantages and disadvantages of this method of forming groups.

## **DEVELOPING/REFINING THE SCENES**

Students will work in groups to shape, refine, and rehearse their scene, using the parameters that have been agreed upon previously in the module.



Self, peer, and teacher assessment of group processes will be key during this process. Not only will it provide a snapshot of how the groups are functioning, but it will also provide critical information for coaching/guiding.

A Weekly Student Self-Assessment Form (Farrell, p. 92) and a Peer Evaluation of Group Work Rubric (Farrell, p. 96) could be easily adapted for use during this unit.

Teachers should remind students to ensure that records of their work, journal entries, and all assessment rubrics should be included in their process portfolios.



Arrangements might be made for videotaping the presentations in the next unit. This recording could be a key reference during the post-mortem.

## SCENE PRESENTATION

### *Tips for Teaching Success*

Teachers might consider including a “conversation” by students about the process that has led to their music and theatre scene creation as a part of the presentation. Students should introduce the presentation with remarks about the intent of their work, etc. In addition, student notes and sketches that record the creative process could be on display in the presentation area.

Suggestions for the presentation include:

- A schedule for all players should be established in advance.
- Students might assist with welcoming invited guests, setting up the presentation space, etc.
- Warm-up should be held “backstage” prior to the presentation.
- Audience members could be given a brief form on which they might record their comments about the creative work that the students have done. They might be asked to identify what they liked the most, what was most meaningful, what surprised them the most, etc. These comments could be shared with students during the Post-mortem.

## Teacher Notes

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# Unit 5: Post-mortem (1 hour)

## Introduction

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In this culminating unit students will reflect on their presentations as a full group and complete their process portfolios for summative assessment purposes.

## Key Concepts

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- critical reflection
- record keeping
- process portfolio

## Teaching, Learning, and Assessment Process

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### IMPROVISATORY CREATIVE ACTIVITIES

A few brief activities for the full group might be included in this unit. Students should be involved in choosing activities that they feel enhanced their learning the most or with which they had the most fun. It might also be effective to do one or two of the activities that were done during the first unit and have students reflect on growth that has occurred (for individuals and the group as a unit) since the activities were first done.



### Group and Individual Reflection

Have a brief reflection time with the full group (5 - 10 minutes). During this activity students might share their initial thoughts re their presentations – what they were most proud of, what was the most challenging, what audience feedback contributed to their live performance, etc. If audience members contributed written feedback, this could be shared with the whole group.

Review with students the assessment form(s) that they will complete. Sample Production Analysis Forms #1 (for individual performance) and #2A (for group performance) in Drama 10 and Drama 11 (pp. 110-111) might be easily adapted for use here. In addition, see the Appendix for an alternative Production Analysis form that has been adapted from the same resource. Students should now be ready to complete the analysis forms that have been selected.



## COMPLETION OF PROCESS PORTFOLIOS

Students will put the final touches on their process portfolios. It is recommended that:

- Teachers review requirements for portfolio contents and organization that were outlined at the outset of the module (Refer to Unit 1, Teaching and Assessment Process). Be sure to include rubrics that were agreed upon by the group.
- Students might be invited to include other records (journal notes, sketches, recordings) that they think are important for giving a true picture of what they have learned.
- The Portfolio Folder Table of Contents (Farrell, p. 102) could be adapted to assist students with their organization.
- Once their portfolios are organized, teachers might ask students to include, as a final page, a brief personal reflection that notes what they feel was their own strongest work and what they will remember most from the scene creation process.
- When possible, portfolios might also include parent review and reflection. Refer to Parent Portfolio Review and Reflection (Farrell, p. 103. This could be especially meaningful when parents have also had an opportunity to view the collective creation.



# ***Explore Music 9: Music and Theatre Workshop II*** (13 Instructional Hours)

## **Overview**

### **Rationale**

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The rationale found in *Music and Theatre Workshop I* is applicable to *Music and Theatre Workshop II* and will provide the necessary background for this module. Teachers are invited to review this section before proceeding. As previously noted, *Music and Theatre Workshop I* is a prerequisite for *Music and Theatre Workshop II*. Therefore, teachers are strongly discouraged from completing this module with students who have not taken *Music and Theatre Workshop I*.

It is important to emphasize that these modules are NOT to be part of the production of a full-scale school musical. The focus is on learning through a creative workshop process that involves development of skills and understandings including singing, playing, composing, writing, improvising, speaking, moving, performing, analysing, and investigating dynamic connections among musical theatre, community, and the economy. Their learning experiences in these modules will also prepare students to make informed decisions when selecting arts courses at the high school level.

### **Introduction**

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Students will have knowledge and skills acquired in *Music and Theatre Workshop I*. In addition, it would be beneficial for students to have additional knowledge and skills acquired in singing/songwriting, and music and movement. This includes a working understanding of the elements of music with basic reading and listening skills, as well as experience in making and creating music, moving freely to music, and performing.

