



# PISCATAWAY TOWNSHIP SCHOOLS

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## Musical Theatre

**Content Area:** Musical Theatre

**Grade Span:** Grades 10-12

**Revised by:**

**Presented by:** Megan Suozzo, Jessica Taylor & Mike Yoson

**Approval date:** August 2020

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## COURSE OVERVIEW

### Description

**Course Description:** Musical Theatre is a course for any performing arts student who want to deepen their understanding and relationship to musical theatre. Completion of any music, dance or theatre course and/or approval by teacher are prerequisites for the course.

The course will focus on the 3 major content areas of the musical theatre discipline – acting, dance and music – focusing on development and application of a strong performance quality. Students will be introduced to musical theatre through a historical framework, exploring the innovators of the style and its development over time. The course will culminate in 2 major productions – a musical theatre revival project and a student created musical theatre production.

### Goals

#### **Acting and Technical Design in Musical Theatre:**

- Analyze and Discuss how Musical Theatre has evolved over time.
- Articulate, identify and/or demonstrate the contributions of performers and creatives in musical theatre over time.
- Articulate, identify and/or demonstrate the styles of musical theater performers and creatives over time.
- Analyze dialogue and lyrics to identify themes, character objectives, and plot arcs.
- Collaborate, Stage, and Rehearse scenes and songs from musicals with peers.
- Perform scenes and songs from Musicals with effective Acting Technique.
- Assess own, peer, and professional work and support their claims/opinions.

#### **Dance Technique & Choreography:**

- Articulate, identify and/or demonstrate the vocabulary of dance.
- Execute dance movements and choreographic sequences with proper musicality, intention and embodiment.
- Perform choreographic sequences with correct musicality, intention and embodiment.
- Articulate the importance of body-expression, projection, professionalism, facial expression, characterization, timing and spacing in dance performance.
- Show kinesthetic awareness of the body in motion and in stillness.
- Articulate, identify and/or demonstrate the contributions of the innovators of dance in musical theatre over time.
- Articulate, identify and/or demonstrate the styles of musical theater innovators of dance and choreography over time.
- Perform a choreographic sequence in various performance settings and contexts.
- Focus attention on the kin-aesthetic sensations of movement.
- Artfully express mood and feeling.
- Articulate through bodythinking and bodyspeaking.

#### **Music and Singing in Musical Theatre:**

- Articulate, identify and/or demonstrate the vocabulary of music.
- Read, interpret and perform standard music notation found in a musical score.

- Participate in and prepare for efficient music rehearsals.
- Demonstrate and describe healthy and appropriate vocal technique.
- Successfully rehearse, memorize, sing and perform a variety of musical theatre repertoire as an ensemble member and as a soloist.
- Analyze, synthesize and evaluate the vocal performance(s) of self, peer and professional musical theatre masterworks based on the following performance quality criteria: intonation, rhythmic accuracy, technique, expression, diction, character.
- Articulate, identify and/or demonstrate the contributions of the innovators of music in musical theatre over time.
- Articulate, identify and/or demonstrate the stylistic characteristics of musical theatre from the 1920's, through modern day production.

**Musical Theatre Revival:**

- Collaborate to conceptualize, create and present components of a revival of a musical theatre production.
- Apply the skills and techniques developed in the dance, acting and music units to revival project.
- Rehearse and formally present their revival project.
- Reinvent the elements of a musical to produce a unique work, while maintaining the integrity of the original production.

**Musical Theatre Production:**

- Collaborate on an original idea for a musical.
- Write, compose, and choreograph the original musical.
- Establish and support a directorial vision based upon the text of a musical.
- Lead a group of peers to mount a production.
- Create designs that reflect character, plot, themes, and mood of the musical.
- Embody confidence, creativity, collaboration, and leadership.
- Assess own, peer, and professional work and support their claims/opinions.

