

LOCALLY DEVELOPED COURSE OUTLINE

Musical Theatre15-3

Musical Theatre15-5

Musical Theatre25-3

Musical Theatre25-5

Musical Theatre35-3

Musical Theatre35-5

Submitted By:

The Calgary Roman Catholic Separate School Division

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Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-3	62.50	09/01/2022	08/31/2026	Developed	Reauthorization	G10 G11 G12
15-5	125.00	09/01/2022	08/31/2026	Developed	Reauthorization	G10 G11 G12
25-3	62.50	09/01/2022	08/31/2026	Developed	Reauthorization	G10 G11 G12
25-5	125.00	09/01/2022	08/31/2026	Developed	Reauthorization	G10 G11 G12
35-3	62.50	09/01/2022	08/31/2026	Developed	Reauthorization	G10 G11 G12
35-5	125.00	09/01/2022	08/31/2026	Developed	Reauthorization	G10 G11 G12

Course Description

The Musical Theatre 15/25/35 courses will focus on all performance components of the musical theatre genre: dance, drama, and music. Students will learn to work as a repertory company and promote an entrepreneurial spirit through collaborating with each other, the school community, as well as community arts partners. They will research the historical content of the production through scripts and other useful resources. Students will also become aware of and design all costume and makeup requirements of their characters as well as the decisions and planning regarding technical aspects of the production. Musical Theatre 15-25-35 must be a scheduled course for students, instructed by a certificated teacher as part of their contract for instructional time.

Course Prerequisites

Musical Theatre 25 is the prerequisite for Musical Theatre 35.

Sequence Introduction (formerly: Philosophy)

Through Musical Theatre 15-25-35, it is expected that students develop competencies in the dance, drama, and vocal disciplines through project work and/or practical performance. The program will foster an appreciation for the form and a professional attitude towards performance, preparing students for a life-long appreciation of theatre or related performance experiences and the possibility of post secondary studies in the genre.

Student Need (formerly: Rationale)

The Musical Theatre LDC aims to provide integrated study in dance, drama, and vocal music. Although LDCs exist for each of these topics individually, a large part of the theatre repertory includes works intended to feature all three strands in the same performance, with no current foundational course designed to address works of this nature. This course is essential for students who seek to make a serious commitment to a well-rounded experience in theatre performance.

Scope and Sequence (formerly: Learner Outcomes)

Because musical theatre is performance-based, it is expected that the outcomes delivered in Level 15 would be repeated, enhanced, and extended throughout the three levels of the course, alongside the addition of newly introduced outcomes and increasing responsibility throughout Levels 25 and 35.

Students enrolled in Musical Theatre 15-25-35 will learn to work as a company. In addition to acquiring and practising techniques and skills which enable them to become competent singers, dancers, and actors, students will be expected to contribute to other aspects of musical theatre production. As such, they will develop a sense of ensemble work through making a personal commitment to sharing the responsibilities and obligations necessary for performance.

Musical Theatre 15 (5 credit) will be a teacher-initiated course centred on large group activities allowing students to share their individual strengths in music, dance, or drama, while developing new skills. Students will also have the opportunity to increase the depth of their understanding of the history and multi-disciplinary nature of the genre.

Musical Theatre 25 will provide students with the opportunity to work in smaller groups and to take on some of the required production responsibilities as peer coaches (e.g., as dance captains, vocal sectional leaders, stage managers, costume coordinators, or props coordinators), while continuing to develop and enhance the skills from Musical Theatre 15.

Musical Theatre 35 will provide individual students with opportunities to set stage direction, musical direction, and choreography for a musical theatre number. Solo and ensemble work is an expectation of the 35 level of this course, while continuing to develop and enhance the skills from Musical Theatre 15 and 25.

General Skills

1.

Preparation/Rehearsal: Students will understand the importance of preparedness through rehearsal for a quality performance.

2.

Performance/Technique: Students will understand the value of technical performance skills in musical theatre.

3.

Reflection/Evaluation: Students will understand the importance of reflecting and evaluating the work of self and others in order to create a quality performance.

4.

(5-Credit) Students will enhance their understandings of the history of musical theatre and understand the importance of developing a personal portfolio.

Dance

1.

Technique: Students will understand the importance of proper dance technique to produce a quality performance.

2.

Interpretation: Students will understand the importance of interpretation in the creation of a quality performance.

3.

(5-Credit) Students will develop the ability to make aesthetic judgments and decisions.

Drama

1.

Technique: Students will understand the importance of dramatic techniques to produce a quality performance.

2.

Interpretation: Students will develop physical, intellectual and creative skills to competently engage in the performance process.