## Outcomes Addressed

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### CREATING, MAKING, AND PRESENTING

*Students will be expected to*

- 1.2 by performing repertoire in group music making, demonstrate an understanding of melody (e.g., melodic direction, tonal centre, contour)
- 1.3 use the elements of music and theatre to express and communicate meaning
- 2.2 maintain a part within a variety of textures and harmonies using a range of musical structures and styles
- 2.5 apply skills and attitudes appropriate to a range of group music making activities demonstrating audience etiquette, performance skills, and responsibility to the group
- 2.6 perform, alone and with others, music expressing a broad range of thoughts and feelings

### UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE, AND COMMUNITY

*Students will be expected to*

- 3.3 examine and describe ways in which music influences and is influenced by local and global culture
- 4.3 examine ways in which music enhances and expresses life's experiences
- 4.4 choose music for a variety of purposes, and justify their choices
- 5.3 define relationships among music and theatre, other arts, and other subjects
- 5.4 examine the roles that music plays in local and global communities

### PERCEIVING, REFLECTING, AND RESPONDING

*Students will be expected to*

- 6.4 examine and explore a range of possible solutions to musical (and theatrical) challenges
- 6.5 use processes of description, analysis, interpretation, and evaluation to make and support informed responses to their own and others' music and musical (dramatic) performances
- 6.6 critically reflect on ideas and feelings in works of music, and identify patterns, trends, and generalizations
- 7.3 explore technology applications to creating, making and presenting their own and other's music
- 8.4 use feedback from others to examine their own musical (theatrical) works in light of the original intent
- 8.5 analyse performances and provide critical commentary of aspects of musical presentation in light of the performers' intent

## Materials

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- classroom instruments including guitars, drums, keyboards
- music stands
- video recording software and hardware
- drama cubes/boxes

## Teacher Notes

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# Unit 1: Getting Started – Planning the Collective Creation Process (2 hours)

## Introduction

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In this unit students will reflect on what they have learned about musical theatre and scene creation from *Music and Theatre Workshop I*. They will take the first steps in the process of developing a music and theatre workshop collective. They will be introduced to what the process involves, what expectations will be for all students, and what possibilities there will be for presentation. They will explore and make decisions about a theme for their collective and identify possible resources. Finally, they will map a timeline for the process – a workshop schedule. As in all units, students will regularly engage in improvisatory activities that include speech, movement, and music. Finally, students will again examine pages from a Stage Manager's book and review the expectations of the module re record keeping and process journals.

## Key Concepts

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- collective creation
- company Meeting
- skills/interest inventory
- community/current issues
- process timeline
- process portfolio
- stage manager's book
- self-assessment
- post-mortem

# Teaching, Learning, and Assessment Process

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## IMPROVISATORY CREATIVE ACTIVITIES

In this unit, focus should be placed on activities that foster team building and positive group dynamics. Improv games in both drama and music will also enable students to ‘tap into’ their own creative selves.

Thus, teachers may wish to select exercises such as the following:

- Scat! (Agrell, p. 61)
- The Big Machine (Agrell, p. 63)
- Size Matters (Agrell, p. 65)
- Teddy’s Funeral (Agrell, p.67)
- Clap Together (Farmer, p. 42)
- Cross the Circle (Farmer, p. 43)
- Human Knot (Farmer, p. 45)
- Guess the Leader (Farmer, p. 47)
- Count to 20 (Farmer, p. 47)

Teachers might also select exercises done previously in *Music and Theatre Workshop I, Unit 3*, adapting suggested improv activities to meet the needs of their students and the realities of the physical environment.



Have students record the name and basic description of one or two of these activities that they enjoyed the most and that they think might be used/adapted in some way later in their creative work.

Review with students what they have learned about the world of traditional musical theatre and about creation and presentation of small group scenes (*Movement and Theatre Workshop I*). Outline what their music/theatre workshop collective in this module will include. A key part of this introduction will be making clear what the expectations will be for each student and for the whole group. Once the dimensions of the collective have been explained, expectations for students should be discussed.

A list of basic expectations might be that each student will:

- be actively involved in development of the collective creation (including script development, blocking, composition and or arranging music, and other production related aspects)
- strive to work productively in small and large group settings
- be involved as players, either onstage, “in the pit,” or as director, assistant director or stage manager
- engage in Company Meetings with respect for others
- keep process notes (including records of composition/arranging, script, blocking, stage movements, etc.) that will map their own work and that of their group
- maintain a process portfolio for presentation at the end of the module

This basic list would be revisited from time to time for the purpose of review and possible additions.

Discuss with students that their creative process will involve:

- developing a collective based on a current community/world issue or local story and deciding on a presentation venue
- telling the “story” and conveying the message through music (composed or arranged AND performed by them), movement, and speech.
- refining their ideas as a result of input from the full group
- participating in “Company Meetings” at regular intervals throughout the process. During these meetings progress will be reviewed, challenges identified, new ideas brought forward, etc.
- working together to arrange for production aspects such as properties, set dressing, costumes, programs, etc.
- presenting their collective to an invited audience
- holding a post-mortem to reflect on their creative work and assess their growth both individually and as a group.



All music should be performed by the students. Pre-recorded singing and accompaniment might sometimes be used during the development phase but should never be used for the performance itself.

Note especially with students the aspects of the creative process that involve the full group. Reflect on how this is different/more challenging than the small group process in Part A of the module.

*Tips for Teaching Success*

If teachers have not had previous experience with guiding the development of a collective creation, they might find it very helpful to speak with other teachers who are familiar with the process and/or to search out descriptions of the process. *Drama 10 and Drama 11* (pp. 147-165) provides a model unit – Collective Creation – that could be a useful reference for this module. Steps involved in a music video (Superstars of the 1970s and 1980s, Unit 6) might also prove helpful.

*Tips for Teaching Success*

Remember that for each class there will be a unique collective structure/process that will emerge. For one class, after the full group has agreed on a theme/story, small groups might find existing songs/music that could be included and map out a basic plan for staging these numbers. During Company Meetings, decisions could be made about sequence of the numbers. Transitions could then be mapped out and original music composed for those. For another class, the full group might develop a storyboard for the chosen theme or story. Small groups could then work on a given section - writing / choosing music for each section and working out basic blocking and movement. In yet another case, the full group could choose an existing song melody (which might appear at both the beginning and the end of the creation) and write lyrics for it. Small groups could work with each verse, making their own arrangement of it and then develop basic blocking.

As with any creative process, there will be discoveries, new ideas, changes of plan, etc. Company Meetings will provide opportunities to assess where things are, to consider what changes/additions/refinements might be made, and to review the process timeline.