**Scope and Sequence**

Unit	Topic	Length
Unit 1	Acting and Technical Design in Musical Theatre	September - February
Unit 2	Dance Technique & Choreography	September - February
Unit 3	Music and Singing in Musical Theatre	September - February
Unit 4	Musical Theatre Revival	February - March
Unit 5	Musical Theatre Production	March – June

**Resources**

**Core Texts:**

Broadway: The American Musical – Laurence Malson  
See each unit for specific suggestions.

**Suggested Resources:**

Teacher and Student Created Resources

See each unit for specific suggestions.

**Assessment Suggestions:**

See each unit for specific suggestions.

## UNIT 1: Acting and Technical Design in Musical Theatre

### Summary and Rationale

Within this unit, students will be introduced to the acting and design styles of musical theatre through a historical framework, exploring influential productions and artists of the style and its development over time. Actors will analyze, rehearse, and perform scenes and songs from a variety of genres and time periods of musical theatre. Additionally, students will explore effective technical design for musical theatre performance.

**Assessment:**

Teacher-based rubrics as well as student-created rubrics will be used for performance assessments. Peer and self-reflection will be used as a feedback mechanism throughout the creative process.

### Recommended Pacing

5 Months in conjunction with the Vocal Music and Dance Units

### State Standards

1.4.12prof.Cr1c	Use script analysis to generate ideas about a character that is believable and authentic.
1.4.12acc.Cr1a	Investigate historical and cultural conventions and their impact on the visual composition of devised or scripted theatre work.
1.4.12acc.Cr1c	Use personal experiences and knowledge to develop a character that is believable and authentic.
1.4.12adv.Cr1c	Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic
1.4.12prof2.Cr2a	Explore the function of history and culture in the development and subsequent interpretations of devised or scripted theatre work.
1.4.12acc.Cr2a	Develop a dramatic interpretation to demonstrate a critical understanding of historical and cultural influences in a devised or scripted theatre work.
1.4.12prof.Cr3a	Use script analysis to inform choices impacting the believability and authenticity of a character.
1.4.12prof.Cr3b	Practice devised or scripted theatre work using theatrical staging conventions.
1.4.12prof.Cr3c	Explore technical design choices that support the story and emotional impact of a scripted or devised theatre work.
1.4.12adv.Cr3a	Explore physical, vocal and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work
1.4.12acc.Pr4a	Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
1.4.12acc.Pr4b	Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
1.4.12acc.Pr5a	Discover how unique choices shape believable and sustainable characters in devised or scripted theatre work.
1.4.12acc.Pr5b	Identify how essential text information, research from various sources, and the director's concept to influence character choices in a theatre work.
1.4.12prof.Pr6a	Perform devised or scripted theatre work for a specific audience.

1.4.12acc.Re7a	Respond to what is seen, felt and heard in devised or scripted theatre work to develop criteria for artistic choices.
1.4.12acc.Re7b	Apply theatre elements and production values to formal and informal evaluations or artistic choices in a theatrical work.
1.4.12prof.Re8a	Examine a devised or scripted theatre work and identify the supporting evidence/criteria for its effectiveness to communicate the central message considering the play's history, culture, and political context.
1.4.12prof.Re8b	Evaluate the aesthetics of the production elements in a devised or scripted theatre work and their ability to support or extend the storyline
1.4.12acc.Re8c	Verify and articulate how a devised or scripted theatre work communicates for a specific purpose and audience.
1.4.12prof.Re9a	Analyze and compare artistic choices developed from personal experiences in multiple devised or scripted theatre works.
1.4.12prof.Re9b	Identify and compare cultural perspectives and contexts that may influence the evaluation of a devised or scripted theatre work.
1.4.12prof.Re9c	Justify personal aesthetics, preferences and beliefs through participation in and observation of devised or scripted theatre work.
1.4.12prof.Cn10a	Investigate how cultural perspectives, community ideas, and personal beliefs impact a devised or scripted theatre work.
1.4.12prof.Cn11a	Integrate knowledge of cultural, global and historic belief systems into creative choices in a devised or scripted theatre work.
1.4.12prof.Cn11b	Use basic research methods to better understand the social and cultural background of devised or scripted theatre work
1.4.12acc.Cn11a	Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.

