

LOCALLY DEVELOPED COURSE OUTLINE

Musical Theatre15-3

Musical Theatre15-5

Musical Theatre25-3

Musical Theatre25-5

Musical Theatre35-3

Musical Theatre35-5

Submitted By:

Red Deer Catholic Regional Division No. 39

Submitted On:

Jun. 7, 2016

Course Basic Information

<u>Outline Number</u>	<u>Hours</u>	<u>Start Date</u>	<u>End Date</u>	<u>Development Type</u>	<u>Proposal Type</u>	<u>Grades</u>
15-3	62.50	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
15-5	125.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
25-3	62.50	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
25-5	125.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
35-3	62.50	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12
35-5	125.00	09/01/2016	08/31/2020	Acquired	Reauthorization	G10 G11 G12

Course Description

The Musical Theatre courses, 15/25/35 will focus on all components of performance with a focus on dance, drama and music. The co-requisites of Dance, Drama and Choral will provide an enhanced experience for students to better understand the synergy of the three disciplines of musical theatre. The students enrolled in this course will learn to work as a repertory company, promote an entrepreneurial spirit through collaborating with community arts partners, and will also become aware of and perform all costume/makeup requirements of their characters. Research will be done in the historical content including scripts and all materials used.

There is no formal prerequisite at the 15 level, but it is recommended that the student be registered in, or have credit in Drama 10, Choral 10, Dance 15 or have Departmental Approval.

Musical Theatre 15 is the prerequisite for Musical Theatre 25, and Musical Theatre 25 is the prerequisite for Musical Theatre 35.

Course Prerequisites

Sequence Introduction (formerly: Philosophy)

It is expected that competencies in all dance, drama and vocal disciplines will become developed through **project work and/or performance**. The program will foster an appreciation for the form and a professional attitude towards performance, preparing students for postsecondary and life-long theatre and performance experiences.

Student Need (formerly: Rationale)

The musical theatre program aims to provide integrated study in dance, drama and vocal music for students who seek the challenge of making a serious commitment to performance.

Scope and Sequence (formerly: Learner Outcomes)

The goals and objectives of Musical Theatre are:

To understand the multi-disciplinary nature of the Musical Theatre form.

To acquire and practice techniques and skills which enable one to become a competent singer, dancer and actor.

To develop a sense of ensemble work through making a personal commitment to share the responsibilities and obligations necessary to performance. The prerequisite or co-requisite for Musical Theatre 15 is Dance 10, Drama 10, Music 10C or Department approval. Musical Theatre 15 is the prerequisite for Musical Theatre 25. Musical Theatre 25 is the prerequisite for Musical Theatre 35. Although Musical Theatre may reinforce some learner expectations specified in secondary Dance, Drama and Music Programs of Studies, this course clearly differs as all three disciplines are learned in the context of integrated studies. The focus is on all the components of performance: dance, drama and music. Students may be required to audition for placement in this course. Students enrolled in Musical Theatre 15, 25, 35 will learn to work as a company. In addition to performance, students will be expected to contribute to other aspects of Musical Theatre production.

Because Musical Theatre is performance based, the sequence of learner expectations must be repeated, enhanced and extended throughout the three levels of the course.

In addition to extending their skill levels, students will be expected to assume increasing responsibility over the three-year program.

Musical Theatre 35 (3 credit) may provide individual students with opportunities to **set stage direction, musical direction and choreography** for a musical theatre number.

Guiding Questions (formerly: General Outcomes)

- 1 GENERAL SKILLS** Preparation/Rehearsal - Students will understand the importance of preparedness through rehearsal for a quality performance. Performance/Technique - Students will understand the value of technical performance skills in musical theatre. Reflection/Evaluation - Students will understand the importance of reflecting and evaluating the work of self and others in order to create a quality performance. Elective (5 credit only) - Students will enhance their understandings of the history of musical theatre and understand the importance of developing a personal portfolio.
- 2 DANCE** Technique - Students will understand the importance of proper dance technique to produce a quality performance. Interpretation - Students will understand the importance of interpretation in the creation of a quality performance. Elective - Students will develop the ability to make aesthetic judgments and decisions.
- 3 DRAMA** Technique - Students will understand the importance of dramatic techniques to produce a quality performance. Interpretation - Students will develop physical, intellectual and creative skills to competently engage in the performance process. Elective (5 credit only) - Students will develop confidence in abilities as director/set designer.
- 4 MUSIC** Technique - Students will understand the importance of proper music technique to produce a quality performance. Interpretation - Students will demonstrate an understanding of the interpretive elements of music to produce a quality performance. Elective - The student will develop confidence and ability to perform a vocal audition.