3.

(5-credit) Students will develop confidence in abilities as director/set designer.

Music

1.

Technique: Students will understand the importance of proper music technique to produce a quality performance.

2.

Interpretation: Students will demonstrate an understanding of the interpretive elements of music to produce a quality performance

3.

(5-Credit) The student will develop confidence and ability to perform a vocal audition.

Guiding Questions (formerly: General Outcomes)

- 1 What are the ways that musical theatre is distinguished from other forms of theatre?**
- 2 How does dance and movement enhance a scene?**
- 3 In what ways do dramatic scenes in musical theatre differ from other forms of theatre?**
- 4 How does vocal and instrumental music enhance a scene?**

Learning Outcomes (formerly: Specific Outcomes)

1 What are the ways that musical theatre is distinguished from other forms of theatre?	15-3	15-5	25-3	25-5	35-3	35-5
1.1 Demonstrate the ability to make effective use of rehearsal time	X	X				
1.2 Use and respond to stage directions and cues	X	X				
1.3 Distinguish between oneself as performer and character	X	X				
1.4 Run a sectional rehearsal or participate in a small group rehearsal without the direct supervision of the teacher			X	X		
1.5 Run a small group sectional rehearsal, making note of the director's stage directions and cues			X	X		
1.6 Reinforce actors' distinction between performer and character in a small group rehearsal			X	X	X	X
1.7 Direct a scene effectively, without the direct supervision of the teacher					X	X
1.8 Direct a scene, establishing, rehearsing, and reinforcing stage directions and cues for the participants					X	X
1.9 Integrate singing, dancing, and acting in a musical theatre performance	X	X	X	X	X	X
1.10 Memorize required text, music, and choreography	X	X	X	X	X	X
1.11 Understand, critique, and identify different types and styles of musical theatre after viewing, listening to, and/or attending musical theatre performances		X		X		X
1.12 Enhance their understanding of the history of musical theatre in the ancient Greek, age of opera, operetta, ballad opera, and other antecedent styles		X				
1.13 Understand the importance of developing a personal portfolio by exploring some of the necessary repertoire and documents required		X				

1.14 Enhance understanding of the history of musical theatre in the early 20th century, possibly including musical comedies and operetta, and Broadway from the 20s until the Golden Age (1930-60)	X
1.15 Understand the importance of developing a personal portfolio by creating a limited portfolio of pieces that demonstrate ability in each of the three disciplines of musical theatre	X
1.16 Enhance understanding of the history of modern musical theatre, possibly including off-Broadway, Broadway, musicals with modern social themes, rock opera, European megamusicals, ending with the large-scale productions of the modern day	X
1.17 Understand the importance of developing a personal portfolio by creating a more extensive portfolio of at least six pieces that demonstrate ability in each of the three disciplines of musical theatre	X

2 How does dance and movement enhance a scene?	15-3	15-5	25-3	25-5	35-3	35-5
2.1 Demonstrate an understanding of the importance of wearing appropriate dance attire	X	X	X	X	X	X
2.2 Demonstrate proper posture, balance, and alignment during warmup and performance	X	X				
2.3 Develop the ability to listen, watch, reproduce and internalize a movement or pattern within choreography.	X	X				
2.4 Develop and explore movement in relation to level, shape, direction, dimension and extension.	X	X				
2.5 Perform different rhythms, tempos and phrasing as they relate to music and movement combined.	X	X				
2.6 Perform basic dance steps, techniques and styles appropriate to musical theatre.	X	X				
2.7 Perform solo, duet, pas de deux, and group choreography appropriate to grade level	X	X				
2.8 Lead a group of performers during warmups designed to develop proper posture, balance, and alignment			X	X		
2.9 Develop the ability to lead a small group of students in a movement or pattern within choreography (with moves created already created by the choreographer, director, or teacher)			X	X		