### **Instructional Focus**

#### **Unit Enduring Understandings**

- Musical Theatre has evolved greatly over time.
- Knowledge of current and past musical theatre practices helps prepare performers for future careers in the Arts.
- Actors must experiment with a variety of techniques to discover which one works best for them.
- Truth in acting requires listening and reacting moment by moment.
- Musical Theatre Performers make strong choices to effectively convey meaning.
- Musical Theatre Performers work to discover different ways of communicating the message of a piece.
- An actor must maintain a healthy voice and body through daily exercises.

#### **Unit Essential Questions**

- What were the most influential movements in the History of Musical Theatre?
- What musicals throughout history created a lasting impact on the theatre community?
- How do the elements of musical theatre (voice, dance, acting) connect and interact to tell a story?
- How can I access all of my emotions for a truthful performance?
- How can I advance my performance skills to become a better and more confident actor?

#### **Objectives**

**Students will know:**

- The historical eras of Musical Theatre
- The contributions of musical theatre performers and creatives from the 1920's, through modern day productions.
- The stylistic characteristics of musical theatre performers and creatives from the 1920's, through modern day production.
- Effective Staging and Acting Methods for Musical Theatre Performance.

**Students will be able to:**

- Analyze and Discuss how Musical Theatre has evolved over time.
- Articulate, identify and/or demonstrate the contributions of performers and creatives in musical theatre over time.
- Articulate, identify and/or demonstrate the styles of musical theater performers and creatives over time.
- Analyze dialogue and lyrics to identify themes, character objectives, and plot arcs.
- Collaborate, Stage, and Rehearse scenes and songs from musicals with peers.
- Perform scenes and songs from Musicals with effective Acting Technique.
- Assess own, peer, and professional work and support their claims/opinions.

**Resources**

**Suggested Resources:**

Respect for Acting

by Uta Hagen

An Actor Prepares

by Constantin Stanislavski

Sanford Meisner on Acting

by Sanford Meisner

Drama Teacher Academy

Various Musical Scripts and Scores

Broadway: The American Musical

Various Internet Resources

## UNIT 2: Dance Technique & Choreography

<b>Summary and Rationale</b>	
<p>In this unit, students will explore the technique of musical theatre dance and choreography, by way of exploring the components of the dance class, dance technical movements and choreographic sequences. Students will be introduced to the choreography of musical theatre through a historical framework, exploring the innovators of the style and its development over time. In teaching movement through the historical lens, students explore the movements, patterns and sequences of the genre’s past and make connections to its present, thus creating space for a corporeal experience of the genres history. Additionally, students will work to refine the art of dance performance by way of applying a variety of performance skills to a learned choreographic sequence. The culminating product of this unit will be two-fold:</p> <ol style="list-style-type: none"> <li>1. A musical theatre revival collaborative project, to be presented at the annual Broadway Cabaret.</li> <li>2. Student created choreography for an original musical production, to be presented in class as the final.</li> </ol>	
<b>Recommended Pacing</b>	
<p>September – February            Ongoing throughout the year            1-2 dance technique classes per week in coordination with acting and music lessons</p>	
<b>State Standards</b>	
<b>Anchor Standard 1</b>	Generating and Conceptualizing Ideas
1.1.12acc.Cr1a	Synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.
1.1.12acc.Cr1b	Manipulate movement vocabulary from various dance genres using the elements of dance to create new choreographic works.
<b>Anchor Standard 2</b>	Organizing and Developing Ideas
1.1.12acc.Cr2a	Work individually and collaboratively to design dance studies that integrate and recombine movement vocabulary, choreographic devices and dance structures drawn from a variety of dance genres. Explain how the dance vocabulary and structures clarify the artistic intent.
<b>Anchor Standard 3</b>	Refining and Completing Products
1.1.12prof.Cr3a	Revise a movement study based on self-reflection and feedback of others to improve the quality of a planned movement sequence. Articulate movement choices and revisions. Analyze and evaluate the impact of choices made in the revision process.
<b>Anchor Standard 4</b>	Selecting, Analyzing, and Interpreting Work
1.1.12prof.Pr4c	Perform planned and improvised movement sequences and dance combinations with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).
<b>Anchor Standard 5</b>	Developing and refining techniques and models or steps needed to create products
1.1.12prof.Pr5b	Demonstrate joint articulations and basic anatomical terms (e.g., muscles, bones, tendons, ligaments) as they relate to dance. Apply kinesthetic principles and various body systems.



