Disney MUSICALS in Schools Alumni Field Guide
Disney Musicals in Schools began at Disney Theatrical Group in New York City in 2009 and was established to create sustainable theater programs in urban elementary schools. Disney Theatrical Group is thrilled to join forces with theatrical organizations to bring Disney Musicals in Schools to students across the country!

In 2011, the first regional Disney Musicals in Schools was launched at the Tennessee Performing Arts Center. The program has expanded throughout the United States and launched internationally in 2017.

Over the years, Disney Musicals in Schools has served thousands of students and has touched the lives of teachers, parents, and members of the greater community as theater programs continue to flourish where there previously were none.

This Field Guide was created expressly for you, and is intended as a tool to help guide you through your Disney Musicals in Schools experience. You’ll use it in tandem with your Showkit® materials and, most importantly, your own artistry and pedagogy. Consider it a resource, but remember the program is designed to be flexible; one of our mantras is “whatever works for your school.”

The tips, tricks, and approaches presented in this guide are some of the many successful ways to produce a student-centered performance. Take what works, adapt freely, and devise your own approach to producing theater with young people.

On behalf of everyone at Disney Theatrical Group, thank you for everything you do to ensure an equitable arts education for all children. We look forward to partnering with you to make Disney Musicals in Schools a smashing success!

And now, on with the show!

Disney Theatrical Education
CONTENT
Lauren Chapman, Sarah Kenny, Timothy Maynes, Lisa Mitchell, Disney Theatrical Group Teaching Artist Ensemble

DESIGN
Eric Emch, Brandon Fake

SPECIAL THANKS
Bay Area Children’s Theater
Boston Children’s Theatre
Center Theatre Group
Dr. Phillips Center for the Performing Arts
Eastside Educational Trust
Goodman Theatre
New Jersey Performing Arts Center
Omaha Performing Arts
Overture Center for the Arts
Playhouse Square
The Raymond F. Kravis Center for the Performing Arts
Seattle Theatre Group
The Segerstrom Center for the Arts
The Smith Center for the Performing Arts
StageOne Family Theatre
The Tennessee Performing Arts Center
The Wharton Center for the Performing Arts

More information on Disney Musicals in Schools is available at www.DisneyMusicalsInSchools.com.
Find a complete list of Disney stage titles at www.DisneyTheatricalLicensing.com.
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GLOSSARY

MY NOTES
**GOALS & EXPECTATIONS**

**THE DISNEY MUSICALS IN SCHOOLS ALUMNI PROGRAM**

Welcome Disney Musicals in Schools Alumni! Your commitment to continuing a culture of musical theater is admirable and we congratulate you on all you have achieved so far. As a part of the alumni program, you will receive support that will slowly scale back over time. Our hope is that, at the end of your three years with Disney Musicals in Schools, you will have gained the skills and support necessary to continue a tradition of musical theater for years to come.

**THE GOALS OF DISNEY MUSICALS IN SCHOOLS ARE TO:**

- Create sustainable musical theater programs in urban elementary schools.
- Provide school faculty with the training and tools necessary to support student performance and production, and to empower them to do so.
- Develop a critical awareness and appreciation of the arts within the school.
- Develop a strong community including students, parents, faculty, staff, and neighbors.
- Expose students and school faculty to the wide spectrum of skills that are developed when producing a piece of musical theater, including critical thinking, problem solving, ensemble building, communication, self-confidence, and interpersonal skills.

**ALUMNI PROGRAM STRUCTURE**

The program's structure is flexible and should ultimately depend on whatever works for your school. You can schedule rehearsals and performances whenever is best for your school. Whether you decide to perform your show in the spring or the fall, we suggest rehearsing twice a week for 90 minutes.

**SUGGESTED TIMELINE**

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<thead>
<tr>
<th>Week 1: Production Meeting</th>
<th>Week 3: Auditions, Callbacks, Casting</th>
<th>Week 5-14: Rehearsals</th>
<th>Week 17: SHOWTIME!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2: Introductions</td>
<td>Week 4: Getting Started</td>
<td>Weeks 15-16: Tech and Dress Rehearsals</td>
<td></td>
</tr>
</tbody>
</table>

**PHOTO CREDITS** Week 2, 3, 4, 5-14, 17: Mimosa Arts; Week 1: Michael Kirsch
PROGRAM OVERVIEW

IN DISNEY MUSICALS IN SCHOOLS: YEAR TWO, RECIPIENT SCHOOLS RECEIVE:

• A free performance license to the Disney KIDS musical of their choice.
• A free standard ShowKit®, which includes a Director’s Guide, 30 Actor Scripts, 2 Rehearsal & Accompaniment CDs, a Choreography DVD, a Piano/Vocal Score, and 30 Family Matters: A Parent’s Guide to the Theatre booklets.
• A free professional development workshop designed to refresh and hone their theater skills.
• Guidance from the Disney Musicals in Schools team.

PARTICIPANTS ARE EXPECTED TO:

• Produce a 30-minute Disney KIDS musical involving third through fifth graders both on and off stage.
• Identify a School Team who will attend the Disney Musicals in Schools: Year Two Professional Development Workshop and oversee and manage the program from beginning to end.
• Provide space, time, materials, and resources for students and the School Team to rehearse and prepare for the musical production.
• Hold a minimum of one public performance of the musical.
• Purchase any necessary additional ShowKit® materials (e.g. extra Actor Scripts, Director’s Guides, etc.).

IN DISNEY MUSICALS IN SCHOOLS: YEAR THREE, RECIPIENT SCHOOLS RECEIVE:

• A discount toward a Disney KIDS license and ShowKit® of their choice.
• A free professional development workshop designed to refresh and hone their theater skills.
• Guidance from the Disney Musicals in Schools team.

PARTICIPANTS ARE EXPECTED TO:

• Produce a musical involving third through fifth graders both on and off stage.
• Identify a School Team who will attend the Disney Musicals in Schools: Year Three Professional Development Workshop and oversee and manage the program from beginning to end.
• Provide space, time, materials, and resources for students and the School Team to rehearse and prepare for the musical production.
• Hold a minimum of one public performance of the musical.
PLANNING: PRODUCTION MEETING

PRODUCTION MEETING

- This initial production meeting is a time for your team to touch base and plan your rehearsal process.
- Consider having a member of your administration attend this meeting to approve dates and budgetary needs.

✓ GOALS

☐ Confirm team member’s contact info
☐ Identify production roles (see School Team Responsibilities p.13)
☐ Begin looking for volunteers to help with additional duties
☐ Complete the production budget (see p.17)
☐ Review initial rehearsal schedule (see Rehearsal Schedule Template p.64)
☐ Discuss potential show dates
☐ Determine the best method for production meetings moving forward
☐ Schedule (at least) four additional production meetings:
  • Casting (approx. week 3)
  • Directorial and design concept (approx. week 5)
  • Design check-in (approx. week 8)
  • Dress rehearsal and performance (approx. week 13)
☐ Discuss best method for weekly check-ins
☐ Discuss your Introduction to Musical Theater plan (see p.19)
☐ Identify an audition plan (see auditions p.21)
☐ Get to know your show
☐ Brainstorm design and concept ideas for the show

NOTES & IDEAS:

________________________________________________________________________________________________________
________________________________________________________________________________________________________
________________________________________________________________________________________________________

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SCHOOL TEAM RESPONSIBILITIES

Work with your School Team to identify who will fill the following roles.

**PRIMARY ROLES:** These roles are essential to the successful mounting of a musical production. These required roles must be filled by core School Team members who will attend all rehearsals.

**DIRECTOR**

Responsible School Team Member: ____________________________

The director is the creative leader of the production and is ultimately responsible for managing the team and making sure everything comes together by opening night. Some of the director’s responsibilities include:

- Developing a creative vision for the show
- Making final casting decisions
- Running rehearsals
- Blocking (staging) the show
- Giving notes to cast and crew after rehearsals
- Organizing and running production meetings
- Working with the stage manager to communicate all set, prop, costume, lighting, and sound needs to the production manager

*Have extra hands? This optional position can be filled by a teacher, administrator, parent, or student:
Assistant Director: ____________________________*

**MUSIC DIRECTOR**

Responsible School Team Member: ____________________________

The music director is in charge of teaching all the music in the show. Your music director is in charge of:

- Learning all the music in the show
- Teaching the show’s music to the cast and helping them to sound their best
- Maintaining the music throughout the rehearsal process (brushing up songs when necessary and providing the cast with feedback on music)

*Have extra hands? This optional position can be filled by a teacher, administrator, parent, or student:
Assistant Music Director: ____________________________*
CHOREOGRAPHER

Responsible School Team Member: __________________________________________________________

The choreographer is in charge of all the dancing in your show. His or her responsibilities include:

• Creating the choreography used in the show
• Teaching the choreography to students
• Maintaining the choreography throughout the rehearsal process (brushing up when necessary and providing cast with dance notes)

Have extra hands? These optional positions can be filled by teachers, administrators, parents, or students:

Assistant Choreographer: _____________________________________________________________

Dance Captain: _______________________________________________________________________

STAGE MANAGER

Responsible School Team Member: __________________________________________________________

The stage manager is the mastermind behind the curtain. He or she is responsible for:

• Adjusting the rehearsal schedule according to the production’s needs
• Ensuring rehearsals get started on time and run on schedule
• Staying “on-book” during rehearsals (prompting actors’ lines when needed)
• Working with the director to communicate all set, prop, costume, lighting, and sound needs to the production manager
• Coordinating any specific crew needs with production manager

Have extra hands? This optional position can be filled by a teacher, administrator, parent, or student:

Assistant Stage Manager: ___________________________________________________________________
**ADDITIONAL ROLES:** These roles are important in helping the show come to fruition. These roles can be filled by teachers, administrators, or parents who are able to attend production meetings. Depending on the scale of your production, these roles may be combined and/or covered by core School Team members serving in primary roles.

**PRODUCTION MANAGER**

Responsible School Team Member: ____________________________

The production manager oversees all technical aspects of the production. Responsibilities of this role include:

- Working with the stage manager to confirm all set, prop, and costume needs
- Working with the director to develop designs for sets, props, and costumes
- Ensuring that the development and creation of the technical elements are on schedule and on budget
- Creating a sound design/plan for the production
- Creating a lighting design/plan for the production
- Running sound and lights for dress rehearsals and performances
- Working with the director to run production meetings
- Managing the crew. Responsibilities of the crew could include: running set changes, painting backdrops, operating the light board, etc.

**NOTE:** If your production chooses to use a student crew, a separate School Team member is needed to act as the crew chief.

*Have extra hands? These optional positions can be filled by teachers, administrators, parents, or students:*

Set Designer: ____________________________

Props Designer: ____________________________

Costume Designer: ____________________________

Lighting Designer: ____________________________

Sound Designer: ____________________________

Crew Chief: ____________________________
PRODUCER

Responsible School Team Member: __________________________________________________________

The producer is responsible for the managing of the administrative components of the program. Responsibilities of this role include:

• Getting the word out to the school and local community about the production
• Creating promotional materials
• Creating show programs
• Raising money to enhance the production and program budgets
• Tracking proceeds for next year’s production
• Coordinating ticket sales
• Exploring cross-curricular opportunities
• Volunteer recruitment (soliciting support and time from parents and colleagues)
• Establishing community connections (connecting your school and local community to your production)
• Organizing front-of-house staff for performances

Have extra hands? These optional positions can be filled by teachers, administrators, parents, or students:

Publicity/Marketing Manager: ______________________________________________________________

Fundraising Manager: _______________________________________________________________________

Curriculum Coordinator: _____________________________________________________________________

Community Liaison: _________________________________________________________________________

House Manager: ____________________________________________________________________________

Program Designer: __________________________________________________________________________
Disney KIDS musicals are designed to be produced inexpensively, but it is important to have a set budget to work with so you are able to maximize these resources.

**EXPENSES:**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>BUDGET</th>
<th>ACTUAL</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>License &amp; Standard ShowKit®</td>
<td></td>
<td></td>
<td>This will be $0 for Years One &amp; Two, and 25% off in Year Three. Consider how you will fundraise to purchase your license in future years (approx. $395-$645 for Disney KIDS musicals).</td>
</tr>
<tr>
<td>Additional Materials (extra Director’s Guides, Actor’s Scripts, etc.)</td>
<td></td>
<td></td>
<td>Additional materials are $0 in Year One. Consider how many additional materials you may need for Year Two and beyond so you can budget for that in the future (a standard ShowKit® contains 30 Actor Scripts and 1 Director’s Guide. Additional Director’s Guides are $50-$100 each and additional Actor Scripts are $75 for a 10 pack).</td>
</tr>
<tr>
<td>Sets</td>
<td></td>
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<td></td>
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<tr>
<td>Costumes</td>
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<td></td>
</tr>
<tr>
<td>Props</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marketing &amp; Publicity (posters, etc.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening Night (ticket and program printing, concessions, etc.)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Technical Elements (microphones, rented lights, etc.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miscellaneous (refreshments, photography, etc.)</td>
<td></td>
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</tbody>
</table>

**TOTAL**
**INCOME:**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>GOAL</th>
<th>ACTUAL</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ticket Sales</td>
<td></td>
<td></td>
<td>You may charge up to $10 per ticket for your school’s performance.</td>
</tr>
<tr>
<td>Program Advertising</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Sponsorship</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concessions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fundraising for next year’s show (See p.91 for fundraising ideas)</td>
<td></td>
<td></td>
<td>When setting your fundraising goal, consider all of the above costs as well as how many additional materials you will need to purchase next year.</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td></td>
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</tbody>
</table>
INTRODUCTIONS

INTRODUCTION TO MUSICAL THEATER

• This is your first rehearsal and should be open to all possible student participants.
• All interested and eligible students are invited to attend.
• Prepare for the possibility of large attendance.

✓ GOALS

☐ Introduce the plot and characters in the play
☐ Sing, act, and dance
☐ Get to know the students
☐ Assess interest and identify ways to encourage students to become involved in different capacities
☐ Introduce the three rules, which will be used each week

THE THREE RULES:

• Give respect to get respect
• Everybody plays
• Have serious fun!

INTRODUCTION TO MUSICAL THEATER ACTIVITIES

STORY ADVENTURE: Use a modified show synopsis and identify cues for participants to listen for and respond to with a specific movement or sound. Remember to include some moments of singing, acting, and dancing.

PLOT TABLEAU: Break into small groups and assign each one a plot point from the show. Have them create a tableau (frozen stage picture) that portrays what is happening in the show at that time.

____________________________________________________________________________________________________
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____________________________________________________________________________________________________
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____________________________________________________________________________________________________
____________________________________________________________________________________________________
SETTING EXPECTATIONS

• This is your second rehearsal.

☑️ GOALS

☐ Create an ensemble contract with students for everyone (including School Team members) to sign
☐ Begin show journals (notebooks for students to journal in throughout the process)
☐ Discuss additional jobs in the theater and consider having students fill out an interest form to help identify possible crew members and aid in casting.
☐ Explore parts of the stage (see p. 98)
☐ Prepare for auditions (if needed)

NOTES & IDEAS:

____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
AUDITIONS

• If you choose to hold auditions, approach this day as a game or just another way to get to know the show. Avoiding the label “audition” can help lessen stress and free students up to experiment with the different characters.

• Facilitate an efficient, low-stress approach to auditions, allowing students to feel more successful more often (see Three Line Audition Technique p.23).

• Modify your audition process to best suit the needs of your students (e.g. audition in smaller groups, teach the lines and music in advance, or have students sing or speak in pairs.)