Learning Outcomes (formerly: Specific Outcomes)

<p>1 GENERAL SKILLS Preparation/Rehearsal - Students will understand the importance of preparedness through rehearsal for a quality performance.</p> <p>Performance/Technique - Students will understand the value of technical performance skills in musical theatre.</p> <p>Reflection/Evaluation - Students will understand the importance of reflecting and evaluating the work of self and others in order to create a quality performance.</p> <p>Elective (5 credit only) - Students will enhance their understandings of the history of musical theatre and understand the importance of developing a personal portfolio.</p>	15-3 15-5 25-3 25-5 35-3 35-5
1.1 Make effective use of rehearsal time.	X X X X X X
1.2 Use and respond to stage directions and cues effectively.	X X X X X X
1.3 Distinguish between oneself as performer and character.	X X X X X X
1.4 Integrate singing, dancing and acting in a Musical Theatre performance.	X X X X X X
1.5 Memorize required text, music and choreography	X X X X X X
1.6 Understand, critique and identify different types and styles of Musical Theatre after viewing, listening to and/or attending Musical Theatre performances.	X X X X X X

<p>2 DANCE Technique - Students will understand the importance of proper dance technique to produce a quality performance. Interpretation - Students will understand the importance of interpretation in the creation of a quality performance. Elective - Students will develop the ability to make aesthetic judgments and decisions.</p>	15-3 15-5 25-3 25-5 35-3 35-5
2.1 Wear appropriate dance attire	X X X X X X
2.2 Use proper posture, balance and alignment during warm up and performance.	X X X X X X

2.3 Develop the ability to listen, watch, reproduce and internalize a movement or pattern within choreography.	X	X	X	X	X	X
2.4 Develop and explore movement in relation to level, shape, direction, dimension and extension.	X	X	X	X	X	X
2.5 Perform different rhythms, tempos and phrasing as they relate to music and movement combined.	X	X	X	X	X	X
2.6 Perform basic dance steps, techniques and styles appropriate to musical theatre.	X	X	X	X	X	X
2.7 Perform and choreograph solo, duet, pas de deux and group choreography appropriate to grade level.	X	X	X	X	X	X
2.8 Recognize different sources of stimuli which may influence the interpretation of dance, such as music, words, song, environment, sound, colour, art, poetry and rhythm.	X	X	X	X	X	X
2.9 Use gesture, movement and body language to develop characterization and create physical images and patterns to communicate mood and emotion.	X	X	X	X	X	X

3 DRAMA Technique - Students will understand the importance of dramatic techniques to produce a quality performance. Interpretation - Students will develop physical, intellectual and creative skills to competently engage in the performance process. Elective (5 credit only) - Students will develop confidence in abilities as director/set designer.	15-3	15-5	25-3	25-5	35-3	35-5
3.1 Use the voice and body to communicate character, situation and style consistent with character.	X	X	X	X	X	X
3.2 Show consistency of character while acting, singing and dancing.	X	X	X	X	X	X
3.3 Sustain character through transitions and objectives throughout a scene or musical number.	X	X	X	X	X	X
3.4 Display appropriate character relationships with all characters in scene and musical number.	X	X	X	X	X	X
3.5 Create, select and sustain physical details of the character from scripted material and / or vocal score.	X	X	X	X	X	X
3.6 Perform a scene or monologue from a musical.	X	X	X	X	X	X

3.7 Analyze script / score/ text for explicit clues to character.	X	X	X	X	X	X
3.8 Enhance performance through technical theatre / design components (lighting, sound, costume, set, properties, make up, management).	X	X	X	X	X	X
3.9 Direct a musical theatre scene.	X	X	X	X	X	X

4 MUSIC Technique - Students will understand the importance of proper music technique to produce a quality performance. Interpretation - Students will demonstrate an understanding of the interpretive elements of music to produce a quality performance. Elective - The student will develop confidence and ability to perform a vocal audition.	15-3	15-5	25-3	25-5	35-3	35-5
4.1 Warm up vocally every class and practice correct use and care of the voice.	X	X	X	X	X	X
4.2 Be aware of outside influences that may affect the voice, i.e. foods, drinks, medication, temperature, humidity.	X	X	X	X	X	X
4.3 Use low, diaphragmatic and staggered breathing and breath support throughout entire vocal range to achieve desired phrasing.	X	X	X	X	X	X
4.4 Use appropriate posture for singing in warm ups, rehearsal and performance.	X	X	X	X	X	X
4.5 Correctly produce uniform vowel sounds and properly formed consonants.	X	X	X	X	X	X
4.6 Project to audience through focus of sound and energy.	X	X	X	X	X	X
4.7 Develop the chest register, head register and recognize the delicate and dynamic balance between the two.	X	X	X	X	X	X
4.8 Tune the voice with instruments or other voices.	X	X	X	X	X	X
4.9 Listen to and blend with other voices to achieve the desired balance in a chorus or as a soloist within the chorus.	X	X	X	X	X	X
4.10 Correctly use vocal terms including lead, solo, duet, trio, quartet, chorus and principals.	X	X	X	X	X	X
4.11 Perform in large ensembles, small ensembles and solo work.	X	X	X	X	X	X