1.1.12prof.Pr5c	Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space.
1.1.12prof.Pr5e	Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.
<b>Anchor Standard 6</b>	Conveying Meaning Through Art
1.1.12prof.Pr6b	Rehearse a dance and apply specific feedback to refine performance accuracy, consistency, and expressiveness. Demonstrate group awareness and develop personal rehearsal strategies
1.1.12prof.Pr6c	Adapt movements to performance area. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Accept notes from the choreographer and apply corrections to future performances. Document the rehearsal and performance process using dance and production terminology. Analyze and evaluate the success of a performance.
1.1.812prof.Pr6d	Demonstrate a variety of technical elements (e.g., costumes, lighting, sound, performance cues) of a dance performance. Utilize production and technical terminology to communicate with performers and backstage personnel.
<b>Anchor Standard 7</b>	Perceiving and Analyzing Products
1.1.12prof.Re7a	Use genre-specific terminology to analyze recurring patterns of movement and their relationships in dance in context of artistic intent.
<b>Anchor Standard 8</b>	Interpreting Intent and Meaning
1.1.12prof.Re8a	Distinguish different dances and discuss their intent and artistic expression. Explain how the relationships among the elements of dance, execution of dance movements and context enhance meaning and support intent using genre specific dance techniques.
<b>Anchor Standard 9</b>	Applying Criteria to Evaluate Products
1.1.12prof.Re9a	Analyze artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and/or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.
<b>Anchor Standard 10</b>	Synthesizing and relating knowledge and personal experiences to create products.
1.1.12prof.Cn10a	Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer impact personal interpretation. Consider how personal background and experiences influence responses to dance works.
<b>Anchor Standard 11</b>	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
1.1.12prof.Cn11a	Analyze and discuss the role of dance in a global society. Examine genres, styles, historical time periods, societal changes and perspectives and how those changes impact dance in relation to the ideas and perspectives of the people from whom the dances originate.
<b>Instructional Focus</b>	
<b>Unit Enduring Understandings</b>	

1. Performance quality is the ability to interpret and skillfully communicate ideas in a given movement vocabulary, often in the performance context where an audience is present.
2. Choreography is the art of composing dances and planning and arranging the movements, steps and patterns of dancers. Theatrical choreography is the dance element in a play or musical, and is often taught to actors, singers, and dancers.
3. A choreographer works with the language of the body to create movement to communicate meaning and intent. They are the creative artists of the dance discipline – just as composers are in music, playwrights are in theatre, and visual artists are in art and design. They tell the story of a musical through movement.
4. A choreographer for musical theatre designs and directs the dance or stylized movement in musical productions, working closely with the director, musical director and production support team. An effective choreographer is one who supports the director's vision, so that all elements of movement and dance work as part of the larger picture.
5. The process of choreographing for the theatre starts first with having a clear understanding of the storyline and working in coordination with the director regarding the vision. Next, one must research, draw inspiration and explore movement choices. It is important to keep in mind that the movement choices are not “dance choices”, rather, they are “people choices” – pedestrian and real. Finally, choreographers may look to the past, however they must make certain that their voice is represented in the movement.
6. A choreographer may get inspiration from personal experiences, everyday life and/or observations, politics, cultural and social forms of dance and humanity (feeling, connection, relationships).
7. Gestures are movements predominantly made with the limbs and extremities such as hands, arms, face legs, feet, head, hips and shoulders.
8. Abstraction is that which is nonimitative and nonliteral; it means to extend reality by distorting gesture, posture, or movements.