The complex role for teachers will be to guide, inspire, encourage creative thinking, and at the same time, ensure that students have a clear sense of where they are headed and what their own contribution needs to be.

Exploring possibilities for a theme/story might well involve a mixture of small and full group work. For example, the full group might brainstorm possibilities. A list might include such ideas as:

- green, green
- the corner store
- joy
- best friends
- the power of one
- our town
- our favourite places
- the story of a local hero/heroine
- the story of a local/national/world disaster
- many colours
- celebrating our school
- sisters
- summer holidays
- journey to Mars/the ocean floor/a distant star
- wheels

Alternatively, students might generate ideas through identifying known songs that could form the basis for a music and theatre collective creation. They might then brainstorm aspects of those songs that could be developed/extended.



The process of choosing a topic/theme will be unique to each group of students. Teachers will guide the process, providing suggestions and asking key questions along the way. It will also be very important to ensure that all voices are heard and that a few students do not dominate the discussion.

When the theme/story for their collective creation has been agreed upon, a working title for their creation should be identified, with the understanding that this might be modified/changed completely during the creative process. An initial list of possible resources should also be compiled.

Students will now draft a timeline for the creative process. As a reference, it might be useful for students to investigate an actual schedule for a musical production. Producers or directors of a local musical theatre production might well provide a sample schedule for this purpose. Alternatively, students might investigate the Rehearsal Schedule outlined in *Staging Musicals for Young Performers* (Novelly and Firth, pp. 47-52).

The first step might be to list the various steps that will need to be identified, moving backwards from the performance date to the present. These steps might include:

- date of performance (approx. 3 hours prior to end of module)
- date of final rehearsal
- date that any costumes, set pieces and props will be on site
- date for first run-through on “stage”
- final date for revisions to script (including music)
- date when music, movement and drama will be rehearsed together for first time
- dates for regular Company Meetings
- date when invitations will be sent
- date for first run-through of draft script
- classes/dates during which scenes will be developed (inc. dialogue, movement, music)

There will need to be changes in/additions to this calendar, but this draft timeline will provide key structure for the creative process. Teachers may find it helpful to post the schedule in the classroom so that students can refer to it throughout the process.



When roles have been decided for each student, they can be asked to maintain their own schedule – marking the dates that are particularly important for them. They can then assess their own success with meeting the requirements of the schedule.

As a wrap-up of this unit, teachers might consider having a full Company Meeting during which progress to date is outlined. Following that, The Music Class/Group Work Reflection (Farrell, p. 87) could be completed by each student.

Once the list of expectations has been discussed, decide, with students, on a rubric that will assess individual progress toward meeting those expectations.

Assessment tools included in *Tools for Powerful Student Evaluation* (Farrell, pp. 87, 92, 94, 95, 96) could be easily adapted for this module. Teachers might choose to review these tools with students the types of assessment in which they will engage.

To wrap up this section, teachers might ask students to complete a self-assessment such as the one found on page 89 of *Tools for Powerful Student Evaluation*, filling in the blank in #1 with “our collective creation process”. Student responses will be invaluable in planning the next steps.

*Tips for Teaching Success*

A student or students from a Drama 11 class in a neighbouring high school or a local theatre class could be invited to talk about a collective creation in which they have been involved. They could be asked to explain what they found most challenging about the process and what they learned from it. What advice would they give to students who are preparing to begin their own creative process?

## **Teacher Notes**

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## Unit 2: The Heart of the Process (7 hours)

### Introduction

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In this unit students will structure their music and theatre creation. Working in a variety of groupings they will shape and refine their work, keeping records of what they have done. A key aspect at this stage in the process will be reflection – individually, in small groups and during regular Company Meetings—to consider progress to date, successes and challenges, and to plan for the next steps. Planning and preparation will be done for such aspects as properties, costuming, venue arrangements, set pieces, and programs. By the end of this unit, the collective creation will be ready for dress rehearsal. In addition, the assessment rubrics that were drafted earlier in the module will be reviewed together, to ensure that they reflect the dimensions of the learning involved in this project.



As for the scenes in *Movement and Theatre Workshop I*, the intention is that set pieces be ‘minimalist’ in nature for the collective creation as well. In many cases, drama cubes could be used creatively as set pieces. They have the added benefit of providing rich opportunities with using a variety of levels.

#### *Tips for Teaching Success*

There is no expectation that the finished music and theatre piece will be a “full-length” work. It might well be a single 15-minute scene that has a number of layers. In some cases, it might be a series of vignettes that develop the theme/story with transitions to connect them effectively. One of the most challenging roles for the teacher will be to guide/coach students to make effective choices as they refine their initial ideas.

## Key Concepts

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- blocking
- tableaux
- choreography
- levels
- groupings
- blocking
- “Calling the show”
- composition/arranging
- record keeping
- Company Meeting
- stage management
- creative teamwork
- refining
- reflection

## Teaching, Learning, and Assessment Process

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### IMPROVISATORY CREATIVE ACTIVITIES

As for units in *Movement and Theatre Workshop I*, in this module, students will regularly engage in a range of improvisatory creative activities. These games will be especially important for fostering teamwork and sparking creative ideas. With this in mind, teachers may wish to select exercises such as the following:

- Ritual (Agrell, p. 68)
- Emotional Symphony (Agrell, p. 68)
- Hearing Voices (Agrell, p. 74)
- Any suggestions found in Dance 11, GCO 2 (pp. 24-29)
- Tableaux (Drama 10, p. 211)
- Series of Tableaux (Drama 10, p. 214)
- Noisy Machines (Drama 10, p. 216)
- Story Orchestra (Farmer, p. 64)
- Random Images (Farmer, p. 63)
- Rainstorm (Farmer, p. 68)
- Sound Circle (Farmer, p. 68)
- Sound Pictures (Farmer, p. 69)
- Tongue Twisters (Farmer, pp. 76-77)



Tableaux and Series of Tableaux should be included in the improvisatory activities for this unit as they involve techniques that students might use in their collective creation. Also, emphasize possibilities for using a variety of levels.