✔️ GOALS

☐ Students sing, dance, and act
☐ See each student say a line, sing a section, and dance
☐ Gain the information you need to cast the show

CALLBACKS

• If needed, this is a moment to experiment more specifically with different students in different roles.

• You may want to divide the group in half, allowing one group to work on various character-specific lines and songs, while the other group begins to learn a chorus number from the show.

✔️ GOALS

☐ Identify which students will play which characters in the show
☐ Identify other student production roles (art crew, tech crew, publicity, etc.)
☐ If time allows, begin rehearsing the first ensemble number

VISIT MTI AUDITION CENTRAL

Part of MTI’s vast network of websites, Audition Central provides free audition scenes, songs, and character breakdowns for all the Disney KIDS shows.

www.BroadwayJr.com/Audition
PRODUCTION MEETING: CASTING

• Your Director’s Guide includes casting tips specific to your show. Consider different casting approaches and select a method that works best for your school:
  
  • **Traditional:** Assign one role to each student. You may also choose to cast understudies from the ensemble to cover the principle roles should an actor be unable to perform.
  
  • **Multiple Role:** Assign some actors multiple roles (e.g. the character who plays King Louie also plays Kaa). Just be sure you don’t overburden any performers or have an actor playing two different roles in the same scene! This is useful (and sometimes essential) when working with a small cast.
  
  • **Shared Role:** Divide a leading role or roles into sections to be played by multiple actors. For example, one actor may play the role for the first half of the show and another for the second half. As long as they share a costume piece or are costumed similarly, the audience will easily follow along. Due to the rigorous rehearsal schedule, we discourage double casting, where different performances have completely different casts.
  
  • Remember, though you can not write in lines of dialogue or add in additional songs, you can find featured moments for everyone in your cast by getting creative with how you frame their roles (e.g. instead of the “Ensemble Member”, the “Jewelry Vendor” may sell jewelry to people in the marketplace and help chase Aladdin.).

**✓ GOALS**

☐ Ensure every character in the show has a student assigned to it (dig into the script and find all possible solos, etc.). Also, be sure that every student in the show has a specific role, even within the ensemble.

☐ Consider including additional roles (e.g. dance captain, crew member, etc.) when casting.

☐ Prepare scripts for the students, listing the student’s name and the role(s) they will be playing on the cover. Students do not need a copy of the full cast list.

☐ Send a comprehensive cast list to all members of the production team.

**WHEN CASTING REMEMBER TO CONSIDER THE PHRASE:**

“TALENT VS. NEED VS. CAPACITY.”

**NOTES & IDEAS:**

________________________________________________________________________________

________________________________________________________________________________

________________________________________________________________________________

Ensure every character in the show has a student assigned to it (dig into the script and find all possible solos, etc.). Also, be sure that every student in the show has a specific role, even within the ensemble.

Consider including additional roles (e.g. dance captain, crew member, etc.) when casting.

Prepare scripts for the students, listing the student’s name and the role(s) they will be playing on the cover. Students do not need a copy of the full cast list.

Send a comprehensive cast list to all members of the production team.
THREE LINE AUDITION TECHNIQUE

Disney Musicals in Schools’ efficient, low-stress approach for auditioning large groups of students!

THE STRUCTURE

Students stand in three lines (front, middle, back) and turn stage right, stage left, and then downstage as they progress through the three musical theater components (acting, singing, and dancing). They change physical orientation each time they switch to the next discipline.

ACTING

• Have students face stage right and form three lines (standing one in back of the other).
• Post three separate lines of text from the script on the stage right wall, each one in front of a corresponding line of students. Make sure the lines of text are vague and have no character names attached.
• Using call and response, students practice their group’s line.
• One by one, the students at the front of each line speak the text on the wall, and then move to the end of their line.
• You can then “color” the delivery of each line to experiment with different casting ideas (e.g. “Can you say that line as if you are in a panic? As if you are very evil? As if you are incredibly brave?”). 
• Encourage students to be a supportive ensemble by striking a pose to embody that direction while the student at the front of the line speaks.
• Rotate through until you have heard everyone.

SINGING

• Have students face stage left, remaining in their three lines (standing one in back of the other).
• Repeat this process in this new configuration, but this time using three sections of lyrics from a song. Using call and response, students speak and then sing their group’s lyrics.
• One by one, the students at the front of each line sing their lyrics, and then move to the end of their line.
• Encourage students to be a supportive ensemble by acting as back-up dancers or by joining in singing the last line of the lyrics.
• Rotate through until you have heard everyone.
DANCING

• Have students face downstage in their three lines (standing one next to the other).
• Students learn a short dance combination that goes along with the lyrics they just sang.
• Run the dance all together, then rotate the entire front line to the back until you have seen each line in the front at least once.
• Be sure to have all students dance and sing together as an ensemble each time, even though there is a new line in the front.
• Feel free to add in a moment of “freestyle movement” to allow the students to show off their natural talents. Who knows what you might find!

AUDITION PLAN

Acting:

Line 1: ________________________________________________________________

Line 2: ________________________________________________________________

Line 3: ________________________________________________________________

Acting Prompts (say the line “as if...”):

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Singing:

Line 1: ________________________________________________________________

Line 2: ________________________________________________________________

Line 3: ________________________________________________________________

Line 4 (optional unison line): ____________________

Dancing:

________________________________________________

________________________________________________

________________________________________________

________________________________________________
CASTING ANNOUNCEMENT AND READ-THROUGH

• Be sure to have a stereo to play the audio tracks.
• Write each student’s name and corresponding character name on each student script.
• This rehearsal should include all cast and crew.

☑️ GOALS

☐ Emphasize the importance of an ensemble
☐ Announce casting, taking care to allow every student to see how their role fits into the show as a whole
☐ Introduce the School Team members as their roles
☐ Read through the entire script and play the corresponding sound cues
☐ Brainstorm possible design ideas

Remember: A cohesive ensemble in a production can be vital to its success. Be sure that each student, from the members of the crew, to the chorus, to the soloists, understand the importance of their piece of the production.

NOTES & IDEAS:

_________________________________________________________

_________________________________________________________

_________________________________________________________
REHEARSALS

TEACH SHOW CONTENT

- Establish a routine for each rehearsal, from where students place their belongings each week to a consistent closing ritual (see Rehearsal Structure p.32).
- Incorporate singing, dancing, and acting into every rehearsal.
- Model positive team teaching and collaboration for students.
- Do your best to keep to the set rehearsal schedule.

☑️ GOALS

☐ Teach content in small manageable chunks
☐ Engage all students as often as possible
☐ Establish clear rehearsal structure
  - Opening ritual/three rules
  - Warm-up
  - Review
  - Teach
  - Reflect

NOTES & IDEAS:

__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
PRODUCTION MEETINGS

The first production meeting occurs week one.

Your second production meeting will be when you cast your show in week three (only core School Team members are needed at this meeting).

Plan at least three more “official” production meetings with the entire team to prepare for your show.

Additionally, decide the best way to touch base weekly to briefly reflect and plan. This may be a 5-minute conversation after each rehearsal, an email update, or an official rehearsal report. Find the method that works best for your team.

Use the following meeting goals as a guide for your production meetings.

PRODUCTION MEETING: DESIGN CONCEPT (APPROX. WEEK 5)

- Discuss the overall vision of the show
- Communicate all set, costume, and prop needs
- Identify any rehearsal props you need ASAP
- Brainstorm any long-term fundraiser ideas (see Fundraising p.91)
- Confirm any additional volunteers needed
- Re-confirm show dates and times
- Set deadlines for designs
- Discuss marketing plan
- Discuss ticket prices and policy

PRODUCTION MEETING: DESIGN CHECK-IN (APPROX. WEEK 8)

- Show-and-tell costume, prop, and set designs
- Arrange for any necessary costume fittings or measurements
- Set final deadline for the completion of all sets, props, and costumes
- Discuss any technical needs and due dates
- Review any promotional materials and identify a date to send them out
- Decide if you will be creating a program for your show
- Plan for a community day (see Community Involvement p.92)
PRODUCTION MEETING: DRESS REHEARSAL AND PERFORMANCE (APPROX. WEEK 13)

- Review all preparation needed for your dress rehearsals:
  - Costumes - Have each child bring in a clearly labeled costume box (cardboard boxes work well for this). Inside the box should be all costumes the child wears and any props they are the only ones to use. These boxes should remain at school so costumes can’t accidentally be left at home. Identify any dressing room and storage areas needed.
  - Props - Any props that more than one person uses during the show, or any fragile props, should be kept on a prop table that is clearly labeled backstage (or in close proximity to the stage). Be sure students know where to find their props.
  - Sets - Ensure that all set items are in place and consider where they will be stored between rehearsals and shows.
  - Lights - Rehearse with any lighting you will be using for the show.
  - Sound - Rehearse with the sound system and any mics you will be using for the show.
  - Scene list - Post a list of songs and scenes backstage for quick reference for actors and volunteers.
  - Parking spots/holding areas - Every child should have a “parking spot” in front of their costume box. This is where they should sit when they are not on stage or about to enter the stage.
  - Parent communication - Discuss any information that needs to be sent home to parents to help them prepare their children for dress rehearsal.

- Confirm all volunteers you may need for dress rehearsals (it is important that these are the same volunteers who are available for the performances):
  - Sound operator - Play the sound cues from Accompaniment CD and control microphones.
  - Lighting operator - Run all lighting elements.
  - Run crew - Open and close curtains, move set pieces, etc.
  - Backstage crew - Run things backstage, assist with costume changes, and direct cast to enter on each side of the stage if necessary.

- Prepare for the show:
  - Holding areas - Secure a space for the actors to wait before the show begins.
  - Lobby set up - Consider decorating your lobby in the theme of your show.
  - Curtain speech - A curtain speech happens before the start of the show. It is a great time to mention things like thank-yous, silencing cell phones, dismissal protocol, etc.
  - Dismissal plan - How will you dismiss the cast after the show? If you have costume pieces you want to hold on to, you may want to bring the actors backstage, have them place any costume pieces they need to leave in their boxes, and then dismiss them from there.
  - Timeline - Talk through the timeline for the day(s) of the show to ensure everyone is on the same page.
Confirm all volunteers you may need for the show:

- Tickets - Sell and take tickets at the door.
- Fundraisers - Set up any fundraisers or concessions.
- House manager - Prepare the lobby to open an hour before the show.
- Ushers - Hand out programs, direct people to seats, and keep the audience out of the theater until 30 minutes prior to show time (if the actors ever enter through the audience, the ushers should help to keep aisles clear, too).
- Runner - Act as the go-between to ensure everyone is on the same page. They will let everyone know when to open the lobby (one hour before the show), when to open the house to the audience (30 minutes before the show), and when it is show time.
- Lobby decorators - Decorate and set up the lobby with pictures, artwork from the students, themed decorations, or photos of the show.
- Sound operator - Play the sound cues from Accompaniment CD and control microphones; this should be the same person who ran sound during dress rehearsals.
- Lighting operator - Run all lighting elements; this should be the same person who ran lights during dress rehearsals.
- Running crew - Open and close curtains, move set pieces, etc. This should be the same crew who attended dress rehearsals.
- Backstage crew - Run things backstage, assist with costume changes, and direct cast to enter. These should be the same volunteers who attended dress rehearsals.

**NOTES & IDEAS:**

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TECH, DRESS, AND SHOWTIME!

TECHNICAL AND DRESS REHEARSALS

- Run the show and take notes.
- Incorporate all technical elements.

☑️ GOALS

☐ Incorporate all technical and design elements that will be used in the production
☐ Rehearse with all additional adults and crew members who will be present for the show
☐ Establish a routine and traffic pattern for actors backstage
☐ Ensure the focus remains on the storytelling above all else
☐ Prepare students for the performance
☐ Identify any additional help needed for the day of the show
☐ Ensure that the actors can be seen and heard

SHOWTIME!

- Break a leg!

☑️ GOALS

☐ Review the timeline for the day
☐ Build in time for everyone to prepare and get in costume
☐ Make sure all components are running smoothly
☐ Have fun and celebrate the hard work everyone has done!

NOTES & IDEAS:

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BEST PRACTICES

PHOTO CREDIT: Mimosa Arts
Carefully structured rehearsals maximize student engagement and allow for efficient learning. Routine is very important to your rehearsal process; by establishing routine, your students will better embrace the learning and you’ll be prepared for the day’s work. While the content will vary, the structure of each rehearsal should be similar.

Your plan for each day is much more than the rehearsal goals you list on your rehearsal schedule. Follow these guidelines when planning your rehearsals:

**Prepare:** Prepare for the rehearsal. Make sure you are ready to teach all the material.

**Set-up:** Be sure that your rehearsal space is set up and you are ready to begin rehearsal as soon as the students arrive.

**Cast arrives:** Explore the most efficient way to get the actors in the space and ready to begin rehearsal. Set up this routine during your first few weeks of rehearsal and keep it consistent throughout the process.

- Have them place their belongings safely out of the way.
- Identify clear rehearsal positions where they will begin each rehearsal.
- Have each actor bring their script and a pencil to their rehearsal positions.

**Opening ritual:** Share the day’s rehearsal goals and reiterate the three rules.

- Give respect to get respect.
- Everybody plays.
- Have serious fun!

**Warm-up:** Establish a vocal, physical, and acting warm-up to get everyone ready to safely and creatively begin rehearsal.

**Review:** Take some time to review and brush up on previously learned content. Fix major challenges, but resist the urge to fine tune if it is not a cleaning rehearsal. Choosing a section that everyone is involved with is a great way to get the cast on their feet right away.

**New content:** Work your way through a song, stage scenes, etc. Remember to include some singing, acting, and dancing in each rehearsal.

- **Divide and conquer:** Make the most of your time by dividing and conquering material whenever possible. If the music director and choreographer are working on a dance number that does not involve the whole cast, the director could be in another space rehearsal a scene, leading character work, or helping run lines.

- **Engage students off stage:** Take time to consider how best to use students who are not being actively rehearsed at any given moment. You could have students use their journals to sketch a costume idea, write some background information on their character, or record their classmates’ blocking and choreography. You could also set up listening stations so students can listen to the tracks of the show. Keeping them engaged at all times will lead to more productive rehearsals and better prepare your cast for their performance.

**Reflect:** Establish a closing ritual that allows students to reflect on what they’ve accomplished. Use students’ show journals as silent reflection tools. Consider prefacing the journal prompts with “Show me or tell me...” so that students can write or draw their responses.
SAMPLE REHEARSAL PLAN

Set up: Stereo (auditorium), materials for making jungle leaves (hallway), community day info sheet (30 copies)
2:30 – Cast arrives
   Set backpacks along the back wall
   Sit in rehearsal positions (with script and pencil)
2:35 – Opening ritual
   Discuss plan for the day (Mr. Maynes)
   Three rules (Ms. Kenny)
2:40 – Warm-up
   Physical warm-up (Ms. Killeen)
   Vocal warm-up (Ms. Kenny)
   *begin to incorporate “One By One”
   Acting warm-up (Mr. Maynes)
2:55 – Review
   “Hakuna Matata Part 1” (ALL)
3:00 – New content
   In the auditorium: Teach first ½ of “Hakuna Matata Part 2” music and choreography (Ms. Kenny and Ms. Killeen)
   In the gym: Block p.49-50 with Young Simba, Timon, and Pumbaa (Mr. Maynes)
   In the hallway: All students not rehearsing will create leaves for the set (Ms. Mitchell)
3:15 – Put it together
   Put scene p.49-50 and first ½ of “Hakuna Matata Part 2” together.
3:25 – Finish “Hakuna Matata Part 2”
   Once finished, have students write their blocking and choreography in their scripts
3:45 – “Starts With a Dream” review
   Continue learning if there is time
3:55 – Reflect
   Choose three “thumbs up” from the cast (Ms. Killeen)
4:00 – Dismissal
   Send home note about community day

USE REHEARSAL TIME WISELY:
Ensure that everything you include in a rehearsal connects directly to the show!