**Unit Essential Questions**

1. What is performance quality in dance terms?
2. What is choreography for musical theatre?
3. What is a choreographer?
4. What is the job of a choreographer in a musical theatre production?
5. What is the process of choreographing for musical theatre?
6. What might be the sources of inspiration for a choreographer in musical theatre?
7. What are gestures?
8. What does it mean to abstract choreography?

**Objectives**

**Students will know:**

- Basic dance vocabulary as it relates to musical theatre.
- The components of a dance class and/or rehearsal, including: Warm-up, Technique/Skills, Choreographic Phrasing, Review and Cool-Down
- How to properly embody a choreography with correct intention and musicality.
- How to analyze, synthesize and evaluate the dance performance(s) of self, peer and professional musical theatre masterworks based on the following performance quality criteria: body-expression, projection, professionalism, facial expression, characterization, timing and spacing.

- Basic anatomy as it relates to dance technique and building kinesthetic awareness.
- The contributions of musical theatre dance innovators from the 1920's, through modern day productions.
- The stylistic characteristics of musical theatre dance innovators from the 1920's, through modern day production.
- How to take a learned phrase of movement and alter the quality with which it is performed.
- The use of the body as an instrument of artistic expression.
- How to vary movement to make them clearer and more emphatic.
- How to incorporate bodythinking and bodyspeaking into one's performance.

**Students will be able to:**

- Articulate, identify and/or demonstrate the vocabulary of dance.
- Execute dance movements and choreographic sequences with proper musicality, intention and embodiment.
- Perform choreographic sequences with correct musicality, intention and embodiment.
- Articulate the importance of body-expression, projection, professionalism, facial expression, characterization, timing and spacing in dance performance.
- Show kinesthetic awareness of the body in motion and in stillness.
- Articulate, identify and/or demonstrate the contributions of the innovators of dance in musical theatre over time.
- Articulate, identify and/or demonstrate the styles of musical theater innovators of dance and choreography over time.
- Perform a choreographic sequence in various performance settings and contexts.
- Focus attention on the kin-aesthetic sensations of movement.
- Artfully express mood and feeling.
- Articulate through bodythinking and bodyspeaking.

## Resources

**Core Text:**

Teaching Dance as Art in Education – Brenda McCutchen  
 Choreographers, Choreography, and Writing for Dance: An Introductory Reader – Wendy Oliver  
 Broadway: The American Musical – Laurence Malson

**Suggested Resources:**

Dance class music  
 Video examples of musical theatre choreography, historical videos and/or process-oriented videos (YouTube, Vimeo, etc.)  
 DVD or digital recordings of musical theatre productions  
 Dance Curriculum Designs Creating Dance Toolkit  
 DEL 92Y Dancemaker App  
 CLI Studios App  
 iPad or other recording device to record and assess work  
 Teacher and student created resources

**Assessment Suggestions:**

- Kinesthetic observation of rehearsal or performance – discussion and/or written response

- Self-Assessment - observation of rehearsals and performance
- Peer critique
- Project rubric

## UNIT 3: Music and Singing in Musical Theatre

### Summary and Rationale

In this unit, students will gain a basic working knowledge of music literacy as it relates to musical theatre. They will understand, practice and develop healthy vocal technique. They will develop skills as ensemble members and soloists through rehearsal and performance of songs from a variety of genres and time periods of musical theatre.

**Assessment:**

Teacher-based rubrics as well as student-created rubrics will be used for performance assessments. Peer and self-reflection will be used as a feedback mechanism throughout the creative process.

The culminating product of this unit will be two-fold:

1. A musical theatre revival collaborative project, to be presented at the annual Broadway Cabaret.
2. Student created *musical score* for an original musical production, to be presented in class as the final.