Teachers are reminded to encourage students to jot down ideas from all their improvisatory activities that might inform their creative work.

## STRUCTURING THE COLLECTIVE CREATION

The steps in the process for developing collective creation that are outlined in Appendix A, *Drama 10 and Drama 11*: will be a useful reference. They include:

1. Choosing the Topic (already done)
2. Structuring the Work
3. Shaping and Refining
4. Rehearsing and Performing
5. Reflection



The collective creation process will always be shaped by the students. Therefore, suggestions provided for time allotment, group assignments, etc. are only suggestions. Teachers are encouraged to enable the process to be moulded creatively in ways that will be most effective for their students. It might be useful to consider the way many visual artists work, moving from initial idea(s) to a basic sketch and then refining/adding to that sketch, always keeping in mind the original idea/intent. Skillful questioning by the teacher will be key. An excellent chart that provides examples of questions that might be asked during the process is found in *Drama 10 and Drama 11*, pp. 137-138.

At the outset, review with students the dimensions of their original theme/story and provide an overview of what this stage in the process will involve. Note that in some cases, the overall structure of their creation (sequence of scenes/episodes) will be developed in a full group setting. In others, smaller groups of four to six students might each outline a possible scene. In this case, the full group might make decisions about which scenes/episodes will be included and what the sequence might be. The group might decide to use one or two of the scenes developed in *Music and Theatre Workshop I* as a starting point for their collective creation.



Explain what each scene/episode/vignette will need to include. A recommended list of requirements follows:

- Include group movement and chorus
  - Include only live music including arrangements and/or original compositions
  - Include dramatic techniques such as tableaux/slow motion/mime
  - Include spoken word and personal percussion
  - Show use of various stage areas, levels
  - Include a variety of groupings
  - Draw upon the strengths of all group members
  - Demonstrate simple but purposeful blocking
- Students will be able to refer to this list when they are refining and reflecting upon their creative work.

Students should also understand that each of them is responsible for keeping records of their group's work. These records will include diagrams, notes, composition ideas, etc. and will be an important part of their process portfolios. Another reference to pages from a Stage Manager's book (See Appendix) might be helpful, though it is not intended that students' records be as formal as these.



One or two students who have an interest in organizing might do further research on the tasks of a stage manager and take on the roles of stage manager and assistant stage manager for the presentation.

## **DEVELOPING THE EPISODES/SCENES**

During this stage of the process, it is very important to schedule a Company Meeting at least every two hours. These meetings will provide key opportunities to:

- review progress
- provide feedback
- reflect on what has been done and what comes next
- explain possibilities for such aspects as blocking, lyrics writing, dialogue development, composition, choreography, etc.
- check the project timeline
- emphasize creative teamwork



The process of forming the working groups will be critical. When groups are working on developing an episode there will need to be a variety of skills/interests represented in each group. At other times, when the episodes have been developed, one group might be working out choreography/blocking for a chorus scene while another plans the live accompaniment for a song that will be included, while yet another is rehearsing the song. In some cases, students may wish to self-select. Teachers might find it helpful to refer to Novelly and Firth, pp. 60-61 for observations re advantages and disadvantages of this method of forming groups.

*Tips for Teaching Success*

The Composition Component of each unit in *Band Instruments 7, 8, and 9* (Modules 1-10) provides a range of ideas for writing original compositions, many of which could easily be adapted for non-band instruments, voice, personal percussion, and found sounds. These units also provide ideas for using invented notation techniques. Reference to these ideas might be very helpful for teachers/students as they approach the original writing aspect of their collective creation.

When small groups have mapped out their episodes, the full group could make decisions (during Company Meetings) about the sequence of the episodes and the all-important transitions from episode to episode, always referring back to the original intent.

*Tips for Teaching Success*

Students who have a particular interest in/ability with song writing might be encouraged to compose songs to be used as transitions between episodes. In addition, students who have a particular interest in music and movement might work together to develop simple choreography for episodes that involve the full group. It is important to you as teacher to know the range of skills and interests of the students in this course.

Teachers may find it helpful to have students view two or three brief excerpts from musical theatre numbers that involve movement and music, with a view to nurturing ideas for possibilities in students' own work. They might note especially the impact of highly dramatic large chorus numbers (e.g., the opening Requiem in *Evita* or the finale of Act I in *Les Mis*). Note that intricate dance steps are not necessarily required for dramatic, effective movement with music. Students who have previous experience with dance classes or *Explore Music 9: Music and Movement* should be encouraged to bring their own interests/abilities to this aspect of the group creative process.

Except in rare cases, the concluding episode will involve all students as players—either onstage, in the “pit,” or as director/Stage Manager/musical director.



Self, peer, and teacher assessment of group processes will be key during this unit. Not only will they provide a snapshot of how the groups are functioning, but it will also provide critical information for coaching/guiding the next steps. See Appendix for a Sample Assessment Form that has been adapted from *NS Drama 10 and Drama 11*.

#### *Tips for Teaching Success*

There is no expectation that the finished music and theatre piece will be a “full-length” work. It might well be a single 15-minute scene that has a number of layers. In some cases, it might be a series of vignettes that develop the theme/story with transitions to connect them effectively. One of the most challenging roles for the teacher will be to guide/coach students to make effective choices as they refine their initial ideas.