NOTES & IDEAS:

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In the years since this program’s inception, we have had the great pleasure of learning from many different artists and educators along the way. Over time, we have accumulated the following rehearsal strategies that have become the core tenants on which we have built the program. Utilize these best practices in your rehearsals to ensure that you and your students have a rich and rewarding experience.

**INSTRUCTION**

Clear, concise, well-scaffolded instruction will allow students to feel successful more often as they gain more and more confidence and skill.

**Chunking:** Break the content into bite-size, manageable chunks. Teach these small sections of music and choreography piece-by-piece, alternating between the two disciplines, as you work your way through a song. This approach appeals to all learners (kinesthetic, aural, spatial, musical, linguistic, intra-personal, etc.) and increases engagement through memorable content exploration. Also, by teaching a small section of music, then immediately layering on the corresponding dance, one discipline helps reinforce the other.

**Single-step directions:** Just like with content, your directions should be broken into small manageable chunks.

**Scaffolding your rehearsal:** Deliberately scaffold each rehearsal to build upon the actors’ prior knowledge and skills introduced earlier. For example, you can incorporate a difficult melodic line into the vocal warm-up, include bits of choreography in the physical warm-up, and allow the entire ensemble of actors to experiment with the voice and movement of characters that will be included in rehearsal that day. This will allow actors to practice these skills before learning them in the context of the play. By scaffolding the learning and letting one moment build on top of the next, you are allowing the actors to feel more successful more often.

**Scaffolding your process:** While these musicals are only 30 minutes long, it is important to resist the urge to practice everything until it is perfect or you’ll run the risk of not finishing your show! Teach the content until students understand the ideas in broad-strokes and then move on. Once that material is absorbed and has had time to set in the students’ brains and bodies, you can layer in additional elements (eg. clean the choreography, specify character intention, etc.). Students often need to make mistakes several times before they self-correct—let them experience this natural learning process.

**Making modifications:** Setting your students up for success often means modifying to suit their needs. Find ways to access all students through your teaching and make modifications as necessary.

**REHEARSAL MODIFICATIONS**

- Write names on spike tape and tape rehearsal positions on the floor for quick student recognition.
- Have additional helpers walk students on and off stage, or even perform along-side if needed.
- Use call and response to rehearse lines, allowing everyone to say each line as an ensemble.

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CLASSROOM MANAGEMENT

A good rehearsal follows an arc just like a good show. Capture students’ focus at the top of rehearsal with a warm-up. Then throughout the rehearsal, pass the focus from one teacher to the next and one activity to the next. Use these tips to keep your cast focused during your rehearsals:

**Call and response:** Keep students engaged by having them repeat and physicalize everything from lyrics, to rules, to reminders. Making everything active keeps students engaged and reinforces the learning.

**Pacing:** Through careful planning and time management, you can keep the pace of each rehearsal rapid without feeling frenetic. Ensure you are prepared to hit the ground running with each rehearsal; when you feel like you are losing students’ focus, move on to something new, giving their brains something else to focus on. Keep up the momentum of rehearsal by supporting one another and keeping the cast focused during moments when your team needs to regroup or discuss.

**Transitions:** Often, the biggest challenge is keeping students engaged during times of transition. Giving clear instructions and using techniques like counting down to the next moment can aid in these transitions. Also, be sure you have a clear plan for what is happening next and pass the focus accordingly.

**Attention grabbers:** Find theatrical ways to capture your students’ attention and keep them on task. You could choose to use character cues as a call and response, clap patterns that are repeated, or sing a line from the show to gain everyone’s focus.

**Set clear expectations:** Reviewing the three rules (give respect to get respect, everybody plays, have serious fun) at the start of each rehearsal helps to set expectations for the day. Keep the ensemble contract that is created in the beginning of your rehearsal process posted in the space and use it as a classroom management tool. As rehearsals progress, you may want to periodically remind the cast of the expectations that were set at the beginning of the process. Discuss a plan of action with the cast if students are not following the contract. Also, consider rewarding good behavior with additional responsibility or leadership roles.
TEAM TEACHING

In musical theater, collaboration is a critical element. Just as music, movement, and acting come together to tell a story, the rehearsal process itself flourishes when disciplines blend. Modeling this spirit of collaboration in the classroom helps students to discover how the work of others can enrich their own experience. Having multiple teachers in a classroom or rehearsal can also give the students the support they need to create art fearlessly. As educators, team teaching helps us to feel supported and allows us to learn from one another in the process. These are the core tenants of team teaching in Disney Musicals in Schools:

Leading and supporting teachers: Identify who is taking the lead on each moment of a rehearsal and how the supporting teacher(s) can assist in those moments. Be specific in your planning for each rehearsal and be clear with ways you might best support one another.

- Keep one main voice in the room at a time. However, remember to take a moment to ask for input from your co-teacher when you are taking the lead.
- Feel free to contribute ideas when another teacher is taking the lead, just be sure to ask the lead teacher in the moment to make sure it is a good time for your input. Be mindful not to interrupt or skip ahead.
- Let team members who are not involved in the planning know that they may be asked to jump in. Encourage them to give help where they see it needed.
- Don’t be afraid to ask for help and call out specific moments when you need assistance (e.g. “Ms. Mitchell, can you please come up and cue the students on stage left?” or “Ms. Mitchell, today during rehearsal can you please dance on stage?”).

Passing focus: Deliberately pass the focus from one teacher to the other when switching between lead/support roles to effectively manage your transitions. Find this volley with your team teacher(s) as you switch between disciplines. Make this the button on your own teaching section; while you have the students’ focus, pass it on using attention-getting techniques to inform students who will be taking the lead next and then move to the support role.

- Direct the focus with an instruction (e.g. “Put your eyes on the ceiling, put your eyes on the floor, put your eyes on Ms. Killeen.”).
- Transition using an introduction (e.g. Everyone say, “What’s up Ms. Kenny?”).
- Give directions to your co-teacher within the pass (e.g. “Next, Mr. Maynes is going to teach you part of our new song! Everyone show him you are ready to go!”).

PASSING FOCUS IDEAS

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Reinforcing partner’s teaching: Carefully plan the teaching of the content so that the team teachers are consistently reinforcing each other’s teaching (e.g. the way the music is taught can pave the way for the movement that will be learned next).

- Always stay in tune to what is going on when your co-teacher is leading.
- Enthusiastically support your partner’s decisions in the room. Never undermine in front of students or collaborating classroom teachers. Take a “yes, and...” approach, building on your partner’s ideas, not contradicting them.
- Model respect and positive reinforcement of each other’s work.

Transparent communication: To keep things moving smoothly and to model positive forms of collaboration, team teachers should be transparent with their communication within a rehearsal.

Reflection: Just as you do each in rehearsal with your students, reflect with fellow educator(s) after each rehearsal. Consider the following:

- What was accomplished during rehearsal?
- What went well?
- What was challenging?
- Are there any students who need attention/communication?
- Is there a way you can better support one another in rehearsals?
- What are your plans for next session?

NOTES & IDEAS:

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GET TO KNOW THE SHOW

The director is in charge of making sure all of the elements of the production tell the same story. From the actors, to the set, costumes, blocking, and choreography, the director oversees all aspects of the show. The director is also the hub of all communication for the production team. The first step in any production role is to get to know the story you will tell.

Read and listen: Read through the entire script while listening along with the Rehearsal CD, including all underscoring tracks and sound effects.

Take notes: As you read, make note of any moments that stand out as well as moments that might be more challenging than others.

DEVELOP A CONCEPT

The directorial concept is the way you decide to bring your story to life for the audience. Use these ideas to help establish a concept for the show. Once you have established a concept, be sure to communicate it to your entire team. This will help guide the design concepts for the show as well.

Research: A great way to find inspiration for your concept is to research the show’s time period, culture, history, etc. Find out what architecture and clothing looked like in that time and place. Discover cultural traditions you could use to influence the way you tell the story. Explore other versions of the story that exist and mine for creative connections. As you research, be sure to use what you find as inspiration and be careful not to directly copy other people’s ideas.

Vision board: Pull from your discoveries to create a collage of images that represent the look and feel of the world you envision. Include images that exemplify the colors, textures, lighting, mood, and tone of your vision. Feel free to include abstract or symbolic images.

Brainstorm concept: Flesh out your concept by completing the Concept Guide (see p.41). These questions will guide your creative thinking about how to tell the story. This can also be a great activity for the production team to work on together.
CONCEPT GUIDE

SHOW TITLE: _________________________________________

First impressions of the show: _________________________________________

STORY

What is the main conflict? _________________________________________

Whose story are you following? _________________________________________

What are the overriding themes in the show? _________________________________________

Where is the overall setting of the show? _________________________________________

What are the different locations in the show? _________________________________________

When in time does your show take place? _________________________________________

CAST AND CHARACTERS

Which students will be in your show? _________________________________________

Who is the ensemble (or chorus) in the show? _________________________________________

What role do they play in the storytelling? _________________________________________

Will they be onstage the entire time or come and go? _________________________________________

Will you use creative casting? If so, how will this impact how you tell the story? _________________________________________

VISION

What materials and resources are available to you to create the look of your show? How can you scale your production accordingly? _________________________________________

What colors and images do you envision when you picture the setting, the characters, and the action? _________________________________________

Do you have a clear mental picture for a specific moment of the show? How could you use that image to inform other conceptual choices? _________________________________________

How can you use set design to creatively show the audience the different locations in the show? How can set transitions enhance the story? _________________________________________

How can you use costume design to creatively suggest the different characters in the show? _________________________________________

What different configurations of your performance space can you use (i.e. curtain closed, curtain open, on the floor, in the aisles, choir risers, etc.)? _________________________________________
**BREAK IT DOWN**

Use the Show Breakdown to map out the information for each scene in the show. Work with your team to fill out sections on which you need more input. Share the Show Breakdown with the stage manager to provide guidance in creating the rehearsal schedule.

**SHOW BREAKDOWN**

<table>
<thead>
<tr>
<th>PAGE # SCENE SONG</th>
<th>CHARACTERS</th>
<th>LOCATION/SET NEEDS</th>
<th>PLOT POINTS</th>
<th>CHALLENGES</th>
<th>PROPS</th>
<th>NOTES</th>
<th>REHEARSAL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page 50 - 54 “Hakuna Matata Part 2”</td>
<td>Timon, Pumbaa, Young Simba, Simba, Jungle Ensemble</td>
<td>The Jungle</td>
<td>Simba grows up and decides to live in the jungle with Timon and Pumbaa</td>
<td>The transformation of Young Simba to Simba</td>
<td>Jungle leaves, grubs</td>
<td>Have the Jungle Ensemble help in the transformation of Simba onstage</td>
<td>40 minutes</td>
</tr>
</tbody>
</table>
CREATE THE BLOCKING

With a thorough understanding of your story and a clear concept in mind, it is time to start blocking. Blocking – or the process of blocking – is when directors tell actors what to do and where to move each moment of the play. Follow the steps below to help you effectively block your show.

Get to know the scene: Read through the scene and listen to any corresponding musical cues. Review your Show Breakdown (see p.42) and identify the given circumstances of the scene.

Creative decisions: Using the information you’ve discovered, make decisions regarding how you want the actors to move on stage. Consider the following:

• **Focus:** The most important aspect of creating blocking is making sure the audience is tracking the story. Think about where you want the audience’s focus to be at any given moment in a scene. Ensure that they can clearly see the areas of the stage where major plot points unfold and that other parts of the stage are not pulling focus. The actors on stage should be clear with their focus as well.

• **Entrances and exits:** Track where actors enter and exit from one scene to the next. For example, if you have established that the entrance to the palace is off stage right, keep that convention consistent throughout. Also, try to avoid actors exiting from one side of the stage and then entering in the next scene from the other side of the stage if they do not have the ability to cross backstage.

• **Sets:** The set design can greatly impact the space available on stage as well as entrances and exits. Be sure to communicate with your set designer to get the dimensions of any set pieces you might be using in each scene.

• **Performance space:** Explore all available spaces you have to perform. Think outside the box and consider using the space in front of the curtain, on the floor, or in the audience.

• **Stage pictures:** Use various levels and poses to create interesting stage pictures that reinforce what is happening in the story. If your concept is to have all the actors on stage throughout the show, find creative ways to incorporate them into the scenes. Using tableaus (or frozen poses) can be a great way to achieve this.

• **Home base positions:** Identifying “home base” spots for actors to go to during the large group scenes can be a great tool when working with large groups of actors. Perhaps they are the marketplace positions in Agrabah or their jungle poses in *The Jungle Book*. In addition, give other positions names so they are easy to quickly reference.

• **Character:** Explore how you can use blocking to give insight into a character’s relationships and motivation. Consider what proximity, levels, and angles say about character relationships and think about how a character’s motivation might inspire them to move.

• **Underscoring:** Many of the scenes in the KIDS shows are underscored. Use this music to inform your blocking and also be mindful that the lines are carefully timed to the music.

• **Transitions:** Sometimes transitions between scenes are just as important as the scenes themselves. Remember to block the moments between scenes and include technical changes like moving set pieces, removing props, etc. Often, the underscoring will give you a hint as to the intended length of the transition. Experiment with how you can use creative blocking to keep transitions effective and interesting. Avoid long transitions that interrupt the flow and pace of the show.
**WRITE IT DOWN**

Write the blocking in your script. It is important to go into rehearsals with a solid and documented plan, and then you can make changes in the moment if needed.

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**PREPARE TO TEACH**

Before each rehearsal, consult the rehearsal schedule and prepare the sections of the show you will block or clean using the tips below. This can be the key to a successful and productive rehearsal.

**Collaborate:** Discuss and coordinate with the rest of the creative team. Share creative decisions you have made and ensure that you are all on the same page. Identify how your team can support one another during rehearsal. Before each rehearsal, review the rehearsal schedule with the stage manager.

**Make a plan:** Consider the most successful way to approach each scene. If there are musical elements, work with your music director and choreographer to discuss how you want to team teach each section.

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**NOTES & IDEAS:**

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**WARM-UP**

Before any rehearsal, it is important to warm up your mind, body, and voice so you are prepared to work creatively. Starting every rehearsal with a warm-up also helps students get used to moving and thinking in new ways. Take the ideas, tips, and tricks below and adapt them as needed.

### CHARACTER

**Character Cues**

Create a sound and gesture to correspond with different characters from the show. When you call out each character, the cast responds with the gesture and sound.

### DICTION

**Tongue twisters**

- Red leather, yellow leather, red leather, yellow leather
- Unique New York, New York’s unique, you know you need unique New York
- Aluminum, linoleum, aluminum, linoleum

### PROJECTION

**Hi Bob**

Say hello to Bob! Start with your imaginary Bob on the top of your finger right in front of you. On the count of three say, "Hi Bob!"

Have Bob move to the front of the room and repeat the exercise. Make sure he can hear you, but that you are not screaming! Explore volume levels as you send Bob to the back row, down the hall, or even down the street.

### Additional acting warm-up ideas:

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TEACH

Once your cast is warmed up, they are ready to create the world of the play. Use the tips below to guide your cast through rehearsal and help encourage strong performances from your actors.