4.12 Use articulation, diction, dialect, word coloration, dynamics and a variety of tempi in song, which are appropriate to the character and dramatic situation.	X	X	X	X	X	X
4.13 Communicate and interpret thru the score, mood and emotion through voice.	X	X	X	X	X	X
4.14 Sing in the style appropriate to the music and character.	X	X	X	X	X	X
4.15 Respond to simple rhythmic, melodic and harmonic requirements in an audition setting.	X	X	X	X	X	X
4.16 Find and prepare a vocal audition piece appropriate to voice and body type.	X	X	X	X	X	X
4.17 Sing alone in an audition.	X	X	X	X	X	X

Facilities or Equipment

Facility

Because Musical Theatre integrates work in Music, Dance and Drama and includes an expectation for performance, the facilities must meet certain minimum standards.

The facilities must be large enough to accommodate the class. Given that the course may be team taught, this class size could be quite large, although hopefully no larger than fifty (50). The facility must also be equipped to accommodate instruction in the three principle areas of Music, Dance and Drama, often simultaneously.

Since the class will need to work in small groups on a variety of projects, access to small spaces that can be supervised and are appropriate for the activity; i.e., a piano for vocal work, dance floor for choreography and sound recording equipment are necessary.

In addition, since this is a performance based course, the school must be equipped with a suitable performance space, a shop space suitable for scenery construction, painting, costume construction and adequate lockable storage for costumes, props and scenery.

It is assumed that at least one of Choral, Dance or Drama is already taught and therefore a performance space is available. As public performance is considered a major component of the course, a safe, comfortable, well-ventilated and equipped theatre is necessary. There should also be dressing rooms with make-up mirrors and easy access to washroom facilities.

Here is a guideline for schools implementing this course. The needs will be specific to each school.

Theatre 250 seats
wing and backstage areas
light and sound booth
lighting equipment storage rooms
paint and tool equipment storage rooms
industrial sink and washrooms
flat dock and props storage shelving
loading and unloading dock
main drape, legs and traveller
ceiling grid

Studio / Classroom / Green Room / Classroom
40 by 37 Green Room / classroom

56 by 36 studio / classroom
3 adjacent storage rooms - one for sets, one for costumes and one for props
washrooms
script library
computer room
access to Building Construction and Painting Lab and a Beauty Culture/Makeup Lab
fully equipped as per Industrial Education specifications

Facilities:

Equipment

Lighting System for Theatre

E.T.C. Lighting Board Express 12.5 Console with
25 circuits
125 channels 24 sub-masters
600 cues
Multiple timed manual fader prs.

Lighting Equipment

6 - 500 watt Lekolite Spots
10- 500 watt Electro-Controls Scoop Flood Lights
2 - 1500 watt Altspot Followspots
2 - SSX - 70 Light Stands
6 - 8" Barn Doors for Fresnels
8 - 3 Bay CODA Strip Lights
4 - 4' fluorescent Strip Black Lights
2 - White Scrim (15' x 44')
assorted extension cords (u. ground)
assorted patch cords (twist - lock)

Sound Equipment

2 QSC Model 1200 Stereo Amps
2 EVSH 1S02 In-House Playback Speakers
2 TOA - F300 Special Effects Speakers
1 DENON CD Player - DN C630

House Intercom System

The House Intercom system is composed of hard-wired and wireless systems. The hard-wired system consists of 2 hard wired base stations (one in the booth and one backstage), Multiple headsets and power source. This would increase with the use of the Memorial Centre.