### **REFINING AND REHEARSING**

During this stage in the creative process, the individual episodes will be refined through the rehearsal process and during Company Meetings. Students should understand that at the conclusion of this step they will be ready for the dress rehearsal. Considerations for planning this stage include:

- A playing area that is equal in dimensions to the chosen venue will need to be taped out and used.
- Music (including on-stage singing or playing and accompaniment) might be recorded and listened to, in order for students to refine the musical aspect of their work. (Note that the issue of balance between instruments and voices is a key component that will need to be considered.)
- Students will be required to respond critically to their own work and that of their classmates, providing valuable feedback as the work is refined. They will also be required to respond positively to feedback, using it to further shape what they are creating.
- Often, a student(s) will be chosen to be Stage Manager/Assistant Stage Manager. These students will be responsible for “calling the show” (cue “curtain,” entrances, exits, scene changes, transition music, set piece changes, etc.)
- Planning for props, costumes, set pieces, printed programs, etc. can be done in small groups and reviewed during a Company Meeting.
- During a Company Meeting, decisions can be made about who their invited guests will be. Some possibilities are another music class, community members, parents, senior citizens, elementary school class/classes, or high school music/drama/dance classes.
- If the chosen venue is other than the classroom (e.g., school stage, local theatre, town square, town hall, park, outdoor basketball court), final arrangements for use of the space will need to be confirmed.
- Once audience numbers are known, arrangements can be made re seating. Interested students can do a diagram of the seating plan, ensuring adequate space for aisles,

wheelchairs, etc. See the Appendix for a diagram of a ‘theatre in the round’ venue that includes central playing area, musician area, aisles, crossovers, and rows of seats.

- A final title for their creative work will need to be decided upon. In some cases, the working title will be used while in other cases, it will be revised or changed entirely.
- A schedule for dress rehearsal and presentation will need to be communicated to all involved in the project.
- The Stage Manager will need to time the show so that its exact length is known.
- Arrangements should be made for videotaping the presentation (or the dress rehearsal). This recording will be a key resource during the Post-mortem unit.



A Weekly Student Self-Assessment Form (Farrell, p. 92) and a Peer Evaluation of Group Work Rubric (Farrell, p. 96) could be easily adapted for use during this unit.

Teachers should remind students to ensure that records of their work, journal entries, and all assessment rubrics should be included in their process portfolios.

## Teacher Notes

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## Unit 3: On Stage Live (2 Hours)

### Introduction

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In this unit students will participate in a formal dress rehearsal and present their creative work to an invited audience. In some cases, it may be helpful to have had a “tech” rehearsal prior to the dress rehearsal to ensure that aspects of the work such as sound cues, lighting cues (if any), and minor set piece/props changes are running smoothly. Note that the Stage Manager and Assistant Stage Manager will be in charge of “running the show” during these rehearsals and the presentation itself.

#### *Tips for Teaching Success*

In order to introduce students to backstage conventions that are part of formal musical theatre productions, teachers may wish to consider some of the suggestions made in “Putting it All Together – The Final Rehearsals” (Novelly and Firth, pp. 189-204). Teachers may choose to include such things as:

- a “sign-in” sheet that all players must initial when they arrive “in the theatre” for final rehearsals and presentations
- backstage areas where players must be during the dress rehearsal and presentation
- a “dressing room” area, with a mirror where all costume items are kept
- a table close to the “stage” where all props are kept when not required onstage
- no players allowed in front-of-house during dress rehearsal and performance
- no players appear in costume during audience waiting areas
  - costumes are seen by audience members on-stage only

### Key Concepts

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- dress rehearsal
- front-of-house
- “running” the show
- record keeping
- Company Meeting
- reflecting on the creative process

# Teaching, Learning, and Assessment Process

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## IMPROVISATORY CREATIVE ACTIVITIES

Very brief activities involving the full group that provide students with opportunities to warm-up prior to the final rehearsal(s) are recommended for this unit. It is suggested that a warm-up time of approximately 5 -10 minutes include singing, movement and focusing skills. A number of warm-up activities might be selected from Chapter 11 (Agrell, pp. 71-76) and Warmups (Farmer, pp. 12-22). It might sometimes be effective to have individual students lead activities that have been done by the class in previous units. A strict time limit should be established for each activity.

Suggested warm-ups include:

- Space Walk (Farmer, p. 12)
- Giving Presents (Farmer, p. 20)
- Zip-Zap-Zop (Drama 10 and 11, p. 212)
- Crossed Hands (Drama 10 and 11, p. 207)
- Tongue Twisters (Drama 10 and 11, p. 209)
- Warm-Up Long Tones (Agrell, p. 71)
- Body Warm-Up (Agrell, p.73)
- Hum-Up (Agrell, p. 73)

In addition, the full group could sing one of the musical numbers from their show as a means of warming up voices and focusing the group sound.

## THE DRESS REHEARSAL

It is suggested that a definite time frame for the dress rehearsal be decided upon in advance. A schedule for the dress rehearsal should include designated times for:

- arrival of all players (in most cases this will be at the beginning of class)
- warm up and Company Meeting (5-10 minutes after arrival-players should be in costume for the warmup)
- “Places” announcement by SM (2-3 minutes prior to curtain)
- “Curtain up” (when actors and/or musicians begin)
- Company Meeting following dress rehearsal (all costumes, props, instruments, etc. stored prior to meeting)

During the Company Meetings prior to and following the dress rehearsal, opportunities should be provided for:

- reminders regarding group focus, artistic intent, backstage expectations, etc.
- group reflection re successes, lessons learned, etc.
- individual reflection/journal entries
- reminders for formal presentation



Often it may be most effective to videotape the dress rehearsal, rather than the formal presentation itself. This ensures that the audience (or players!) will not be distracted by the videotaping during the actual presentation.