Tell the story: First and foremost, it is important that your actors can be seen and heard so that the audience can understand the story. Encourage your actors to use good diction and projection when speaking their lines. Also, remember to have them cheat out when they are on stage, angling their bodies to the front so that the audience can always see their faces.

Block in chunks: Get actors up on their feet and walk them through their blocking for a section of a scene. Once you have completed a section, have them run it. Then you can repeat that process, adding on the blocking to the next section.

Incorporate character: Elicit strong performances from your actors by exploring how voice, body, and imagination can be used to convey character. Have actors physicalize poses that align with their character’s feelings at a given moment in the play. Encourage them to explore different voices for their characters.

Ensure understanding: Take the time to make sure your cast understands what their lines mean and define any new vocabulary.

Layer in objective: Identify what each character wants (called the objective) in a given scene. Encourage actors to think about how that objective leads to different behavior during the scene.

Ask questions: Asking actors questions about their characters, their objective, and their relationships within a scene helps them make strong creative decisions. Allowing students to make these choices gives them more ownership of the show and their characters.

• How does your character feel about what is happening in this scene?
• What does your character want in the show? In this scene?
• Can you show me how your character feels at this moment?
• How does your character want this scene to end?

Write it down: After you have blocked a scene, have the actors write their blocking in their scripts. This will reinforce the learning and help them retain the material.

Off-book: Once you have blocked a scene, have the actors rehearse off-book (meaning without their script in hand) the next time you run it. The sooner you can wean them off their scripts in small bits, the better.

Call and response: Use call and response to reinforce memorization. If an actor does not have a script in hand and forgets a line, encourage them to say “line” if they need their memory jogged. Then feed them the line using call and response. This technique is very different than giving students “line readings”, where the director steps into role as the character. Be mindful to allow the actor to interpret the character in a way that is unique and authentic to them. Use questions and other techniques above to help your actors find new ways to deliver their lines.

CLEAN

After you’ve blocked several scenes, you’ll want to begin incorporating work-throughs into your rehearsal. This is your cast’s chance to practice what they’ve learned within the through-line of the story. During these cleaning rehearsals, feel free to stop the scene and fix specific moments. This is your chance to clarify and tweak any moments that feel unclear or messy. Though you can make small changes during cleaning rehearsals, be sure to ultimately set the blocking so that the actors have a chance to solidify their work before opening night.
TECH REHEARSALS

Of all your rehearsals, technical rehearsals will demand the most patience and focus from your cast. Prior to your first tech rehearsal, talk everyone through expectations for the rehearsal. As you work your way through tech, keep these best practices in mind:

• Work with all sets and scenery so you can fully rehearse transitions.
• Establish clear communication with your creative team and backstage crew.
• Do a sound check to make sure everyone can be heard in the mics and set playback levels for the sound cues.
• Actors should wear any costume pieces that affect their movement and use any props, masks, and puppets they have been using in rehearsals; however, you can wait to use full costumes until dress rehearsal.
• Work through the show from the beginning, focusing mainly on sound and lights. Stop to fix any tech-related performance issues, such as an actor not being in the light.
• Depending on the amount of time you allocate, you may not get through the entire show in one tech rehearsal. If so, at the next rehearsal, simply start where you left off.

DRESS REHEARSALS

Once you have set and practiced all technical cues and worked through all transitions with actual set pieces, you are ready for dress rehearsals. You can think of dress rehearsals as run-throughs in full costume with complete technical support. Your goal is to run the show as you would with an audience, only you have an opportunity to stop and work out any last-minute kinks if needed. Here are a few tips for putting the finishing touches on your show:

• Communicate with the entire team to ensure everyone is on the same page and ready for dress rehearsals.
• Budget your rehearsal time realistically. It can take a full hour or longer just to get everyone warmed up, in their costumes, and ready to perform. This may mean extending the length of your dress rehearsals.
• Rehearse any quick costume changes (called quick changes) prior to running the show.
• Run the show, stopping only to address safety issues or costume problems.
• Take notes during the run and share them with performers at the end of rehearsal.

NOTES & IDEAS:

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GET TO KNOW THE SHOW

The music director is in charge of all of the musical elements in the show. Before teaching the music and polishing it so you are ready for opening night, the first step in any production role is to get to know the show!

Read and listen: Read through the entire script, listening along with the Rehearsal CD, including all underscoring tracks and sound effects.

Take notes: As you read, make note of any musical themes that repeat throughout, moments that might be more challenging than others, and characters who are in each number.

GET TO KNOW EACH SONG

Once you have a feel for the show, you can dive deeper into each individual song to prepare for rehearsal. Follow these steps to help you prepare to music direct each song in the show. Be sure to write notes in your music as you go (see Music Notation Example p.49).

First impressions: Listen to the song and write down your first impressions (e.g. mood, style, imagery, etc.).

Break it down: Break the song into sections: verse, chorus, verse, etc. Make note of any differences between sections that you may want to highlight for your students (a different ending, etc.).

Given circumstances: Identify the following and jot them down at the top of that page in the script or score:

• Who: Which characters are in the number and who is singing at each chorus or small group moment?
• What: What is happening dramatically in the play and what is the dramatic purpose of this song?
• When: When does this song take place in the story?
• Where: In what location does this song take place? Where are the actors going to be on stage at this moment (e.g. in the audience, in the wings, in positions on the stage)?

Creative decisions: These decisions will help you make the songs unique to your show. Although the notes on the page must always stay the same, the delivery may vary greatly.

Assign parts: In moments when it is open to interpretation, decide who is singing when (e.g. is the “jungle section” sung by the entire ensemble, a small group, or even a soloist?).

Determine mood and style: Make artistic decisions regarding mood and musical style and consider how they will affect the performance of the song.

Incorporate character: Who is singing the song can alter how the song is sung. Remember to consider character voice within the song.
#8 I JUST CAN’T WAIT TO BE KING. We enter Young Simba’s imagination, populated by TRICKSTERS.)

Who: Young Simba and Young Nala

What: trying to distract Zazu

Where: in the savannah, blank stage. Keep the ensemble groups close together.

Who: Scar, Mufasa, Hyenas

Add: ensemble in two groups

When: right before they escape to the elephant graveyard

I JUST CAN’T WAIT TO BE KING

Spirited Fun! Remember to find this fun vocally!

ENSEMBLE:

First ½ of ensemble 1

Second ½ of ensemble 1

First ½ of ensemble 2

Second ½ of ensemble 2
**PREPARE TO TEACH**

Before each rehearsal, be sure to prepare the sections of music you will teach. This is the key to a successful and productive rehearsal.

**Collaborate:** Discuss and coordinate with the rest of the creative team. Share creative decisions you have made and ensure that you are all on the same page.

**Learn the song:** Either by listening to the track or by playing through the song, accurately learn the section you will teach prior to rehearsal.
- Pay attention to the details and ensure that you are learning correct rhythms and melodies.
- Consult the building blocks of music (below) to see what the music is telling you.
- Remember to consider underscoring and to time the dialogue within a song to the music.

**Make a plan:** Plan with your choreographer and director to find the most successful way to approach each number.
- Which sections will you be teaching in each rehearsal?
- Will you teach the chorus or verse first?
- Will you teach everyone everything and then pull out soloists and small groups once everyone has learned it all?
- How do you want to team teach each section?

---

**BUILDING BLOCKS OF MUSIC**

dynamics: the volume of a note  
**piano:** soft  \( p \)  
**mezzo:** medium  \( m \)  
**forte:** loud  \( f \)  
**crescendo:** from soft to loud  \( \leq \)  
**decrescendo:** from loud to soft  \( \geq \)  
pitch: the tone of a note  
breath: an intake of air to sing a note or phrase  
cutoff: the moment you stop singing a note or phrase  
tempo: the speed of the song  
**presto:** very fast  
**allegro:** fast  
**adagio:** slow  
articulation: how a musical phrase is expressed  
**staccato:** choppy, detached notes  
**legato:** fluid, smooth notes

---

**NOTES & IDEAS:**
WARM-UP

Before you sing, it is important to warm up your voice. Starting every rehearsal with a warm-up also helps students get used to making sound in new ways. Take the ideas, tips, and tricks below and adapt them as needed. You can also experiment with using the warm-up to introduce tricky rhythms or musical themes that appear in the show.

VOcal WARM-UPS

BREATHING

Deep Breaths
Take a deep breath in for 8 counts, filling your lungs. Blow air out on a long 8 count. Repeat with a 7 count inhale and exhale, then 6, until you get down to a one count exhale.

Sssss
Breathe in, then breathe out with four short “sss” sounds, followed by one long “sss” sound.

Short Breath
Sticking out your tongue, rapidly breathe in and out, much like a dog panting!

Diaphragm
Hey! Hee! Ha! Ho! Hoo!
Experiment with these in different registers:
Hey! (whine)
Heehehehehe (head voice)
Ha! (mid range)
Ho Ho Ho (in a low voice)
Hoo? Hoo? (low to high)

Additional vocal warm-up ideas:
____________________________________________________________________________________________________
____________________________________________________________________________________________________

DICTION/ARTICULATORS

Articulators
Make your face as big as possible, sticking your tongue out and bringing your eyebrows to the sky. Make your face as small as possible, in toward your nose.

Consonants
Focusing on clear and percussive consonant sounds, speak through the following voiced and unvoiced consonants:
Puh-Buh, Tuh-Duh, Fuh-Vuh, Kuh-Guh

RANGE

Siren
On an “eeee” sound, sing from your lowest note, up to your highest, and back down to your lowest. Experiment with using your finger to track the pitch.

Lip Trills
Putting lips together, blow air out and feel the sound “brr”, allowing your lips to freely vibrate. Be sure your lips are not pursed, but are relaxed as air passes through. On a lip trill, move up and down the scale.

Vowels
Sing up the scale on an “eee”, down on an “aaahh”. Start in your mid-range and work your way up to your highest notes. Drop out when you can no longer hit the notes.
TEACH

You do not need to play the piano to be a music director! Give clear instructions and take it one step at a time in order to teach the music from your show.

**Call and response:** Have students repeat each phrase after you. Be sure you are accurate with your notes and rhythms. Consult the score or the CD as needed.
- Begin by speaking a small section of the lyrics. Be sure to discuss the meaning of what you are singing.
- Next, add the rhythm.
- Next, add the melody.
- Finally, try singing along with the Rehearsal CD.

**Chunking:** Over the rehearsal process, piece together small sections of music until you have a whole verse, the whole chorus, and finally, the whole song! Taking this step-by-step approach will allow students to feel more successful more often and they will retain the material more rapidly. It also allows for more opportunities to alternate between learning choreography and music in order to reinforce each section. Once a section is fully taught and memorized, try singing along with the Accompaniment CD.

**Team teaching:** Remember to team teach with the choreographer whenever possible, as adding the dance will help solidify each section musically. Also, feel free to add movement to lyrics as you teach them to help your kinesthetic learners. This will help them absorb the material faster until they learn the actual choreography.

**Incorporating character:** Layer in character work as you teach. Challenge the students to remember who they are when they are singing and how that might affect their tone.

CLEAN

Once a song is taught and you’ve given students time to absorb the material, then it is time to polish and refine it.
- Remember, the goal of each element of musical theater is to tell a story. Make sure the songs can be heard and understood!
- Listen for correct notes and rhythms as well as clean cutoffs.
- Each rehearsal, focus on a new element to clean: one day you can keep the emphasis on diction, the next projection, etc. Make a note if a song needs serious work and schedule a cleaning rehearsal where you can focus on tweaking those moments.
- Remember, you can also use your warm-up to clean tricky sections of the music!

NOTES & IDEAS:

__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
CHOREOGRAPHER
PREPARATION AND PLANNING

GET TO KNOW THE SHOW

The choreographer is in charge of all of the dancing and movement in the show. Before teaching the choreography and polishing it so you are ready for opening night, the first step is to get to know the show!

Read and listen: Read through the entire script while listening along with the Rehearsal CD, including all underscoring tracks and sound effects.

Take notes: As you read, make note of any moments that may need choreography. Note any musical themes that repeat throughout, as well as moments that might be more challenging than others.

GET TO KNOW EACH SONG

Once you have a feeling for the show as a whole, you can dive deeper into each individual song to prepare for rehearsal. Follow these steps to help you prepare to choreograph each song in the show. Be sure to write notes in your music as you go.

First impressions: Listen to the song and write down your first impressions (e.g. mood, style, imagery, etc.). Consider how the style of each song might affect the movement.

Given circumstances: Identify the following and write them at the top of the Choreography Map (p.54):

• Who: Which characters are in the number? Who is singing at each chorus or small group moment?
• What: What is happening dramatically in the play? What is the dramatic purpose of this song?
• When: When does this song take place in the story?
• Where: In what location does this song take place? Where are the actors going to be on stage at this moment (e.g. in the audience, in the wings, in positions on the stage)?

Map it out: Use the Choreography Map on p.54 to break down the song into sections. Assign a letter to each musical section. For example, the intro might be “A,” the verse “B,” and the chorus “C.” Then, fill in your thoughts and ideas in the corresponding columns.
# CHOREOGRAPHY MAP

**SONG TITLE:**

<table>
<thead>
<tr>
<th>WHO: Which characters/actors are in the song?</th>
<th>WHAT: What are the major plot points in the song?</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHEN: When in the show does this take place? Is it a big opening or closing number? Is it a transition?</td>
<td>WHERE: What is the setting of the song? Are there any set pieces to consider?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE#/LYRICS</th>
<th>CHARACTERS</th>
<th>POSITION IDEAS</th>
<th>MOVEMENT IDEAS</th>
<th>PROP/COSTUME NEEDS</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example: Section B</td>
<td>m.36-53 No one saying...all my way</td>
<td>Genie, Aladdin, Jr. Djinn</td>
<td>3 groups onstage, Young Simba, Young Nala, Zazu center</td>
<td>Ensemble runs to different positions onstage, pose in groups</td>
<td>Zazu puppet, possibly ribbon sticks for ensemble</td>
<td>Moments for student devised choreography</td>
</tr>
</tbody>
</table>


# Choreography Map Continued

<table>
<thead>
<tr>
<th>SECTION</th>
<th>Measure#/# Lyrics</th>
<th>Characters</th>
<th>Position Ideas</th>
<th>Movement Ideas</th>
<th>Prop/Costume Needs</th>
<th>Notes</th>
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CREATE THE MOVEMENT

Explore various levels, angles, body positions, arm movements, and footwork to create choreography for the song. Don’t be afraid to mix and match, using the building blocks of dance (see p.68) as a guide. Remember to listen to the lyrics of the song and the rhythms and mood of the piece. Consider the following ideas when approaching the choreography for each song:

Inspiration: “Dancer’s block” can leave you lacking in ideas for a particular song or moment. Use these tips to help light that creative spark.

• Research: If you are working on a 1940’s swing style number, look online for videos of dances of that time period to get a better idea of the genre. Watching others move in the style of the song you are working on can help inspire you to create movements of your own. Remember, the Choreography DVD that comes with your Showkit® can be recreated step for step as a part of your license, but dances found online or seen in other productions should be used only to inspire new ideas and interpretations; be sure not to recreate someone else’s work.

• Story: Consider how you can use the dance to advance the plot. What is happening during each song lyrically? What does the dance need to convey (e.g. Aladdin is being chased, the stepsisters are teasing Cinderella)? Where does the song fall within the show (big opening number, intimate duet in the middle)?

• Music: Use key elements in the music to generate ideas. Which points in the song jump out at you? Big musical moments often call for big moments in the dance. Each connecting verse in the song should help build up to the next big dance section. Musical sections that repeat could call for repeated choreography as well.