### Recommended Pacing

September – February

Ongoing throughout the year

1-2 music classes per week in coordination with acting and dance lessons

### State Standards

1.3C.12nov.Pr5a	Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music
1.3C.12prof.Pr5a	Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
1.3C.12prof.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
1.3C.12prof.Pr6b	Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
1.3C.12prof.Re7b	Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
1.3C.12acc.Re8a	Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.
1.3C.12acc.Re9a	Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.
1.3B.12acc.Cn10a	Demonstrate how interests, knowledge and skills relate to personal choices and intent when

	creating, performing and responding to music.
1.3B.12adv.Cn11a	Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music
<b>Instructional Focus</b>	
<b>Unit Enduring Understandings</b>	
<ol style="list-style-type: none"> <li>1. Musical theatre performers require healthy vocal technique in order to endure regular and lengthy rehearsals and performances, and to project a beautiful sound that the audience will understand.</li> <li>2. Music literacy makes learning music more efficient and effective. It allows the performer to be more independent and thus more valuable to the production.</li> <li>3. Effective ensemble members require specific musical skills.</li> <li>4. Effective soloists (or lead roles) require specific musical skills.</li> <li>5. Music in musical theatre has evolved greatly over time.</li> <li>6. Vocal performance (and music in general) is one of the crucial elements of musical theatre, along with acting and dance.</li> </ol>	
<b>Unit Essential Questions</b>	
<ol style="list-style-type: none"> <li>1. Why is healthy vocal technique important for musical theatre performers?</li> <li>2. How will music literacy improve my ability as a musical theatre performer?</li> <li>3. What musical skills do I need to be an effective ensemble member?</li> <li>4. What musical skills do I need to be an effective soloist?</li> <li>5. How has music in musical theatre evolved over time? How does that impact my understanding and interpretation as a performer?</li> <li>6. How do the elements of musical theatre (voice, dance, acting) connect and interact to tell a story?</li> </ol>	
<b>Objectives</b>	

**Students will know:**

- Basic music vocabulary as it relates to musical theatre.
- Basics of standard music notation and theory as needed for reading a musical score.
- The expectations and etiquette of a music rehearsal.
- Elements of healthy and appropriate vocal technique.
- Basic anatomy of singing voice: abdominal muscles, diaphragm, lungs, larynx, vocal folds, resonators, articulators.
- The components of a comprehensive vocal warm-up: posture and alignment, supported breathing, resonance and relaxation, range extension, articulation.
- Characteristics of successful performance as an ensemble member: musical accuracy, part independence (sing in harmony), precision and uniformity, balance and blend, sing and dance, staggered breathing, projection, etc.
- Characteristics of successful performance as a soloist or in a small group: clarity of diction, expression, character, stamina, vocal technique, interpretation, text emphasis, etc.
- The contributions of musical theatre music innovators from the 1920's, through modern day productions.
- The stylistic characteristics of musical theatre from the 1920's, through modern day production.

**Students will be able to:**

- Articulate, identify and/or demonstrate the vocabulary of music.
- Read, interpret and perform standard music notation found in a musical score.
- Participate in and prepare for efficient music rehearsals.
- Demonstrate and describe healthy and appropriate vocal technique.
- Successfully rehearse, memorize, sing and perform a variety of musical theatre repertoire as an ensemble member and as a soloist.
- Analyze, synthesize and evaluate the vocal performance(s) of self, peer and professional musical theatre masterworks based on the following performance quality criteria: intonation, rhythmic accuracy, technique, expression, diction, character.
- Articulate, identify and/or demonstrate the contributions of the innovators of music in musical theatre over time.
- Articulate, identify and/or demonstrate the stylistic characteristics of musical theatre from the 1920's, through modern day production.

## Resources

**Core Text:**

Broadway: The American Musical – Laurence Malson

**Suggested Resources:**

Excerpts from Broadway Scores

Audio and video examples of musical theatre performances, rehearsals and/or vocalists (YouTube, Vimeo, etc.)