The Chamber Music Rehearsal Critique suggested in Farrell (pp. 71-72) might be very effectively adapted for use with the dress rehearsal (and also during the final hours of Unit 4 of this module). See Appendix for one possible adaptation (Collective Creation Rehearsal Critique).

In addition, highly meaningful learning often takes place during group reflection about various aspects of the creative process, including rehearsals and formal presentation. Indeed, students often provide remarkable insights - making valuable connections and enhancing the artistic experience for the full group.

## THE FORMAL PRESENTATION

### *Tips for Teaching Success*

As suggested in *Music and Theatre Workshop I*, teachers might consider including a “conversation” by students about the process that has led to their music and theatre creation as a part of the formal presentation. Students could introduce the presentation with remarks about the various stages of their creative process, the intent of their work, etc., and/or hold a brief chat with the audience immediately following the show, talking about what the whole process has meant to them, and what lessons they have learned, etc. In addition, student notes and sketches that record the creative process could be on display in the presentation area.

Suggestions for the formal presentation include:

- a schedule for all players (similar to the dress rehearsal schedule) should be established in advance.
- students might assist with welcoming invited guests, distributing printed programs, etc.
- Warm up and Company Meeting should be held “backstage” prior to the show.
- audience members could be given a brief form on which they might record their comments about the creative work that the students have done. They might be asked to identify what they liked the most, what was most meaningful, what surprised them the most, etc. These comments could be shared with students during the post-mortem.

## Unit 4: Post-mortem (2 hours)

### Introduction

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In this culminating unit members of the Company will reflect on their presentation as a full group and complete their process portfolios for summative assessment purposes.

#### *Tips for Teaching Success*

Be sure to involve students in “striking” the show - returning all borrowed props, costumes, set pieces, etc. In addition, decide together the most appropriate location for storage of their script (e.g., school library, music library).

### Key Concepts

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- critical reflection
- “striking” the show
- record keeping
- process portfolio

### Teaching, Learning, and Assessment Process

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#### **IMPROVISATORY CREATIVE ACTIVITIES**

A few brief activities for the full group might be included in this unit. Students could be involved in choosing activities that they feel enhanced their learning the most or with which they had the most fun. It might also be effective to do one or two of the activities that were done during the first unit and have students reflect on growth that has occurred (for individuals and the group as a unit) since the activities were first done.



## Group and Individual Reflection

- Teachers and students might find it effective to have a very brief reflection time with the full group prior to watching the videotape of their creation. During this activity students might share their initial thoughts re their presentation – what they were most proud of, what was the most challenging, what audience feedback contributed to their live performance, etc. If audience members contributed written feedback, this could be shared with the whole group.
- Prior to viewing the videotape, review with students the assessment form(s) that they will complete once they have viewed the recording. Sample Production Analysis Forms #1 (for individual performance) and #2A (for group performance) in *NS Drama 10 and Drama 11* (pp. 110-111) might be easily adapted for use here. In addition, see Appendix for an alternative Production Analysis form that has been adapted from the same resource.
- When students have viewed the recording, teachers should provide time for further full group reflection (what surprised me the most, what the overall impression was, whether our original intent was evident). Students are then ready to complete the analysis forms that have been selected.



## Completion of Process Portfolios

During this last hour, students will complete their process portfolios. It is recommended that:

- Teachers review requirements for portfolio contents and organization that were outlined at the outset of the module (Refer to Unit 1, Teaching and Assessment Process). Be sure to include rubrics that were agreed upon by the group.
- Students might be invited to include other records (journal notes, sketches, recordings) that they think are important for giving a true picture of what they have learned.
- The Portfolio Folder Table of Contents (Farrell, p. 102) could be adapted to assist students with their organization.
- Once their portfolios are organized, teachers might ask students to include, as a final page, a brief personal reflection that notes what they feel was their own strongest work and what they will remember most from the collective creation process.
- When possible, portfolios might also include parent review and reflection. Refer to Parent Portfolio Review and Reflection (Farrell, p. 103). This could be especially meaningful when parents have also had an opportunity to view the collective creation.



When time permits, students could individually write a song or poem, create a visual artwork, or choreograph and videotape a performance piece that is inspired by their collective creation. These works, in addition to process portfolios could be exhibited in the local art gallery or school board office.

## Teacher Notes

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# Appendix

## Formative and Summative Assessment Planner

GCO	Creating, Making & Presenting					
Outcomes	SCO 1.2	SCO 1.3	SCO 2.1	SCO 2.3	SCO 2.4	Notes
Assessment Tool						
Formative						
1.						
2.						
3.						
4.						
Summative						
1.						
2.						