• Characters and props: Characters or props could inform the type of choreography used (e.g. skeletons dancing “spooky,” lions moving “slyly,” palm fronds used as fans, etc.).

• Comedy: Never underestimate the power of comedy. Young dancers often feel more comfortable using movement for comedic purposes, so feel free to find moments that lend themselves to comedic movement or staging. Let character inform these comedic choices.

Student devised choreography: Often you need to look no further than your own students for inspiration. You can assign student assistants to help you create choreography, or you can use one of the following methods to create choreography during a rehearsal.

• Dance party: Identify one section of the song where you will have the students free-style dance as their characters. Be sure to give clear parameters as to which section of the song will be performed this way.

• Combine ideas: You can add a more polished look to a section by using a “dance party” and taking some movements you see the students performing and using them to create specific choreography for that section.

• Small groups: Place students in small groups and have them work together to create a pose or phrase of movement. Decide whether the groups should all find a unison movement or if they can all have different movements. Once again, set clear parameters for their work.
Stage pictures: Look at the big picture! Remember to take a step back to see how your group looks from a distance. Use the following tricks to create a variety of stage pictures.

- **Numbers:** Numbers are helpful in avoiding the monotony of an endless “all-skate” (everyone on stage doing all of the movements together and at the same time). One easy way to break up the stage picture is to give students different numbers and have them change their gaze, move to their next position, strike a pose, or perform a specific movement during their number’s assigned moment in the song.

- **Roll-offs:** Think of “the wave” at a basketball game. Have your group repeat a movement one after another.

- **Add-ons:** Similar to a roll-off, but instead of one movement, an add-on is an entire series of movements that each group of students start at a different moment.

- **Formations:** When creating stage pictures, use letters as your guide. Placing students in “W”, “V”, “O”, or “X” formations (as seen from above) is more interesting than straight lines.

![Stage pictures example]

**BUILDING BLOCKS OF DANCE**

Mix and match these fundamental movements to create choreography:

**Step:** Stepping is the primary building block of all dance. The old adage, “if you can walk, you can dance,” is true! Experiment with patterns of stepping and crossing steps (grapevine: step, cross, step, touch; or jazz square: step, cross, back, open).

**Touch:** A touch usually prepares for a change in direction. The weight remains on the standing foot while the other taps the floor; then you step with the foot that just tapped and transfer your weight onto it, thus changing direction. Think: step, touch, step, touch.

**Slide:** Take a large step to one side and drag your other foot to follow.

**Turn:** One foot stays planted on the floor as you turn around it. Fundamental turns include:
- **Paddle turn:** one foot stays planted, the other pushes you around.
- **Cross turn:** cross one foot in front of the other. Place your weight on the front foot as you turn by unwinding your legs.
- **Three point turn:** use three steps to turn as you travel across the floor.

**Jump:** On one foot, both, or alternate feet.

**Kick:** Kick one leg in the air before planting your foot firmly back on the floor.

**Arms:** Add arm movements to your combinations to create dynamic choreography and highlight key lyrics.
WRITE IT DOWN

Find your own way to write the movements into your music. You might use stick figures, short hand (“R” for right, “L” for left, “S” for step, “K” for kick, etc.), or phrases like, “flying arms,” or “rainbow burst R,” etc. As long as you know what it means, that is all that matters. Encourage your cast to do the same! Also, remember to write dance positions in your music as well.
PREPARE TO TEACH

Before each rehearsal, be sure to prepare for the sections of choreography you will teach. This can be the key to a successful and productive rehearsal.

Collaborate: Discuss and coordinate with the rest of the creative team. Share creative decisions you have made and ensure that you are all on the same page.

Know your dance well: Make sure you have reviewed and practiced so that you are ready to tackle the section of choreography you are planning to teach.

• Pay attention to the details and ensure that you are clear as to when each movement begins.
• Consult the notes you have written in your music.
• Remember to consider the lyrics during each section of dance. If you are going to reference them, make sure you know them accurately!

Make a plan: Plan with your music director and director to find the most successful way to approach each number.

• Which sections will you teach in each rehearsal?
• Will you teach the chorus or verse first?
• Will you teach everyone everything and then pull out soloists and small groups once everyone has learned it all?
• How do you want to team teach each section?

NOTES & IDEAS:

________________________________________________________________________________________________________

________________________________________________________________________________________________________

________________________________________________________________________________________________________
WARM-UP

Before you dance, it is important to warm up your body to prepare it to move without getting hurt. Starting every rehearsal with a warm-up also helps students get used to moving in new ways. Take the ideas, tips, and tricks below and adapt them as needed. You can also experiment with using the warm-up to introduce tricky dance steps or combinations.

**PHYSICAL WARM-UPS**

**STRETCHING**

Reach
Reach up to the sky with your right hand, then your left. Reach up diagonally with your right hand, then your left. Reach down to the ground, keeping your legs straight. Reach your right hand to your left foot, then your left hand to your right foot.

Floor Stretch
Sit on the floor with your feet together, your legs straight out in front of you, and your toes pointing to the sky. Reach your arms out toward your toes. Separate your legs and reach both arms forward, then to your right leg, then to your left leg. Place the bottoms of your feet together, so that your legs are forming a diamond shape. Roll down, bringing your head to your feet, and then roll back up.

**ISOLATIONS**

Rolls
Roll your head, then your arms, shoulders, and ankles in a large circle in each direction for eight counts.

Yes, No, Maybe
Shake your head “yes” for eight counts. Then shake your head “no” for eight counts. Shrug shoulders “maybe” for eight counts.

Shake It Out
Shake each arm out for eight counts. Shake each leg out for eight counts.

**CARDIOVASCULAR**

Jumping Jacks
Do eight jumping jacks facing to the front, then eight to the right, eight to the back, and eight to the left.

Jump Rope
Using an imaginary jump rope, jump with both feet for four counts. Next, alternate feet for four counts. Resume with both feet for four counts, and then cross and open for four counts.

Additional physical warm-up ideas:

______________________________________________________________

______________________________________________________________

______________________________________________________________
TEACH

If you can move, you can dance. A very important component to being a good choreographer is being an excellent teacher, so it is time to apply your amazing teaching skills in a different way. Use the following tips and tricks to effectively teach the choreography for your show.

Show don’t tell: “Do what I do” is sometimes all you need to say when diving into a dance number.

Chunking: Start slowly and add one small chunk of material at a time. When in doubt, run it from the top! Repetition is key.

Be specific: Attach dance moves to specific moments or lyrics in the music (kick on the b of “bring”). This will help them retain the music as well as the dance.

Teach everyone everything: Use all of the students when you can, which will keep them all engaged. Then, once everyone has learned the movement, you can scale it back to the soloists or small groups who are actually dancing each section.

Teach for all: Everyone learns differently. Try to touch on these learning styles when teaching your choreography:

• **Visual:** Show your students the steps and do it with them in the early stages. Also, mirror if possible (face the students and model the dance moves in reverse).

• **Aural:** Give the steps names (step cross back open, rainbow arms, etc.). If your students get stuck on a step, have them say the names of the steps aloud.

• **Kinesthetic:** Ask your students to dance very slowly at first. If they can get the choreography into their bodies slowly, they can learn to dance it fast.

Write it down: Have the students write their choreography into their scripts. Remember there is no wrong way. As long it makes sense to them, it works!
CLEAN

When it is time to clean a musical number, using the word “freeze” is a valuable tool. It allows you to fine tune a piece of dance. Here is a great way to structure a cleaning rehearsal:

• Inform students that when a teacher calls “freeze!”, students should remain stationary.
• Start the musical number from the top.
• Call “freeze!” in order to fix or clean a moment.
• Clean the moment that needs work.
• Be specific when you clean (“Your hands come down on the ‘n’ of ‘never’.”).
• Review the specified moment only. Run this small moment three times.
• Continue on with the song until you have reached three freezes, then run it from the top and continue on with the cleaning.
• Work your way through the song three fixes at a time, which allows you to layer in changes and tweaks effectively. The students will be able to retain the information and will have permission to build their skills over time.
• This technique can be a great way to model team teaching. Allow any one of the teachers to call “freeze” in order to clean a moment that sits in their discipline.

NOTES & IDEAS:
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
REHEARSAL SCHEDULE

The stage manager in charge of keeping rehearsals and performances running smoothly, ensuring everyone has the information and materials they need. The first thing a stage manager must do is to create the rehearsal schedule. Your rehearsal schedule is perhaps the most important tool for ensuring your production remains on track and ready for opening night. Work with the entire School Team to establish what content will be covered in each rehearsal. This schedule will certainly change over time, but it is crucial that rehearsal and production goals are clearly outlined so that everyone on the team is on the same page.

Use these guidelines to develop a schedule that keeps the production running smoothly:

• List all possible rehearsal dates and times. Remember to check with your team regarding conflicts such as holidays, half-days, testing days, and other circumstances that may affect rehearsals.
• Confirm all available rehearsal spaces. Having a second space to work in with smaller groups is very helpful.
• Work with the director to break the show into achievable chunks (see Show Breakdown p.42). Identify the large group numbers or scenes. Be prepared to use two or three rehearsals to complete a large group number. Also, identify moments when you can “divide and conquer,” working small scenes or songs in another space.
• Based on the information you’ve been given, fill in your Rehearsal Schedule Template (p.64). Start from the beginning of the show and work sequentially.
• Include all production meeting dates and times.
• Remember to include production deadlines (completed costumes, set-building days, etc.). See the “production goals” column of the rehearsal schedule template for suggestions.
• Include singing, acting, and dancing in every rehearsal. Layering on each discipline in small chunks helps students stay engaged and allows them to use visual, aural, and kinesthetic learning to better absorb and retain the material.
• Push forward! Don’t expect the students to master the material before you move on.
• Build in time for review. Reviews and run-throughs from the top will happen after you’ve completed a sizable chunk (this could be a few scenes and musical numbers).
• If possible, schedule longer rehearsals on dress rehearsal days so actors have time to get into and out of costume.
• Include “buffer/review” days. These can also be used to play catch up when needed.
### Sample Rehearsal Schedule - The Jungle Book Kids

<table>
<thead>
<tr>
<th>DATE</th>
<th>Rehearsal Goals</th>
<th>Production Goals</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 2nd</td>
<td>Production Meeting</td>
<td>School Team meeting: Field Guide p.12</td>
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<tr>
<td>January 3rd</td>
<td>Introduction to Musical Theater: Learn story and characters</td>
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<tr>
<td>January 5th</td>
<td>Auditions</td>
<td>Send letter home to parents</td>
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<td>January 10th</td>
<td>Callbacks</td>
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<tr>
<td>January 10th</td>
<td>Production Meeting</td>
<td>Casting: Field Guide p.25</td>
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<tr>
<td>January 12th</td>
<td>Announce casting, read-through</td>
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<tr>
<td>January 17th</td>
<td>Start learning Jungle Prologue, block p.7-9</td>
<td>Begin designing sets, costumes, and props</td>
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<tr>
<td>January 19th</td>
<td>Production Meeting</td>
<td>Design concept: Field Guide p.27</td>
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<tr>
<td>January 24th</td>
<td>Finish Jungle Prologue, learn Kaa the Snake, start Trust in Me, block p.10-11</td>
<td>Plan additional marketing</td>
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<tr>
<td>February 2nd</td>
<td>Learn Baloo the Bear, start Bare Necessities, block p.23-26</td>
<td>Plan additional marketing</td>
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<tr>
<td>February 7th</td>
<td>Finish Bare Necessities, run p.1-33</td>
<td>Begin poster design</td>
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<tr>
<td>February 9th</td>
<td>Learn Monkey Business, start I Wan’na Be Like You, block p.35 &amp; 41</td>
<td>Plan &amp; send out letters for community day</td>
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</tr>
<tr>
<td>February 21st</td>
<td>Finish I Wan’na Be Like You, learn I Wan’na Be Like You (Reprise), block p.48</td>
<td>Check on sets, costumes, and props</td>
<td></td>
</tr>
<tr>
<td>February 23rd</td>
<td>Run &amp; Clean p.33-48, learn Shere Kahn the Tiger, block p.50-51</td>
<td>Finish planning for community day</td>
<td></td>
</tr>
<tr>
<td>February 24th</td>
<td>Production Meeting</td>
<td>Design check-in: Field Guide p.27</td>
<td></td>
</tr>
<tr>
<td>February 28th</td>
<td>Learn Mowgli Runs, start That’s What Friends Are For (Part 1), block p.52-53</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Sample Rehearsal Schedule - The Jungle Book Kids

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity details</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 2nd</td>
<td>Finish <em>That’s What Friends Are For</em> (Part 1), block p.58</td>
</tr>
<tr>
<td>March 6th</td>
<td>Run &amp; clean p.1-58</td>
</tr>
<tr>
<td>March 8th</td>
<td>Start <em>That’s What Friends Are For</em> (Part 2), run &amp; clean trouble spots</td>
</tr>
<tr>
<td>March 13th</td>
<td>Finish <em>That’s What Friends Are For</em> (Part 2), block p.62-64</td>
</tr>
<tr>
<td>March 15th</td>
<td>Learn <em>Bare Necessities (Finale), I Wan’ta Be Like You (Bows)</em>, run p.1-71</td>
</tr>
<tr>
<td>March 20th</td>
<td>TBD: catch up, clean trouble spots, work transitions, etc.</td>
</tr>
<tr>
<td>March 22nd</td>
<td>Run &amp; clean all production numbers</td>
</tr>
<tr>
<td>March 23rd</td>
<td>Production Meeting</td>
</tr>
<tr>
<td>March 27th</td>
<td>Work through first half of show, give notes</td>
</tr>
<tr>
<td>March 29th</td>
<td>Run first half of show</td>
</tr>
<tr>
<td>April 3rd</td>
<td>Work through second half of show, give notes</td>
</tr>
<tr>
<td>April 5th</td>
<td>Run second half of show</td>
</tr>
<tr>
<td>April 17th</td>
<td>Work through full show, give notes</td>
</tr>
<tr>
<td>April 19th</td>
<td>Full run, give notes</td>
</tr>
<tr>
<td>April 24th</td>
<td>Partial dress rehearsal: full run, give notes then work/fix</td>
</tr>
<tr>
<td>April 26th</td>
<td>First full dress rehearsal: full run, give notes then work/fix</td>
</tr>
<tr>
<td>May 1st</td>
<td>Dress rehearsal: full run, give notes then work/fix</td>
</tr>
<tr>
<td>May 3rd</td>
<td>Final dress rehearsal</td>
</tr>
<tr>
<td>Week of May 8th</td>
<td><strong>SHOWTIME!</strong></td>
</tr>
</tbody>
</table>

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PROP, COSTUME, AND SET NEEDS
Read through the script and use the Show Breakdown (see p.42) created by the director to create a preliminary list of all props, costumes, and sets needed for the production.
• Be sure to include a description of the item and when it is used in the play.
• For props and costumes, include a note of the actor(s) who use each item.
• Check with the director and choreographer to add any additional items to the list.
• These lists will grow and change over time. Be sure to track changes and work with the director to communicate all needs to the production manager.

PREPARE FOR REHEARSAL
Before each rehearsal, be sure that everyone is on the same page and is ready to meet the goals for the day.
• Touch base with all members of the production team and ensure that no changes need to be made to the rehearsal schedule for the day.
• If changes need to be made, be sure to contact the team members and inform them.
• Ensure you have all materials necessary for rehearsal (e.g. stereo, rehearsal props, spike tape, etc.).
• Confirm that the rehearsal spaces you need for the day are available.
• If you have a student crew, touch base with the crew chief and ensure that they have clear goals for rehearsal.