Singing in Musical Theatre: The training of Singers and Actors – Joan Melton

Musical Direction for the Stage: A View from the Podium – Joseph Church

One Voice: Integrating Singing and Theatre Voice Techniques – Joan Melton

DVD or digital recordings of musical theatre productions

iPad or other recording device to record and assess work

Teacher and student created resources

**Assessment Suggestions:**

- Observation of rehearsal or performance – discussion and/or written response
- Self-Assessment - observation of rehearsals and performance
- Peer critique
- Project rubric



## UNIT 4: Musical Theatre Revival

<b>Summary and Rationale</b>	
<p>Within this unit, students will work collaboratively in small groups to conceptualize, create and present a revival of an original musical production. Students will take on production roles to alter the choreography, design and production, as well as, run rehearsals and tech the production. Roles of the production team and cast will be distributed amongst the students enrolled in the course.</p>	
<b>Recommended Pacing</b>	
February – March	
<b>State Standards</b>	
1.4.12adv.Cr1a	Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work.
1.4.12adv.Cr1b	Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology.
1.4.12adv.Cr1c	Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.
1.4.12adv.Cr2a	Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.
1.4.12adv.Cr2b	Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.
1.4.12adv.Cr3a	Explore physical, vocal and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work.
1.4.12adv.Cr3b	Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.
1.4.12acc.Cr3c	Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.
1.4.12acc.Pr4a	Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
1.4.12acc.Pr4b	Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
1.4.12adv.Pr5a	Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work.
1.4.12adv.Pr5b	Experiment with various acting techniques as an approach to character development in devised or scripted theatre work.
1.4.12adv.Pr6a	Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
1.4.12adv.Re7a	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of devised or scripted theatre work.
1.4.12adv.Re7b	Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.

1.4.12acc.Re8a	Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
1.4.12acc.Re8b	Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
1.4.12adv.Re8c	Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.
1.4.12adv.Re9a	Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing devised or scripted theatre work.
1.4.12adv.Re9b	Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.
1.4.12adv.Re9c	Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in devised or scripted theatre work.
1.4.12adv.Cn10a	Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community and cultural perspectives.
1.4.12acc.Cn11a	Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
1.4.12adv.Cn11c	Justify the creative choices made in a devised or scripted theatre work based on a critical interpretation of specific data from theatre research.

### Instructional Focus

#### Unit Enduring Understandings

1. A revival is a restaging of a stage production after its original run has closed.
2. All elements of musical production are equally important.
3. There needs to be intentional choice when introducing song, dance or any new elements into a production.
4. The elements of a successful rehearsal are: communication, time-management, flexibility, professionalism, focus, leadership, work ethic and independence.
5. The creative team's vision must have purpose.

#### Unit Essential Questions

1. What is a revival?
2. Why is it important to maintain the integrity of the original production?
3. What can be gained from reinventing a pre-existing work?

#### Objectives

##### Students will know:

- The importance of collaboration, coupled with artistic voice, in the process of reinventing components of a musical theatre production.
- How to reinvent all elements of musical theatre into the revival of a production.
- The social, cultural, historical context of their groups chosen work.

##### Students will be able to:

- Collaborate to conceptualize, create and present components of a revival of a musical theatre production.
- Apply the skills and techniques developed in the dance, acting and music units to revival project.

- Rehearse and formally present their revival project.
- Reinvent the elements of a musical to produce a unique work, while maintaining the integrity of the original production.

## Resources

### Core Text:

Broadway: The American Musical – Laurence Malson

### Suggested Resources:

Video excerpts of original musical theatre productions (YouTube, Vimeo, etc.)

DVD or digital recordings of musical theatre productions

iPad or other recording device to record and assess work

Teacher and student created resources

### Assessment Suggestions:

- Observation of rehearsal or performance – discussion and/or written response
- Self-Assessment - observation of rehearsals and performance
- Peer critique
- Project rubric