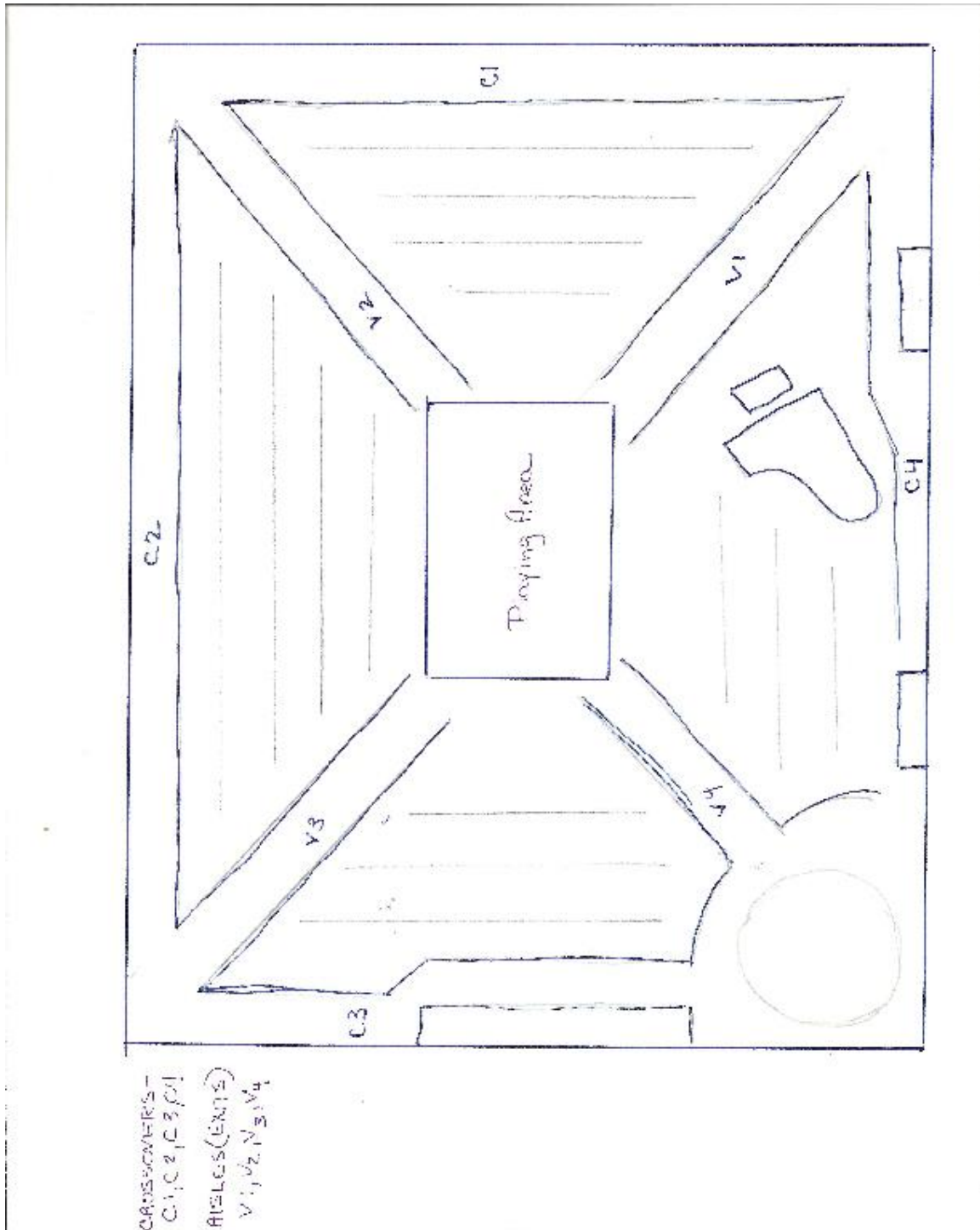
GCO	Understanding Contexts of Time, Place and Community					
Outcomes	SCO 3.2	SCO 4.1	SCO 4.2	SCO 5.1	SCO 5.2	Notes
Assessment Tool						
Formative						
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2.						
3.						
4.						
Summative						
1.						
2.						

## Formative and Summative Assessment Planner (cont.)

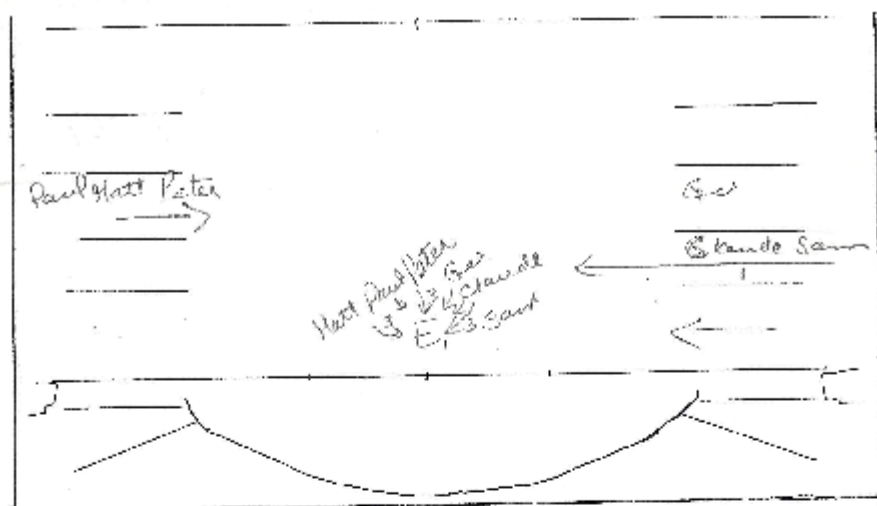
GCO	Perceiving and Responding					
Outcomes	SCO 6.1	SCO 6.2	SCO 7.2	SCO 8.2	SCO 8.3	Notes
Assessment Tool						
Formative						
1.						
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4.						
Summative						
1.						
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## Diagrams from Stage Manager's Books