NOTES & IDEAS:
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STAGE MANAGER

IN REHEARSAL

KEEP TIME
It is very important that you keep the team on task and on schedule during each rehearsal.

• Assist the team in making every effort to start rehearsals on time. Establishing a clear routine for students to follow can help create an efficient start to each rehearsal.

• Work with the production team to establish the best method of notifying everyone of the time throughout rehearsal. Often it is helpful to quietly walk up and tell whomever is currently leading rehearsal when there are five or ten minutes left until you are supposed to move on.

• There will be moments when you will stray from the schedule, but ensure that everyone is aware and that you make note of the goals that are not being met.

• Adjust the rehearsal schedule for the following rehearsals to ensure that you reach those goals.

TAKE NOTES
The stage manager is in charge of keeping track of everything that happens during each rehearsal. From questions that arise, to what is being accomplished, to where actors move on stage, it is vital that it all gets written down!

Attendance: Take attendance at the beginning of each rehearsal and inform the production team of missing students. Keep track of students who miss multiple rehearsals. If a student has missed three rehearsals or more, you may want to discuss a plan of action with your team to address the absences.

Blocking: As each scene is being staged, write the blocking in your script. Be detailed with entrances and exits as well as traffic patterns. Notate specific lines that cue movement and track where actors stand during musical numbers (see p.68 for an example).

Production elements: During rehearsals, update set, prop, and costume lists as needed.

Technical needs: Keep track of specific lighting or sound needs that will be incorporated during tech and dress rehearsals.

Crew needs: Keep track of moments when you will need assistance from the crew. During rehearsals, make sure each scene is set properly and remind actors and the production team of any elements that may not be incorporated into rehearsals until later in the process (e.g. set pieces, props, microphones, etc.).

Rehearsal schedule changes: Make note of sections of the show that are skipped or left incomplete. Make sure to include those sections in your rehearsal schedule at a later date.

Questions: Make note of questions for other team members.

STAY ON BOOK
Once the show has been blocked, it is still vital that you stay on book; follow along in your script in case questions arise or an actor forgets a line or a cue.
YOUNG NALA
Eewww!

YOUNG SIMBA
I can’t marry her. She’s my friend.

YOUNG NALA
Yeah. It’d be too weird.

ZAZU
Well, sorry to burst your bubble, but it’s a tradition going back generations.

YOUNG SIMBA
Well, when I’m king, that’ll be the first thing to go.

ZAZU
Not so long as I’m around.

YOUNG SIMBA
In that case, you’re fired!

(#8 I JUST CAN’T WAIT TO BE KING. We enter Young Simba’s imagination, populated by TRICKSTERS.)

I JUST CAN’T WAIT TO BE KING
Spirited Fun!

ENSEMBLE:

Hem!

Hem!

Hem!

Hem!

(Ensemble 1A enter USR)

(Ensemble 2A enter USL)

(Ensemble 1B enter DSR)

(Ensemble 2B enter DSL)

(Ensemble 1A)

(Ensemble 2A)

(Ensemble 2B)

(Ensemble 1B)

BLOCKING NOTATION EXAMPLE:

YOUNG NALA
Jump SL

YOUNG SIMBA
X SR

ZAZU
Y Sim Z Y Nala

YOUNG SIMBA
X C to Z

(Ensemble 1A enter USR)

(Ensemble 2A enter USL)

(Ensemble 1B enter DSR)

(Ensemble 2B enter DSL)
COMMUNICATE

The stage manager acts as the communication hub for the production team. Regular communication is the key to the success of your show.

Rehearsal reports: After each rehearsal, it is important to track all that has been accomplished as well as the goals for the upcoming rehearsals. Sending out rehearsal reports after each rehearsal is a great way to communicate with your team. They should include the following information:

• What was accomplished during the rehearsal
• Goals that were not met
• Questions or problems that arose
• The plan for the following rehearsal
• Updated production, technical, or crew needs
• An updated rehearsal schedule (if needed)

Production meeting reports: After each production meeting, send the entire team a report that covers all important items discussed and decisions made. Be sure to include due dates and highlight any changes to previous discussions or plans.

Coordinate with team members: Be sure that all the production needs are completed and ready for use in rehearsals by the appropriate due date by coordinating with the director, production manager, and producer.

TECH AND DRESS REHEARSALS

Once you reach tech and dress rehearsal, it is the stage manager’s job to ensure that all elements are in place and are working together smoothly. Pay close attention to the rehearsal schedule for these rehearsals; you may have to extend these rehearsals to accomplish everything. Remember to build in time for students to get into and out of costumes, make-up, etc. Also consider that you may have to start and stop a bit on your tech rehearsal days while you work out any kinks. Starting on time will be very important in order to achieve all you need to on these days.

• Confirm any additional spaces you may need during these weeks to store props, sets, or costumes and to use as dressing rooms/holding areas.
• Ensure all production elements (sets, props, costumes) and technical elements (lights, sound) are ready to be incorporated into these rehearsals.
• Check all presets (props and costumes that are set backstage) before each run to ensure everything is where it needs to be at the top of the show. Encourage students to double-check all props and costumes that they work with as well.
• Using tape (spike tape works best), mark the spots on the floor where set pieces need to be placed during the show.
• When running the show, note the start and end time of each run. Share the run time of the show with the rest of the team. Each KIDS show should run between 30 and 45 minutes in length. If it is longer than that, you may need to work on tightening up cues and transitions.
SHOWTIME
Finally, it is showtime! Now is the time to make sure everything is in place and ready for your production.

- Confirm the day’s schedule with all members of the team, including the house manager.
- Ensure all technical elements have been tested and are in working order.
- Check all presets for the top of the show.
- Confirm availability of all additional spaces needed (dressing/holding rooms, etc.).
- Establish a clear post-show plan for dismissing students and keeping track of costumes and props, etc.
- Confirm with entire team when it is time for the show to begin and then signal the start of the show.

PHOTO CREDIT Geri Kodey

NOTES & IDEAS:
PRODUCTION ELEMENTS
GET TO KNOW YOUR SHOW

The first step in the design process is to familiarize yourself with the story you will help bring to life.

**Story:** Read the script and get to know the story and all of the characters who need costumes.

**Concept:** Discuss the director’s concept for the show and how that may affect the costume design. Communicate with other designers to ensure that every design element is telling the same story. Identify clear due dates for each design element.

**Costume needs:** Work with the stage manager to make a list of every costume piece and the corresponding cast member who will be wearing it. Also make note of any special considerations to take into account when designing (e.g. the snakes need to look like one unit when they stand side-by-side, Aladdin needs to be able to dance with his turban on, etc.).

**Inspiration:** Research elements of the story that may inspire the costume design. Consider the time period of the story, the types of characters, and the musical and cultural influences. The cast of the show may have wonderful ideas that could inspire your designs, and your Director’s Guide is also packed with design ideas.

RESOURCES

Be sure to keep the scale of your design proportionate to the available resources. From time, to money, to space, consider what you are working with before you solidify your designs.

**Materials:** Take note of any and all materials you already have. Communicate with parents and other team members to see if anyone has additional materials to donate to the production.

**Budget:** Consider how much money you have to spend on costumes. Take into account any fundraisers that may help support design elements.

**Volunteers:** The number of people you have to assist in the design and creation of your costumes will drastically affect the scale of your design. Remember to utilize the student crew if you have one, and reach out to parents or other members of the school for additional support. School alumni can also be a great resource.

**Space:** Research what spaces you have to use for dressing rooms, costume storage, and quick costume changes.

DESIGN

Employ your imagination as you approach the design of the costumes for your production. When tackling the design of your show, simpler is often better. Remember, your primary focus should always be storytelling. Whether your designs are realistic or symbolic, it is the actors who will bring the designs to life for the audience.

**Sketch/brainstorm:** Using the director’s concept as your guide, put pen to paper and decide what each character’s costume will look like. Consider the following when you are creating your designs:

- **Keep it simple:** Your Aristocats don’t need full-body cat suits; solid shirts, matching pants, and some ears tell your audience what kind of animals they’re seeing. A successful way to keep your designs simple is to use color to suggest character.

- **Base costumes:** Having the cast bring a specific base costume from home can be a great jumping off point. Your jungle ensemble in The Jungle Book KIDS can wear green shirts and you can add some leaves and vines to create their jungle characters. Adding black construction paper to plain white shirts can be a great way to costume your dalmatians. Sashes can be added to leggings and large t-shirts to create the look of the villagers of Agrabah.
• **Focus on character:** For animal characters, you can use small realistic pieces (such as ears, tails, trunks, and noses) or more symbolic pieces (such as a hat, coat, crown, or bow tie) that evoke the given character and personality. You may also consider employing makeup, masks, or puppets.

• **Use masks and makeup carefully:** Facial expressions help tell the story. Avoid using full-face masks or fully covering faces with heavy makeup. Instead, try minimal makeup that suggests character, or headbands, hats, or crown masks on top of the actors’ heads that can make your performers look fabulous without covering their faces.

**Share:** Throughout the process, share your design ideas with the production team and incorporate feedback. Before you finalize the designs, make sure the greater production team and director approves them. Double-check your costume list and ensure that you have created designs for all costumes.

**EXECUTION**

Once you have finalized the costume designs, it is time to execute them. Always keep your deadlines in mind.

**Acquire:** Think outside the box when contemplating how to gather all the supplies and items you need. Work with nearby schools or theater groups to see what they might be willing to share or donate. Reach out to local fabric stores or costume shops as well.

**Create:** Delegate various costume elements so the work does not fall solely on one individual. A community day (see p.108) is also a great way to get help in the creation of the costumes. If you need to take measurements or fit costumes to cast members, be sure to check with the stage manager in advance so that it can be scheduled into a rehearsal.

**Implement:** On the pre-determined due date, bring the costumes into rehearsal so the actors can practice in them. Watch the rehearsal and make note of any changes that need to be made to ensure that the costumes are safe and functional.

**NOTES & IDEAS:**

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GET TO KNOW YOUR SHOW

The first step in the design process is to familiarize yourself with the story you will help bring to life.

**Story:** Read the script and get to know the story and all of the props needed.

**Concept:** Discuss the director’s concept for the show and how that may affect the prop design. Communicate with other designers to ensure that every design element is telling the same story. Identify clear due dates for every design element.

**Prop needs:** Make a list of every prop and the corresponding scene or page where it is used. Ensure that you have a clear understanding of how the prop will be used on stage.

**Inspiration:** Research elements of the story that may inspire the design. Consider the time period of the story, the types of characters, and the musical and cultural influences.

RESOURCES

Be sure to keep the scale of your design proportionate to the available resources. From time, to money, to space, consider what you are working with before you solidify your designs.

**Materials:** Take note of any and all materials you already have. Communicate with parents and other team members to see if anyone has additional materials to donate to the production.

**Budget:** Consider how much money you have to spend on props. Take into account any fundraisers that may help support design elements.

**Volunteers:** The number of people you have to assist in the design and creation of your props will drastically affect the scale of your design. Remember to utilize the student crew if you have one, and reach out to parents or other members of the school for additional support. School alumni can also be a great resource.

**Space:** Research what spaces you have for props creation and where they will be stored until they are needed in rehearsal.
DESIGN
Some props for your show may be pre-existing items that you will find and collect for the show; other items may need to be created. Remember, your primary focus should always be storytelling. Whether your designs are realistic or symbolic, it is the actors who will bring the props to life for the audience.

Sketch/brainstorm: Using the director’s concept as your guide, put pen to paper and decide what each prop will look like. Consider the following when you are creating your designs:

• Finding: Does this item already exist? Thrift stores and other re-use centers are great places to find more obscure items cheaply.

• Altering: How can you alter an existing item to create the prop you need? Perhaps you can turn a juice bottle into a magic lamp, a softball into a coconut, or a broom handle into a staff.

• Creating: When creating a prop from scratch, remember that it does not necessarily need to be a realistic representation of the item. Consider how you might portray the item two dimensionally, or in an abstract way, and still get the point across to the audience. Paper maché, foam core, cardboard, and fabric can go a long way in the creation of original props.

Share: Throughout the process, share your design ideas with the production team and incorporate feedback. Before you finalize the designs, make sure the greater production team and director approves them. Double-check your prop list and ensure that you have gathered or created every prop you need.

EXECUTION
Once you have finalized the prop designs, it is time to execute them. Always keep your deadlines in mind.

Acquire: Think outside the box when contemplating how to gather all the supplies and items you need. Work with nearby schools or theater groups to see what they might be willing to share or donate. Consider holding a props drive and ask students, parents, and fellow teachers to donate old belongings to the production. If you hold a drive, consider starting a props collection for your school from what you collect.

Create: A community day (see p.92), where additional volunteers can join together to lend a hand, is a great way to get help in the creation of the props.

Implement: It is important to provide your actors with props early in the rehearsal process. However, the props you use for your performance may not be ready or may be too delicate to survive the rigors of rehearsal. Create a set of rehearsal props, which are close approximations of the final props, but don’t need to be painted or adorned. On the pre-determined due date, bring the real props into rehearsal so the actors can practice with them. Watch the rehearsal and make note of any adjustments that need to be made to the props. Ensure your actors develop good theater habits by always checking their props prior to using them and returning the props to their proper place.

NOTES & IDEAS:
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GET TO KNOW YOUR SHOW

The first step in the design process is to familiarize yourself with the story you will help bring to life.

**Story:** Read the script and get to know the story and all of the various locations.

**Concept:** Discuss the director’s concept for the show and how that may affect the set design. Communicate with other designers to ensure that every design element is telling the same story. Identify clear due dates for every design element.

**Set needs:** Work with the stage manager to make a list of every set piece and the corresponding scene or page where it is used. Ensure that you have a clear understanding of how the set will be used onstage. Discuss each piece with the director and make sure you are on the same page about the specific needs of each location. If you choose to create one set piece that is used throughout the entire show, discuss its function in each scene.

**Inspiration:** Research elements of the story that may inspire the design. Consider the time period of the story, the types of characters, and the musical and cultural influences.

RESOURCES

Be sure to keep the scale of your design proportionate to the available resources. From time, to money, to space, consider what you are working with before you solidify your designs.

**Materials:** Take note of any and all materials you already have. Communicate with parents and other team members to see if anyone has additional materials to donate to the production. Work with custodial staff to gain access to any old desks, furniture, or boxes that may be useful in your designs.

**Budget:** Consider how much money you have to spend on sets. Take into account any fundraisers that may help support design elements.

**Volunteers:** The number of people you have to assist in the design and creation of your sets will drastically affect the scale of your design. Remember to utilize the student crew if you have one, and reach out to parents or other members of the school for additional support. School alumni can also be a great resource.

**Space:** Research what spaces you have to work in to create set pieces and where they will be stored until they are needed in rehearsal. Consider your stage space and how you will be able to fasten, hang, roll, or drape set elements. Also, remember to take into account the size of your stage and how set pieces might affect the actors’ movement on stage.

DESIGN

Disney musicals are designed to tell a story on their own. You don’t need extravagant sets to tell your audience where your show takes place or what is happening onstage. Still, well-executed, simple sets can add a great deal to the theatricality and spectacle of your show. Remember, your primary focus should always be storytelling. Whether your designs are realistic or symbolic, it is the actors who will bring the world of the play to life for the audience.

**Sketch/brainstorm:** Using the director’s concept as your guide, put pen to paper and decide what each set piece will look like. Consider the following when you are creating your designs:
EXECUTION

Once you have finalized the set designs, it is time to execute them. Always keep your deadlines in mind.