## UNIT 5: Musical Theatre Production

<b>Summary and Rationale</b>	
<p>Within this unit, students will work collaboratively as a class to produce components of an original musical production. Students will take on production roles to write, choreograph, design and create the technical elements, cast the show, run rehearsals, and tech the production. Roles of the production team and cast will be distributed amongst the students enrolled in the course. The original musical performance will be performed as final grade for the course.</p>	
<b>Recommended Pacing</b>	
March – June	
<b>State Standards</b>	
1.4.12adv.Cr1a	Synthesize knowledge from a variety of theatrical conventions and technologies to create the visual composition of devised or scripted theatre work.
1.4.12adv.Cr1b	Create a complete design for devised or scripted theatre work that incorporates multiple elements of technology.
1.4.12adv.Cr1c	Integrate dramaturgical analysis with personal experiences to create a character that is believable and authentic.
1.4.12adv.Cr2a	Collaborate as a creative team to make informative and analytical choices for devised or scripted theatre work.
1.4.12adv.Cr2b	Collaborate as a creative team to make original artistic choices in devised or scripted theatre work.
1.4.12adv.Cr3a	Explore physical, vocal and psychological characteristics to create a multidimensional character that is believable and authentic in devised or scripted theatre work.
1.4.12adv.Cr3b	Transform devised or scripted theatre work using the rehearsal process to re-imagine style, genre, form, and theatrical conventions.
1.4.12acc.Cr3c	Re-imagine technical design choices during the course of the rehearsal process to enhance the story and emotional impact of a devised or scripted theatre work.
1.4.12acc.Pr4a	Refine a range of acting skills to build believable and sustainable characters in a devised or scripted theatre performance.
1.4.12acc.Pr4b	Apply theatrical elements and research to create a design that communicates the concept of a theatre production.
1.4.12adv.Pr5a	Experiment with theatrical styles to form unique choices for a directorial concept in a devised or scripted theatre work.
1.4.12adv.Pr5b	Experiment with various acting techniques as an approach to character development in devised or scripted theatre work.
1.4.12adv.Pr6a	Produce a devised or scripted theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
1.4.12adv.Re7a	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of devised or scripted theatre work.

1.4.12adv.Re7b	Use historical and cultural context to structure and justify personal responses to devised or scripted theatre work.
1.4.12acc.Re8a	Analyze and assess a devised or scripted theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.
1.4.12acc.Re8b	Construct meaning in a devised or scripted theatre work considering personal aesthetics and knowledge of production elements while respecting others' interpretations.
1.4.12adv.Re8c	Compare and debate the connection between devised or scripted theatre work and contemporary issues that may impact audiences.
1.4.12adv.Re9a	Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing devised or scripted theatre work.
1.4.12adv.Re9b	Use understandings of cultures and contexts to shape personal responses to devised or scripted theatre work.
1.4.12adv.Re9c	Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in devised or scripted theatre work.
1.4.12adv.Cn10a	Collaborate on devised or scripted theatre work that examines a critical global issue using multiple personal, community and cultural perspectives.
1.4.12acc.Cn11a	Integrate conventions and knowledge from different art forms and other disciplines to examine cross-cultural devised or scripted theatre works.
1.4.12adv.Cn11c	Justify the creative choices made in a devised or scripted theatre work based on a critical interpretation of specific data from theatre research.

### Instructional Focus

#### Unit Enduring Understandings

1. All elements of musical production – acting, dancing and music – are equally important.
2. The creative team’s vision must have purpose.
3. There needs to be intentional choice when introducing song, dance or any new elements into a production.
4. The elements of a successful rehearsal are: communication, time-management, flexibility, professionalism, focus, leadership, work ethic and independence.

#### Unit Essential Questions

1. What are the elements of a musical production?
2. How does one collaborate with others to create a cohesive vision for a production?
3. Why is it important for all elements to be represented?
4. What is an effective rehearsal structure for a musical?

#### Objectives

##### Students will know:

- The story structure of a musical.
- The roles and responsibilities of a creative production team.
- Elements of design for musical theatre.
- Qualities of strong leadership.
- Criteria of a successful musical performance.

##### Students will be able to:

- Collaborate on an original idea for a musical.
- Write, compose, and choreograph the original musical.
- Establish and support a directorial vision based upon the text of a musical.
- Lead a group of peers to mount a production.
- Create designs that reflect character, plot, themes, and mood of the musical.
- Embody confidence, creativity, collaboration, and leadership.
- Assess own, peer, and professional work and support their claims/opinions.

## Resources

### **Suggested Resources:**

iPad or other recording device to record and assess work  
Teacher and student created resources

### **Assessment Suggestions:**

Teacher-based rubrics as well as student-created rubrics will be used for performance/design assessments.  
Peer and self-reflection will be used as a feedback mechanism throughout the creative process.