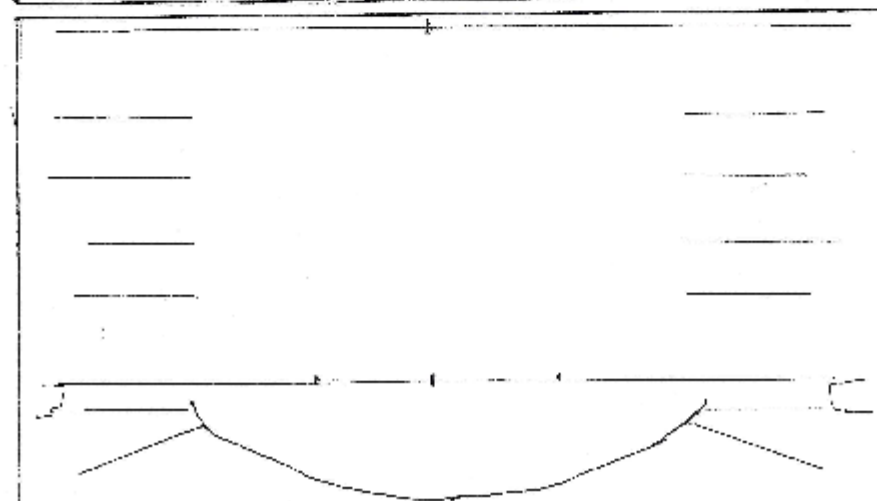
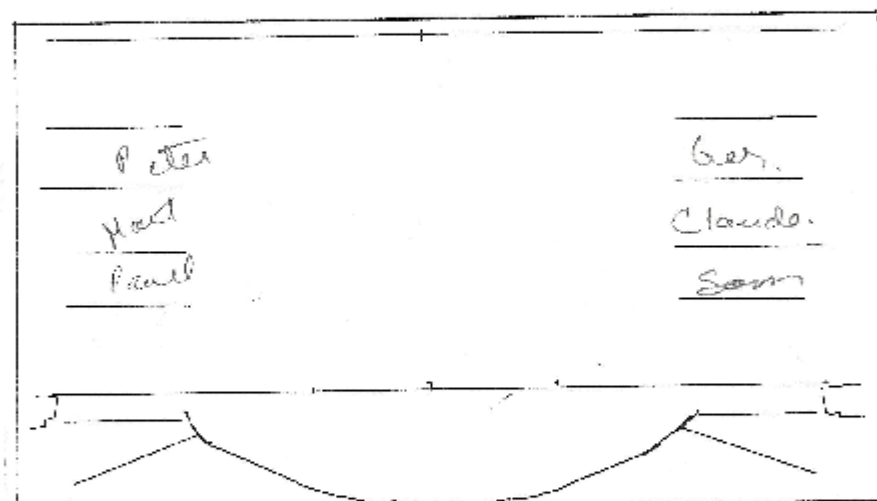
### DIAGRAM ON THEATRE IN THE ROUND VENUE



# EVITA #1



EVITA #1



## EVITA #2





# THE WIZ #2

46  
56:27

Ma - screams  
AU - scream  
Exit ACT 1

THE WIZ

ALL CITIZENS. The Silver Slippers ... of The Wicked!  
Witch ... of The East!! 2

FIRST CITIZEN. If you wanna see the Wiz, honey, you go right ahead!! (All the CITIZENS exit by the closest way. L. and R. and in great fear for their lives. The TIMMAN follows the group exiting toward S.L., ending up L.C.; the SCARECROW does the same with the group S.R., leaving DOROTHY and the LION at approximately C., with DOROTHY on the S.L. side of LION.) 9

ACT ONE

SCENE 8

The Wiz's throne room, the next instant. 9

Alone. DOROTHY and her FRIENDS gather their courage to meet the WIZ. 11

LION. (In reference to the departed CITIZENS.) Foul around with me, will you? 13

TIMMAN. I guess we can go in. (After line, he crosses S.R. to the S.R. side of SCARECROW.) 14

SCARECROW. I guess so. 15

DOROTHY. Well ... here goes! 16

MUSIC #16A. FIVE CHORDS 17

(On the fourth chord, a giant sphere flies up from C.L., terrifying the FOUR FRIENDS, who retreat quickly to D.R.) 19

DOROTHY. Mr. Wiz! 20

(Has 25 in parentheses)

THE WIZ #2

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## Assessment of Group Processes for Music and Theatre

### Collective Creation: Self, Peer and Teacher

---

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Outcome:** Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

**Outcome:** Students will be expected to create collaboratively expressive products in the arts for a range of audiences and purposes.

Criteria/Indicators		Working on it	Achieved
Communication	Listens to others		
	Cooperates with others		
Responsibility	Fulfills group role		
	Positive effort		
	Consistent effort		
Attitude	Respects own work		
	Respects others' work		
	Accepts/considers suggestions		
	Displays confidence in ideas		
Creative Work	Shows originality		
	Builds on ideas of others		

Comments:

## Collective Creation Rehearsal Critique

---

Name: \_\_\_\_\_

Scene/Episode/Musical Number: \_\_\_\_\_

Role(s)/Tasks: \_\_\_\_\_

Write down your own critique of the group performance specifying what went particularly well or where you need to improve and musical and dramatic elements (tuning, ensemble, balance, blocking, movement, articulation, etc.). Using words such as “because” look for connections that resulted in successes or in areas needing attention.

	Date	Date	Date	Date	Date
Critical Comments about My Progress					
Revisions for Myself					
Critical Comments about Our Group's Progress					
Revisions and Plan for the Full Group					

## Production Analysis Form (Scene/Collective) Self/Peer/Teacher

(adapted from *Nova Scotia Drama 10 and Drama 11*)

### ASSESSMENT OF GROUP PRESENTATION

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Inclusion of the following performance forms, techniques, and components

	Yes/No/NA	Comments
Various stage areas		
Various levels		
Tableaux		
Variety of Groupings		
Chorus		
Transitions		
Original songs		
Instrumental Accompaniment		
Focus on Theme/story		

Other Comments:

## References

Agrell, J. (2008). *Improvisation games for classical musicians*. GIA Publications. [NSSBB# 25738]

Farmer, D. (2009). *101 Drama games and activities, 2<sup>nd</sup> ed.*, Lulu. [NSSBB# 2000711]

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- *Dance 11*
- *Drama 10 and Drama 11*

Novelly, M. & Firth, A. (2004). *Staging musicals for young performers*. Meriwether Publishing Ltd. [NSSBB# 2000722]