Acquire: Think outside the box when contemplating how to gather all the supplies and items you need. Work with nearby schools, theater groups, or hardware stores to see what they might be willing to share or donate.

Create: A community day (see p.92), where additional volunteers can join together to lend a hand, is a great way to get help creating the set.

Implement: Once you have decided on the design, communicate the dimensions to the stage manager so the footprint of the set piece can be taped to the floor, reminding the actors where the set pieces will live onstage. On the pre-determined due date, put up all pieces of the set. Share any important information regarding the function of the set with the cast. Watch the rehearsal and make note of any adjustments that need to be made to the set to ensure that it is safe and functional.

NOTES & IDEAS:

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__________________________________________________________________________________________________________
GET TO KNOW YOUR SHOW

The first step in the design process is to familiarize yourself with the story you will help bring to life. Read the script and get to know the story while paying attention to sound cues.

RESOURCES

Make sure you know what you are working with before proposing any rentals or purchases. Consider your equipment and budget and then create a sound plan for your show.

Equipment: Take note of any and all equipment you already have. Work with someone who knows the system and test out each piece to ensure that it is in working order.

Budget: Consider how much money you have to spend on sound. Take into account any fundraisers that may help support renting or purchasing sound equipment.

Volunteers: Make sure you have someone to set up and run the sound for dress rehearsals and performances.

Space: Get to know your performance space and how it deals with sound. Sometimes school performance spaces have a lot of unwanted reverberation because of their size and the materials used on the walls and the floor. If you’re struggling with this, incorporate fabric into your set. This will help absorb some of that sound.

SOUND DESIGN

It doesn’t matter how terrific your musical is if your audience can’t hear it. Decide what equipment you will use and where it will be placed to deliver the best sound. Take into account these elements when creating a sound design to ensure that your cast sounds great on opening night.

Playback: Your Accompaniment CD contains all the music and sound effects you will need for your production. Step one is to figure out how to play the music so the actors and the audience can hear it. If you are working with a stereo rather than a sound system, put it behind or point it toward your performers. This will ensure that your cast can hear the music they are singing to. If you have a sound system, use a monitor to send the sound to the actors at the same time as it is being sent to the audience. Do a sound check using a song where all the actors are singing. Be sure that their voices don’t completely drown out the music so they end up out of sync with the track.

Reinforcement: What’s important is that the story is heard. First and foremost, work on projection. Any microphones you may have will only magnify the sound that it receives. If the actors are mumbling, timid, and quiet, a microphone will not be much help. If your school has access to microphones, consider the following ways to use them:

- **Handheld/standing microphones:** Handheld microphones can be placed on stands at the front of your stage to help amplify your cast. Avoid taking handheld mics off of the stands and holding them during the show. Communicate with the director so that the actors can be blocked to deliver lines close to the standing mics, but are still able to move around the stage with their hands free.

- **Wireless microphones:** Depending on the system and students you are working with, wireless mics can be a great tool; however, sometimes wireless microphones on young performers are more distracting than effective. Do a test run with your wireless mics; if they are too distracting or don’t sound good, take them away. If they work, make sure that you communicate with the director and only put mics on the characters that need them the most. Also, ensure mics are muted when actors are offstage.
EXECUTION

Once you have finalized the sound design, it is time to set up your space and get ready for tech rehearsals.

Acquire: Think outside the box when contemplating how to gather all the equipment you need. Work with nearby schools or theater groups to see what they might be willing to share or donate. Be sure to seek budget approval on any items you intend to rent or buy before you finalize your sound design.

Implement: Set up all the sound equipment in your performance space on the pre-determined due date. Test all equipment before rehearsal begins and, if possible, find a time when it is relatively quiet so you can listen for any buzzing or sound irregularities in the room. Tape down cables or wires to keep the space safe for your actors and crew.

Rehearse: Use the tips below to ensure that your rehearsals and performances run smoothly.

• Before each rehearsal or performance, do a quick sound check to make sure everything is still working.
• Sound cues are listed in the script in your Director’s Guide as well as in the sound cue sheet located in the back. Use the method that works best for you as you keep track of all the show’s sound cues.
• Since microphones can often be turned on and off from the sound board, make sure to dedicate ample time during technical rehearsals to go through all the cues to establish perfect timing and volume levels. If actors are sharing mics, create a microphone chart tracking who will wear which mic at what time and designate someone on the backstage crew to facilitate mic changes.
• Encourage your sound operator to actively control the CD volume. Increase the volume during songs featuring the chorus or when the music drives the energy on stage, such as during dance breaks. Lower the volume during solos or duets and when dialogue is spoken over the music.
• At the end of each rehearsal, touch base with the production team and make notes of any tweaks that need to be made to cues, levels, or quality of the sound.

• Hanging microphones: Hanging microphones can be hung above your actors to help pick up choral sound and are designed specifically for that purpose. Using these mics can be a great way to increase your ensemble’s sound.
• Floor microphones: Floor microphones can be placed along the front of the stage and can be a great way to pick up actors’ lines as well as ensemble singing.
**TECH REHEARSALS**

Of all your rehearsals, technical rehearsals will demand the most patience and focus from your cast. Prior to your first tech rehearsal, talk everyone through expectations for the rehearsal. As you work your way through tech, keep these best practices in mind:

- Work with all sets and scenery so you can fully rehearse transitions.
- Establish clear communication with your creative team and backstage crew.
- Do a sound check to make sure everyone can be heard in the mics and set playback levels for the accompaniment tracks.
- Actors should wear any costume pieces and use any props, masks, and puppets they have been using in rehearsals, but you can hold off on full costumes for now.
- Work through the show from the beginning, focusing mainly on sound and lights. Stop to fix any tech-related performance issues, such as an actor not being in her light.
- Depending on the amount of time you allocate, you may not get through the entire show in one tech rehearsal. If so, at the next rehearsal, simply start where you left off.

**SOUND 101**

**Feedback:** Feedback occurs when a microphone picks up its own sound output, creating a loop that we hear as a loud, high-pitched sound.

**Gain/trim/level:** These synonymous words reference the amplification (increase) or attenuation (decrease) of the incoming signal as it enters the soundboard. This is different than volume, but can sometimes result in an increase in volume. If the gain, trim, or level is too high, the sounds will be distorted. If it is too low, the signal will be too weak to amplify the sound.

**Volume:** The volume refers to the output level of the mic. Higher output means more sound, but too much will lead to feedback. The goal of a good sound engineer is to find the careful balance of gain and volume, resulting in a loud, clear sound.

**Mixer/sound board:** A control panel for adjusting sound elements including microphones and methods of playback.

**Unidirectional microphones:** Also referred to as a cardioid microphone due to its heart shaped directional pattern, these mics only receive sound from the front of the microphone. Although these can deliver great sound when speaking or singing directly into the mic, it will not pick up any other audio on stage.

**Bidirectional microphones:** These types of microphones pick up sound from two sides of the mic. They are not ideal for theatrical sound and are mostly used in studio recordings and radio interviews.

**Omnidirectional microphones:** These microphones pick up sound from all directions. They are most often used to pick up sound from many people at once. Be careful when using omni mics near speakers since they will be more sensitive to picking up that sound as well, potentially creating feedback.
GET TO KNOW YOUR SHOW

How you light your stage is important, even if you don’t have a theatrical lighting system. The first step in the lighting design process is to familiarize yourself with the story you will help bring to life.

Read the script and get to know the story while paying attention to moments that may lend themselves to different lighting elements.

RESOURCES

Make sure you know what you are working with before proposing any rentals or purchases. Consider your equipment and budget and then create a lighting design for your show.

**Equipment:** Take note of any and all equipment you already have. Work with someone who knows the system and test out each piece to ensure that it is in working order.

**Budget:** Consider how much money you have to spend on lighting. Take into account any fundraisers that may help support renting or purchasing lighting equipment.

**Volunteers:** If you are going to have specific light cues or equipment, make sure you have someone to set up and run the lights for dress rehearsals and performances.

**Space:** Get to know your performance space and the light you have to work with. You want to make sure that the actors are lit in every area of the stage or audience that they perform. Be mindful of what time of day you will have your performance. If you are performing in the evening, there may be a whole section of your stage in the dark that you didn’t notice in daylight! Refocusing lights or replacing burnt out bulbs can make a big difference. If there are windows in your space, consider how that will affect your lighting at different times of day.

LIGHTING DESIGN

Making sure that all the actors are seen is the top priority. If you have no control over the lights whatsoever, have no worries. The show can be performed under full room lights. If you do have control over your lighting, use the tips below to help your lighting enhance the theatrical experience.

- If you are in a classroom or a multipurpose room, try to delineate your stage space from the audience space. Most rooms allow for certain lights to be turned on while others remain off. Find a configuration in which the audience lighting is darker than the stage.

- A spotlight can serve a multitude of lighting purposes and usually requires nothing more than a power outlet and an operator. If your school doesn’t have a spotlight, ask around. Often another school or community theater will loan its spotlights.

- If you have access to different colored lights or gels, experiment with different looks, or moods, for different scenes.

- If you’re lucky enough to have a theatrical lighting system, don’t add too many cues. Consider saving bright colors or special lighting for your big production number.

- Blackouts can be wonderfully theatrical, but are usually unnecessary in a 30 minute musical. Often times they interrupt the flow of the story and can last longer than you’d like due to technical difficulties. Keep your scene transitions fluid and fast, and skip the blackout.
EXECUTION

Once you have finalized the lighting design, it is time to set up your space and get ready for tech rehearsals.

Acquire: Think outside the box when contemplating how to gather all the equipment you need. Work with nearby schools or theater groups to see what they might be willing to share or donate. Be sure to seek budget approval on any items you intend to rent or buy before you finalize your lighting design.

Implement: Set up all the lighting equipment in your performance space on the pre-determined due date. Test all equipment before rehearsal begins. Tape down any cables or wires to keep the space safe for your actors and crew.

Rehearse: Use the tips below to ensure that your rehearsals and performances run smoothly.

• Before each rehearsal or performance, do a quick check to make sure all the lights are working properly.
• If you have any specific lighting cues, write them in your script so you can follow along during rehearsals.
• At the end of each rehearsal, touch base with the production team and make notes of any tweaks that need to be made to cues or lighting levels.

PHOTO CREDIT  Mimosa Arts

NOTES & IDEAS:

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PHOTO CREDIT  Mimosa Arts
TAKING IT FURTHER

PHOTO CREDIT Lorenzo Ciniglio
Having a student crew is a wonderful way to involve additional students in the theater making process. If you choose to use a student crew, be sure to assign an adult to the role of crew chief who will be in charge of all student crew tasks. Your crew can meet at a separate time, or at the same time as the actors but in a different space. Use the ideas below and experiment with how your student crew might be used to support your production.

**DESIGN**
From brainstorming to execution, your student crew can help design your show. Provide guidance as they:
- Sketch set design ideas
- Create set elements
- Paint backdrops
- Create or gather props
- Create a costume tracking sheet to track which actor wears which costume in each scene
- Design makeup templates for each character

**MARKETING AND PROGRAM**
Explore ways your crew can get the word out about your show. For example, they can:
- Design and create your program
- Design and create posters or flyers
- Create invitations for special guests
- Create a student-run blog including interviews and photos with the cast and crew
- Write an article for the school paper
- Write a review of the show

**REHEARSALS**
Utilize the extra hands during your rehearsals. Be sure that your crew is not distracting from the rehearsal by giving them clear tasks. Student crew members can:
- Take attendance
- Run sound, writing all sound cues into their scripts
- Set up any props or set pieces for each scene
- Assist the stage manager in writing down blocking and dance positions
- Use spike tape to tape out set pieces or positions

**FRONT OF HOUSE**
Use your crew as your front of house staff. Use the crew to:
- Take tickets
- Hand out programs
- Lead guests to their seats
- Decorate the front of house to match the theme of the show
RUN CREW
During dress rehearsals and shows, the run crew keeps the show moving backstage. Have your crew:
• Open and close curtains
• Assist with quick costume changes
• Set props
• Move set pieces
• Run lights
• Run sound

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MARKETING AND PROGRAM

After everyone’s hard work, be sure to get the word out about your show with a solid marketing campaign. Go as big or as small as your resources allow – and don’t forget that students and parents can help you capitalize on your most precious resource of all: time!

GET THE WORD OUT

You’ve worked hard! Let your community know about your show so you can have a full audience cheering on your cast at performances.

• Make a poster advertising your show. Be sure to include the title, date, time, ticket information, performance location, and all the necessary billing information (authorship credits). Consider holding a school-wide competition to select a poster and raise awareness about your production.
• Send copies of a show poster home with each student and discuss the best way to ask vendors, stores, or offices to support your show by hanging up the poster. Challenge students to share this poster in as many places as possible within their community.
• Send invitations to important people in your school, your district, or your city.
• All press opportunities should be handled by your Disney Musicals in Schools contact. Let them know if opportunities arise so they can seek proper approval.

PROGRAM

The program is the informational booklet the audience receives when they arrive at the theater for the performance. It gets the audience ready to see your show and entertains them while they wait for the curtain to rise.

Use these tips to help create a wonderful program:

• Include a plot summary. This will help prepare the audience and makes your program a great keepsake for your cast.
• Include your show’s authors and bill them appropriately on the front of your program (billing information is available in your Director’s Guide).
• Let us know who is in your cast and crew. Ask each student to prepare a short biography to include in your program. Consider adding photos as well.
• Share your process. Explore ways to add photos or stories from your students about the Disney Musicals in Schools program.
• Don’t forget to say thanks! You’ll have a lot of people to thank for getting your show on its feet. Include a shout out for volunteers, administrators, and anyone else that has gone the extra mile.
• Include information about your involvement in this program! (e.g. Your school’s name is proud to have been chosen to be a part of the Disney Musicals in Schools program. The three-year program provides the necessary training for teachers to continue a tradition of theater education in their schools for years to come. Check out www.DisneyMusicalsInSchools.com for more information.)

NOTES & IDEAS:
CURRICULAR CONNECTIONS

Although you’ll end up with a glorious product, producing a musical is process-based learning. Finding curricular connections to your show can enrich the learning and even give students a deeper connection to the production.

SHOW JOURNALS

It’s important that your young performers have an opportunity to reflect on their work and connect their experiences to their lives outside of rehearsal. One of the most effective ways to accomplish this is through journaling.

- Have your performers create a show journal. Provide art supplies and time for students to decorate the cover of their journal in the theme of your show.
- Build time at the end of rehearsals or during class time for students to complete free-writing activities about their experience in the show. Tell students these journals are an opportunity for them to process their experiences and are not graded for spelling and grammar.
- Provide prompts to get the creative juices flowing (e.g. What did you learn in rehearsal today? What surprises you about performing in a musical? Write a letter to a friend or family member to tell them about your play, etc.).
- Collect the journals periodically and take note of what your students are telling you. Is there anything they are particularly proud of? Celebrate those successes! Is there anything they are struggling with? Devote some extra time to those areas.

EXPLORE CONNECTIONS

Your musical can also be a tool for amping up engagement in your classroom. You can encourage deeper exploration in curricular lessons for your cast, or prepare other students to see your production. Here are some suggestions to help you get started:

- Consider the themes of your show and how they might relate to different subjects. Are any classes studying ecosystems in science? Explore the ecosystems found throughout The Lion King KIDS. Studying different musical styles? Why not examine the jazz-influenced score of Aristocats KIDS?
- Use your show as a tool. Connect story structure studied in ELA class to the story your performers are telling, and encourage actors to use their library skills to research their characters.
- Make the classroom theatrical. Many of the classroom management techniques and games used in the theater can be introduced to your classroom. Why not start each day with a warm-up and come back from lunch with a focus-building game?
- Explore your Director’s Guide for additional ideas for cross-curricular lesson plans specific to your show.