2.10 Reinforce movement created by a teacher, choreographer, or director in relation to level, shape, direction, dimension, and extension with a small group of students	X X
2.11 Lead small groups of peer students in warmups or rehearsals designed to perform different rhythms, tempos, and phrasing as they relate to music and movement combined	X X
2.12 Lead sectional rehearsals or warmups with peer students to practise basic dance steps, techniques, and styles appropriate to musical theatre	X X
2.13 Reinforce peer students in solo, duet, pas de deux, and group choreography appropriate to grade level in warmups and rehearsal	X X
2.14 Recognise different sources of stimuli which may influence the interpretation of dance, such as music, words, song, environment, sound, colour, art poetry, and rhythm	X X X X
2.15 Use gesture, movement, and body language to develop characterization and create physical images and patterns to communicate mood and emotion	X X X X
2.16 Direct a dance scene, giving proper notes to encourage proper posture, balance, and alignment during	X X
2.17 Develop the ability to plan out and instruct a group of students in a scene incorporating movement or pattern within choreography	X X
2.18 Plan out and instruct movement in relation to level, shape, direction, dimension, and extension within a scene or musical	X X
2.19 Plan out and instruct peer students in musical selections or scenes designed to perform different rhythms, tempos, and phrasing as they relate to music and movement combined	X X
2.20 Plan out and instruct peer students in musical selections or scenes using basic dance steps, techniques, and styles appropriate to musical theatre	X X
2.21 Choreograph and instruct peer students in solo, duet, pas de deux, and group choreography appropriate to grade level	X X
2.22 Develop the ability to make aesthetic judgments and decisions in own interpretation of large group choreography	X

2.23 Develop the ability to make aesthetic judgments and decisions in own interpretation of small group choreography	X
2.24 Develop the ability to make aesthetic judgments and decisions in own interpretation of solo choreography	X

3 In what ways do dramatic scenes in musical theatre differ from other forms of theatre?	15-3	15-5	25-3	25-5	35-3	35-5
3.1 Sustain character through transitions and objectives throughout a scene or musical number	X	X	X	X	X	X
3.2 Use the voice and body to communicate character, situation, and style, consistent with character	X	X				
3.3 Show consistency of character while acting, singing, and dancing	X	X				
3.4 Display appropriate character relationships with all characters in scenes and musical numbers	X	X				
3.5 Perform a scene or monologue from a musical	X	X				
3.6 Analyze script, score, and text for explicit clues to character	X	X				
3.7 Reinforce the director's notes on character, situation, and style in small group rehearsals			X	X		
3.8 Reinforce the director's notes consistency of character while acting, singing, and dancing			X	X		
3.9 Reinforce the director's notes to encourage small groups of peer students to display appropriate character relationships with all characters in scenes and musical numbers			X	X		
3.10 Rehearse, with limited intervention from the teacher, a scene or monologue from a musical with a small group of classmates			X	X		
3.11 Analyse script, score, and text for explicit clues to character for all characters in an entire scene			X	X		
3.12 Create, select, and sustain physical details of the character from scripted material and/or vocal score	X	X	X	X		
3.13 Direct other peer actors on character, situation, and style for scenes or excerpts					X	X
3.14 Direct peer students in maintaining consistency of character while acting, singing, and dancing					X	X

3.15 Direct peer students to display appropriate character relationships with all characters in scenes and musical numbers	X	X
3.16 Direct peer students to create, select, and sustain physical details of the character from scripted material and/or vocal score	X	X
3.17 Direct peer actors in a scene or monologue from a musical	X	X
3.18 Analyse script, score, and text for explicit clues to character for all characters in an entire scene and direct students in bringing those characters to life on stage	X	X
3.19 Enhance performance through lighting, under the direction of the teacher	X	
3.20 Enhance performance through sound, under the direction of the teacher	X	
3.21 Create basic costume plans for individual characters	X	
3.22 Understand how scenery can enhance musical theatre and contribute to the construction or procurement of simple pieces	X	
3.23 Understand how properties can contribute to a musical and the basic procedures for managing them backstage during a show	X	
3.24 Understand the basic principles of theatre makeup and be able to apply own makeup for a scene	X	
3.25 Support and be aware of the various roles in theatre management	X	
3.26 Increase understanding of the special considerations of and how lighting enhances musical theatre performance through the creation of lighting plans	X	
3.27 Increase understanding of the special considerations of and how sound enhances musical theatre performance through the creation of more complex cues for sound (microphones, sound effects, musicians, etc.)	X	
3.28 Create basic costume plans for characters in a scene	X	
3.29 Increase understanding of how scenery can be made more efficient and effective in a musical	X	

3.30 Contribute to the management and procurement of properties for a scene or group of scenes	X
3.31 Plan out makeup for a scene with characters from different gender and races	X
3.32 Show increased leadership in theatre management	X
3.33 Create lighting plans for multiple scenes, considering the special requirements of and how lighting enhances musical theatre performance	X
3.34 Create sound cues for multiple scenes, considering the special requirements of and how lighting enhances musical theatre performance (microphones, sound effects, musicians, etc.)	X
3.35 Create basic costume plans for characters in a musical	X
3.36 Develop plans for scenery for scenes or shows, drawing simple sketches of set pieces for construction, if appropriate	X
3.37 Plan out the required properties for scenes or shows	X
3.38 Understand more complex makeup techniques for more demanding types of shows	X
3.39 Coordinate various peer students in the management roles for scenes or groups of scenes	X

4 How does vocal and instrumental music enhance a scene?	15-3	15-5	25-3	25-5	35-3	35-5
4.1 Warm up vocally every class and practice correct use and care of the voice.	X	X	X	X	X	X
4.2 Be aware of outside influences that may affect the voice, i.e. foods, drinks, medication, temperature, humidity.	X	X	X	X	X	X
4.3 Listen to and blend with other voices to achieve the desired balance in a chorus or as a soloist within the chorus	X	X	X	X	X	X
4.4 Correctly use vocal terms including lead, solo, duet, trio, quartet, chorus, and principals	X	X	X	X	X	X
4.5 Use articulation, diction, dialect, word colouration, dynamics, and a variety of tempi in song, which are appropriate to the character and dramatic situation	X	X	X	X	X	X
4.6 Sing in the style appropriate to the music and character	X	X	X	X	X	X

4.7 Respond to simple rhythmic, melodic, and harmonic requirements in an audition setting	X	X	X	X	X	X
4.8 Sing alone in an audition	X	X	X	X	X	X
4.9 Use low, diaphragmatic, staggered breathing, and breath support throughout entire vocal range to achieve desired phrasing	X	X				
4.10 Use appropriate posture for singing in warmups, rehearsal, and performance	X	X				
4.11 Correctly produce uniform vowel sounds and properly formed consonants	X	X				
4.12 Project to audience through focus of sound and energy in a group setting	X	X				
4.13 Develop the chest register, head register, and recognise the delicate and dynamic balance between the two	X	X				
4.14 Tune the voice with instruments or other voices	X	X				
4.15 Perform in large ensembles	X	X				
4.16 Communicate and interpret through the score, mood, and emotion through voice in a group setting	X	X				
4.17 Find and prepare a vocal audition piece appropriate to voice and body type	X	X				
4.18 Direct warmups for groups of students, as suggested by the teacher			X	X		
4.19 Show increased ability to use low, diaphragmatic, staggered breathing, and breath support throughout entire vocal range to achieve desired phrasing			X	X		
4.20 Show increased ability to correctly produce uniform vowel sounds and properly formed consonants			X	X		
4.21 Project to audience through focus of sound and energy in a group or solo setting			X	X		
4.22 Show increased ability to use the chest register and head register			X	X		
4.23 Show increased ability to tune, through vowel matching, with other voices			X	X		
4.24 Perform in large and small ensembles			X	X		
4.25 Communicate and interpret through the score, mood, and emotion through voice in a small group setting			X	X		

4.26 Direct small groups of students in the appropriate use of posture for singing in warmups, rehearsal, and performance	X	X	X	X
4.27 Explore additional suitable warmups for various purposes			X	X
4.28 Show increased ability to use low, diaphragmatic, staggered breathing, and breath support throughout entire vocal range to achieve desired phrasing, in a variety of musical styles			X	X
4.29 Understand that the style or era of music may dictate how to produce vowel sounds and form consonants			X	X
4.30 Show increased endurance when projecting to audience through focus of sound and energy in a group or setting			X	X
4.31 Show increased confidence in using the chest register, head register, in solo situations			X	X
4.32 Show increased ability to tune with other voices in small ensemble work			X	X
4.33 Perform in large ensembles, small ensembles, and solo work			X	X
4.34 Communicate and interpret through the score, mood, and emotion through voice in a solo setting			X	X
4.35 Select a few quality songs of differing styles, suitable for audition purposes	X			
4.36 Prepare and participate in mock (or real, if appropriate) vocal auditions	X			
4.37 Select several quality songs of differing styles, suitable for audition purposes		X		
4.38 Show increased confidence and ability to prepare and participate in mock (or real, if appropriate) vocal auditions		X		
4.39 Build a large repertoire of quality songs of differing styles, suitable for audition purposes				X
4.40 Understand the role of the auditioner and be involved in mock (or real, if appropriate) vocal auditions				X

Facilities or Equipment

Facility

Because Musical Theatre integrates work in music, dance, and drama, and includes an expectation for performance (at least for the purposes of the course), the selected facilities should provide opportunities to meet the learning outcomes.

The facilities must be large enough to accommodate the class. The facility must also be equipped to accommodate instruction in the three principal areas of music, dance, and drama, often simultaneously.

Facilities:

Equipment

Because Musical Theatre integrates work in music, dance, and drama, and includes an expectation for performance (at least for the purposes of the course), the equipment should provide opportunities to meet the learning outcomes.