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The primary goal of Disney Musicals in Schools is to create lasting theater programs in schools. When planning for the future, keep the following considerations in mind:

**DEVELOP YOUR PROGRAM**

Each year doesn’t have to look the same. Producing a musical is hard work, so be sure to create a program that is manageable for you to continue for years to come. Perhaps this means that the scale of your programming rotates each year; one year it’s a simple but sophisticated show relying on ensemble storytelling with a small cast and the following year it’s a large show with full production elements. What’s most important is that students have access to the arts – not that you’re producing a Broadway-caliber production year after year!

**SELECTING YOUR SHOW**

Your Disney Musicals in Schools representative will contact you each year with information on how to obtain your license and show materials, but that doesn’t mean you can’t plan ahead and select your show! Check out the Disney KIDS musicals at: [www.disneytheatricallicensing.com/elementary](http://www.disneytheatricallicensing.com/elementary)

Request a perusal script on the MTI website by choosing your show and selecting “Request Perusal”: [www.mtishows.com](http://www.mtishows.com)

**GROW YOUR BUDGET**

A sustainable budget is a key element of a sustainable program. Building off of the tiered support of the first few years of this program, it is our hope that you are able to grow your budget to ultimately become self-sustaining. Disney Musicals in Schools is designed to help by providing a standard ShowKit® and additional materials in year one, a standard ShowKit® in year two, and a discounted ShowKit® in year three; this means that your program’s budget will have time to grow. At the end of the three years, you should be ready to stand on your own! See the budget on p.17 for ideas on how to structure your budget and the fundraising suggestions on p.91 for ideas on how to build up your budget each year.

**BUILD YOUR RESOURCES**

With each show you produce, you will accumulate resources that you can use in future years. At the end of each production, keep an eye out for items that can be repurposed. Even if you don’t have a lot of storage space, stock costume pieces, props, reusable fabric, and equipment can be tucked away in plastic boxes. Keeping your materials well-organized throughout the years will make it much easier to sustain and access in the future!
Your musical is a great opportunity for you to fundraise for your school, your production, or for future shows. Here are some fundraising ideas to help make your production profitable:

BEFORE THE PERFORMANCE

- Sell ad space in the program to local businesses.
- Arrange a preview during which your cast performs at a local business or in front of your school for members of the community. Sell tickets and/or solicit donations at the end of the performance.
- Hold a raffle or silent auction; get prizes donated to support the school and raise awareness about your production.
- Hold a materials drive and ask for specific fabric or building materials from parents and local vendors.
- Consider coordinating fundraisers that correspond with the themes in your show. For Cinderella, you might sell crowns for family and friends to send to a cast member. For The Jungle Book, you might honor donations given with a special leaf on a “giving tree” displayed in the lobby. For Aladdin, you can sell “magic lamps” filled with candy.

AT THE PERFORMANCE

- Set up a concession stand at your performances. Ask for the concessions to be donated by local business or staff members at your school so that 100% of the sales can go to your program.
- Sell break-a-leg notes that audience members can purchase for a low price (25¢ to $1) to send backstage to the cast and crew on opening night.
- Consider charging for tickets to your show. Your school is permitted to charge up to $10 per ticket and keep the proceeds. Many schools charge $3 for children and $5 for adults. Alternatively, you could offer tickets for a suggested donation or only charge for “premium seats” in the first few rows.

FUNDRAISING WEBSITES

Check out these helpful websites for fundraising for your schools!
Donors Choose: www.donorschoose.org Go Fund Me: www.gofundme.com

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COMMUNITY INVOLVEMENT

Your community can be one of your School Team’s biggest resources and strongest supporters. Involving the school and greater community in your program can be a great way to accomplish specific tasks as well as a fantastic way to ensure sustainability. The more your community is involved in your program, the more invested they will be in its success!

COMMUNITY DAY

An efficient and fun way to spark interest is to host a community party and volunteer event. Many hands make light work, and with a little planning and clever marketing you can harness the collective manpower of your community. Follow these tips to host a community day:

Volunteers: You’ll need moms, dads, sisters, aunts, grandpas, and friends to lend a helping hand. Even if your school struggles with caregiver involvement, you’ll get a healthy turnout if you make the event fun and low pressure. Your most important allies here are your students! Encourage the cast and crew to attend this special party, and they’ll beg mom and dad to come along. By requiring one adult per child, you make the event manageable and secure many hands to help accomplish all of your goals. Tout the Disney name to rally excitement for the cause!

Time: Schedule enough time to make a dent in your to-do list, but don’t make the event such a major commitment that it turns people away. Two to three hours after school is good chunk of time for this event.

Plan ahead: With designs and plans already in place, think of your event as a means of getting the manpower you need to get things done. Your community volunteers shouldn’t be designing costumes; they should be cutting out patterns. They shouldn’t be drawing backdrops; they should be painting by number. Consider assigning School Team members, trusted volunteers, or student crew members to man each station. Be sure you have back-up projects for parents who are hesitant to participate in art projects.

Make it a party: Listen to your Rehearsal CD throughout the event or a mix of age-appropriate music that mom and dad can also get into. Keep it up-beat and festive and the time will fly by. Providing snacks will turn your event from a work session into a party! Why not ask colleagues who are supportive of your show, but who don’t have the time to help with rehearsals, to donate a snack to the cause? By providing goodies and entertainment, you can make it a party and still get a lot accomplished.

Give them a sneak peek: Have participating students share a number from your show halfway through the event. It will boost spirits and remind everyone why they are there!

Say thank you: The best way to harness future support is to make people feel appreciated for what they have already done. Have students make thank you cards for each volunteer. Make sure everyone who chipped in gets a personalized note from a cast member expressing his or her sincere gratitude. And why not send it home with a note about your next volunteer night?
INVOKE THE SCHOOL COMMUNITY

Your school’s involvement in your show does not have to end with your cast and crew. You can involve your whole school in some simple and effective ways that will help create a lasting culture of theater in your school. For your production of The Jungle Book KIDS, perhaps each grade is assigned a different animal from the jungle to create and display – what a great way to decorate the halls leading to your auditorium! Or maybe your 5th graders are in charge of marketing, while your 4th graders are in charge of fundraising, etc. Whatever way you choose to involve your school, even if it’s as simple as teaching the chorus of one song to the whole school to sing together at an assembly, you’ll be glad you did when you see everyone gathering together in support of the show!

INVOKE THE GREATER COMMUNITY

Take your community involvement to the next level by partnering with others in the community.

Local colleges: Contact local theater departments to see if they are able to lend sets or props for your production.

Senior centers and community centers: Arrange an exchange with these centers. Perhaps they could host sewing circles for costumes and you could take your show to their center to share a number or two.

Vendors: Ask if local businesses can contribute goods or services for your show or your fundraising efforts. Be sure to thank them in your program!

Neighboring schools: Connect with the other schools in your area. They might have resources you could borrow. Be sure to invite them to your performance and support them with their special projects, too.

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PHOTO CREDIT: Mimosa Arts
**Glossary**

- **backdrop**: A painted cloth hung at the back of a theater stage as part of the scenery.
- **backstage**: The area out of view of the audience that includes the wings and dressing rooms.
- **behind the scenes**: Anything that happens backstage or out of the view of the audience.
- **bidirectional microphones**: These types of microphones pick up sound from two sides of the mic. They are not ideal for theatrical sound and are mostly used in studio recordings and radio interviews.
- **billing**: The listing of the name of writers, composers, lyricists, etc. on show posters and programs.
- **blocking**: The actors’ movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.
- **call and response**: When a person or group – the caller(s) – performs a piece of music or dance, and another person or group – the responder(s) – reply with a movement or musical phrase.
- **callback**: A second round of auditions where you can experiment more specifically with different students in different roles.
- **cardiovascular exercise**: Vigorous movement which increases a performer’s heart-rate and energy.
- **character work**: An actor’s process through movement, improvisation, and relationship to discover and perform their character.
- **character**: A human (or animal) represented in a play. Each actor plays a character, even if that character doesn’t have a name in the script. An actor may play many characters in a play.
- **cheating out**: Turning oneself slightly toward the house when performing so the audience may better see one’s face and hear one’s line.
- **choreographer**: A person who creates and teaches dance numbers in a musical.
- **choreography**: The dances in a musical, which are often used to help tell the story.
- **cleaning rehearsal**: A rehearsal used to polish previously learned material.
- **contract**: An agreement between two parties.
- **creative team**: The author(s), director, choreographer, music director, and designers for a play or musical.
- **crescendo**: A dynamic marking that indicates the song should get gradually louder. A crescendo is represented in the score by the symbol “”.
- **crew**: Short for “stage crew.” A team of people who move scenery, handle props, or work backstage during a production.
- **crown mask**: A mask worn on the top of the head so that the actor’s face is visible.
- **cue**: A signal that tells the cast or crew what to do next.
- **curtain call**: The entrance of the company at the end of the show to bow and acknowledge the audience’s applause.
**cutoff:** The moment you stop singing a note or phrase.

**decrescendo:** A dynamic marking that indicates the song should get gradually softer. A decrescendo is represented in the score by the symbol “".""

**designers:** The people who create the sets, costumes, makeup, masks, puppets, lighting, and sound for a production.

**diction:** Clear articulation while delivering one’s lines. Also known as enunciation.

**director:** A person who provides the artistic vision, coordinates the creative elements, and casts and stages the play.

**director’s vision:** How a director sees and understands the world and interprets a particular play; the overall concept for a production.

**downstage:** The portion of the stage closest to the audience; the opposite of upstage (see parts of the stage).

**dress rehearsal:** One of the final run-throughs of a show, which includes all costumes, props, and technical elements.

**dynamics:** The volume of a note (from piano to forte).

**ensemble:** 1) A group of people who work together to create a production. 2) The spirit of camaraderie cultivated while rehearsing and performing a show.

**flats:** Large panels that stand on stage and are painted to become part of the scenery.

**focus:** 1) The part of the stage where the audience is meant to look at any given time. The director manipulates the focus using lighting, sound, sets, and blocking. 2) Concentration used by an actor when rehearsing and performing.

**forte:** A dynamic marking meaning “loud.” Represented in the score by the symbol: $f$

**front of house:** Any part of the theater that is open to the audience, including the box office, lobby, restrooms, and concession area.

**gain/trim/level:** These synonymous words reference the amount of power being sent into the microphone from the board. This is different than volume, but can sometimes result in an increase in volume.

**given circumstances:** Facts that the playwright provides about characters, settings, and situations in a play.

**house:** The area of the theater where the audience sits to watch the show.

**house manager:** The person who manages the front of house and makes sure the audience is safely seated before the show begins.

**isolations:** Exercises that focus on a particular muscle group. Often used during warm-ups.

**legato:** A musical term meaning fluid or smooth.
levels: The positioning of performers’ bodies on stage. Actors, dancers, and choreographers use low, middle, and high levels.

lighting designer: A person who designs the lighting for a play.

lyrics: The words of a song.

measure: A section of music separated by bars.

melody: A series of musical notes that form the main part of a song or piece of music.

mezzo: A dynamic marking that means “medium,” which should be performed slightly softer then forte. Represented in the score by the symbol: $m$

mixer: An electronic board or computer that controls the microphones, sound cues, and any other audio used in a production.

music director: A person who is in charge of teaching the songs to the cast and orchestra, interpreting the score, and maintaining the quality of the music in the production.

note: 1) A musical sound with a particular pitch. 2) A suggestion given by the director to an actor.

objective: What a character wants.

off-book: The actor’s ability to perform his or her memorized lines without holding the script.

omnidirectional microphones: These microphones pick up sound from all directions. They are most often used to pick up sound from many people at once.

on its feet: When students or actors experiment with blocking or activating content after looking over an activity or scene.

parts of the stage: The named areas of the stage:

<table>
<thead>
<tr>
<th>Upstage Right (USR)</th>
<th>Upstage Center (USC)</th>
<th>Upstage Left (USL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Right (SR)</td>
<td>Center Stage (CS)</td>
<td>Stage Left (SL)</td>
</tr>
<tr>
<td>Downstage Right (DSR)</td>
<td>Downstage Center (DSC)</td>
<td>Downstage Left (DSL)</td>
</tr>
</tbody>
</table>

AUDIENCE

physical warm-ups: Exercises performed by an actor to physically warm up the body.

physicality: An actor’s use of his body and movement to create a unique character.
**piano:** 1) A musical instrument that often accompanies a musical theater rehearsal or performance. 2) A dynamic marking that means “soft” and is represented by the symbol \( p \) in the score.

**pitch:** The tone of a musical note.

**places:** A cue that signals all cast and crew to get in their assigned positions for the beginning of a show, or scene.

**playback level:** The volume of the CD track to which the cast sings.

**plot:** The chain of events that occur during a play.

**program:** A booklet listing information such as show billing, cast list, song order, and thank yous available for patrons attending a theater performance.

**projection:** Speaking and singing loudly enough to be understood by the audience.

**prop:** Short for “property,” any item an actor holds or carries during a performance.

**pulling focus:** When something or someone pulls the audience’s attention from the intended focus of a scene.

**puppet:** An inanimate object manipulated by someone to portray a specific character.

**read-through:** An early rehearsal at which the cast reads their parts from the script without blocking or memorized lines.

**rehearsal:** A meeting during which the cast learns and practices the show.

**rhythm:** A series of beats carefully arranged to form a pattern or phrase.

**ritual:** Something a person does habitually for a certain reason.

**scene:** A section of a play in one particular location and time.

**script:** 1) The written content of a play, including dialogue, stage directions, music, and lyrics. 2) The book that contains those words.

**set:** The entire physical environment onstage, which may include backdrops, flats, furniture, props, and projections.

**set designer:** A person who designs the set.

**sound check:** Testing and balancing the sound levels of microphones, speakers, and performers before a performance to ensure that the audience will hear everything clearly.

**sound design:** A person who creates the aural world of the play, or how the play sounds to the audience.

**sound effects:** Sounds used to help an audience understand the setting and action of a play.

**spike:** A mark on stage to indicate the outlines of the set pieces.

**staccato:** A musical term used to identify short, detached notes.
**stage directions:** Unspoken text in the script that describe the action or intention of the play.

**stage left:** The left side of the stage from the actor’s perspective. The same side of the theater as house right (see parts of the stage).

**stage manager:** A person responsible for keeping all rehearsals and performances organized and on schedule.

**stage right:** The right side of the stage from the actor’s perspective. The same side of the theater as house left (see parts of the stage).

**super objective:** A character’s main goal in a play.

**tableau:** A frozen stage picture made up of students’ or actors’ bodies, that tells a story.

**technical rehearsal:** A rehearsal in which all technical elements are incorporated into the production. Also called “tech.”

**tempo:** The speed of the song (presto=very fast, allegro=fast, adagio=slow).

**underscore:** Music that plays under dialogue or during a scene change.

**understudy:** An actor who learns a role and can perform it in the event the cast actor is unable to do so.

**unidirectional microphones:** Also referred to as a cardioid microphone due to it’s heart shaped directional pattern, these mics only receive sound from the front of the microphone.

**unison:** When a group of people move or sing together as a unit.

**upstage:** The part of the stage furthest from the audience (see parts of the stage).

**usher:** A person who shows the audience to their seats and distributes programs.

**wings:** The area to the side of the stage just out of the audience’s view.