Learning and Teaching Resources

Students in the Musical Theatre LDC will require access to sheet music, scenes, or 1 scripts as learning resources for study, planning, or for presentation purposes. Texts be appropriate for certain cases but are not required.

Sensitive or Controversial Content

Sensitive and controversial issues might arise for certain script (scene or entire musical) choices. Musical theatre, like other forms of theatre, often deals with topics of race, sexuality and gender, conflict, and more.

Other sensitive topics might circle around copyright and licencing. Copyright is the right to make copies of an original work. Copyright law gives the author, or author's designated agent, exclusive rights to make copies of the work. By contravening this law teachers will be placing themselves, their schools, and the school system in legal jeopardy and depriving the creators of their livelihoods. It is illegal to make copies of copyrighted materials (script and music) for students and production personnel.

Issue Management Strategy

Musical Theatre performances are focused on teaching and learning and are not intended as a professional production. Show designs including musical/script selections, set and costume choices and design, movement and choreography should reflect the integrity of a healthy school community. Teachers should consult with school administration regarding musical theatre productions.

It is expected that all issues and texts that may be controversial or sensitive be discussed with the school administrator prior to their coverage in class. In addition, all themes and texts will be evaluated in accordance with age- and community-appropriate topics for the students in the course (and with the philosophy and tenants of the Catholic faith and ideology in the case of separate schools).

School companies must pay royalties to the appropriate licencing companies, whether admission is charged or not. Failure to do so leaves the teacher and the school open to a legal suit. Peruse all scripts and catalogues carefully to ensure that all pertinent information is found. Most often, royalty fees are on a sliding scale when more than one performance is planned.

In addition to referring to the appropriate contacts and guidance of the licensing company, schools may also wish to consult Copyright, Fair Dealing, and the Classroom: What Teachers Can and Cannot Do from the Council of Ministers of Education, Canada (<https://cmec.ca>).

Health and Safety

Possible risks associated with the Musical Theatre LDC include:

- Muscle strain or other similar minor physical injuries due to movement and dance
- Vocal strain due to increased speech or singing during practise and performance
- Dehydration due to increased physical activity
- Possible collision between actors during movement or dance on the stage
- Possible fall due to inattention to varying levels of scenery or the differential height between the stage and the house
- Injury due to ladder use for set construction or hanging stage lights

Risk Management Strategy

Teachers will manage the potential risks by:

- Instructing and leading students through appropriate physical and vocal warm-ups and properly targeted conditioning
- Ensuring adequate and appropriate facilities for the course activities
- Reminding students of proper hydration and nutrition throughout practises and performances
- Instructing students on monitoring their own space and the other actors on the stage
- Properly identifying any possible tripping hazards or height differences on and around the stage
- Monitoring students throughout all activities involving theatrical equipment to ensure that the activity is appropriate, approved, and safely conducted

All activities and student injuries must be handled by the teacher according to district Occupational Health and Safety guidelines and policies regarding injury during instructional activities. Also, it is recommended that teachers reference the Safe Stages Best Practice resource from Theatre Alberta (www.theatrealberta.com).

All field trip procedures must follow guidelines established for respective school jurisdictions.

Statement of Overlap with Existing Programs

Although Musical Theatre may reinforce some learner expectations specified in secondary Dance, Drama, and in the Music programs of study, this course clearly differs, as all three disciplines are learned in the context of integrated studies. The focus is on all three components of performance (dance, drama, and music), integrated in a common production, scene, or excerpt from a larger work.

Provincial Courses with Overlap and/or Similarity

Drama 10-20-30

Identified Overlap/Similarity

Drama also covers units relating to acting and technical theatre

Reasoning as to Why Locally Developed Courses Is Necessary

Drama 10-20-30 does not include dance or music outcomes, which take place at the same time for musical theatre; learning resources would be very different for each course

Provincial Courses with Overlap and/or Similarity

Choral Music 10-20-30

Identified Overlap/Similarity

Choral Music covers outcomes relating to singing in groups, singing production

Reasoning as to Why Locally Developed Courses Is Necessary

Musical Theatre involves small ensemble and solo work, which would not be covered in Choral Music; Choral Music is for choral works only, not staged musical theatre works with dancing and acting

Locally Developed Courses with Overlap and/or Similarity

Dance 15-25-35

Identified Overlap/Similarity

Dance 15-25-35 involves dance outcomes, in solo, small, and large ensembles

Reasoning as to Why Locally Developed Courses Is Necessary

Musical Theatre dance outcomes are meant to coincide with singing and acting, which would not take place in Dance 15-25-35

Student Assessment

No identified student assessments

Course Approval Implementation and Evaluation

No specific process.