Lavelier Microphone System

12 Shenhizer G3100 belt pack with receivers and mics

Learning and Teaching Resources

Resource Books

- Blom, Lynne Anne and J. Jarin Chaplin - *The Intimate Act of Choreography*. Pennsylvania: University of Pittsburg Press, 1982.
- Bordman, Gerald. *American Operetta*. New York: Oxford University Press, 1981.
- Cohen, Daniel. *Musicals*. Greenwich, CT: Bison Books, 1984.
- Engel, Lehman. *Words with Music*. New York: Schirmer Books, 1972.
- Engel, Lehman. *The American Musical Theatre* (revised edition). New York: Schirmer Books, 1975.
- Finchley, Joan. *Audition!* New York: Prentice-Hall, 1984.
- Green, Stanley. *Broadway Musicals*. Milwaukee, WI: Hal Leonard Books, 1981.
- Green, Stanley. *The World of Musical Comedy*. New York: A.S. Barnes and Company Inc., 1980.
- Grote, David. *Staging the Musical*. New Jersey: Prentice-Hall Inc., 1986.
- Haselbach, Barbara. *Improvisation Dance Movement*. St. Louis: Magnamusic-Baton, 1981.
- Hirshhorn, Clive. *The Hollywood Musical*. London: Octopus Books Ltd., 1981.
- Humphrey, Doris. *The Art of Making Dances*. New York: Grove Press Inc., 1977.
- Hunt, Gordon. *How to Audition*. New York: Harper and Row, 1977.
- Jackson, Arthur. *The Best Musicals*. New York: Crown Publishers Incorporated, 1977.
- Jacob, Ellen. *Dancing (A Guide for the Dancer You Can Be)*. New York: Danceways, 1981.
- Kislan, Richard. *The Musical*. Englewood Cliffs, New Jersey: Prentice-Hall, 1981.
- Laughlin, Haller and Randy Wheeler. *Producing the Musical*. Westport, Conn: Greenwood Press, 1984.
- Lerner, Alan Jay. *The Musical Theatre*. London: William Collins Sons and Co., 1986.
- Lynch, Richard. *Musicals!* Chicago: American Library Association, 1984.
- Mordhan, Ethan. *Coming Up Roses - The Broadway Musical in the 1950's*. New York: Oxford University Press, 1998.

Novak, Elaine Adam. *Performing in Musicals*. New York: Schirmer Books, Division of MacMillan Inc.

Oliver, Donald. *How to Audition for the Musical Theatre*. Lyme, NH: Smith and Krauss Book, 1995.

Richards, Stanley. *Great Rock Musicals*. New York: Stein and Day, 1970.

Richards, Stanley. *Great Musicals of the American Theatre, Volumes 1 & II*. Thomas Nelson and Sons Ltd. Don Mills, Ontario. 1976.

Schatz, Thomas. *Hollywood Genres*. New York: Random House, 1981.

Shurtleff, Michael. *Audition*. New York: Walter Publishing Co., 1978.

Silver, Fred. *Auditioning for the Musical Theatre*. New York: New Market Press 1985.

Spencer, Peter A. *Musicals, the Guide to Amateur Production*. London: John Publishers Ltd., 1983.

Sunderland, Margot and Ken Pickering. *Choreographing the Stage Musical*. York: Theatre Arts Books / Routledge, 1989.

Swain, Joseph P. *The Broadway Musical*. New York: Harper and Row, 1977

Trawbner, Richard. *Operetta, A Theatre History*. New York: Doubleday & Co Inc., 1983.

Tumbusch, Tom. *Complete Production Guide to Modern Musical Theatre*. New York: Richards Rosen Press Inc., 1969.

**Safe Stages-Best Practices*

* *Occupational Health and Safety Binder-CSSD*

Publishing Companies

Dramatic Publishing Co. Plays and Musicals, P.O. Box 129, 311 Washington Woodstock. IL, 60098. Phone 1-800-hitshow, Fax 1-800-334-5302

Dramatist Play Service, Inc., 440 Park Avenue, N.Y., N.Y., 10016. Phone (212) 683-8960 Fax (212) 213-1539, e-mail: postmaster@dramatists.com, www.dramatists.com

Dress Circle. 57/59 Monmouth Street, Upper St. Martin's Lane, London, Eng WC2H 9DG. Phone 071-240-2227, 071-836-8279 Fax 071-379-8540

JW Pepper & Son, Inc. PO Box 850, Valley Forge, PA 19482-0850 Phone 1-800-345-6296 Fax 1-800-260-1482, e-mail: satisfaction@jwpepper.com, www.jwpepper.com

Music Theatre International. 421 West 54th Street, N.Y., N.Y., 10019. Phone

541-4684 Fax (212) 397-4684, e-mail-licensing@mtishows.com, website:
www.mtishows.com

Rodgers and Hammerstein Theatre Library, 229 West 28th Street, 11th Floor
N.Y., 10001. Phone 1-800-400-8160

Samuel French Inc., 100 Lombard St., Toronto, Ontario, M5C 1 M3. Phone (416)
263-3536, (416) 363-8417, Fax (416) 363-1108, e-mail:
samuelfrench@earthlink.net,

website: www.samuelfrench.com

Tams Witmark Music Library Inc., 560 Lexington Avenue, N.Y., N.Y., 10022.
(212) 688-2525, 1-800-227-7196, 1-800-826-7121, Fax (212) 688-3232

Suppliers

About Face 1917 10th Ave S.W., Calgary. Telephone 403- 245-9228

Don's Hobby Shop, 1515 Centre St. N.W., Calgary. Telephone 403-262-5717.

Hollywood Costumes, 1744 Kensington Road, N.W., Calgary Telephone 403-543 -5111

Masque Costumes, 5 – 9250 MacLeod Trail S.E., Calgary. Telephone 403-230-3306

The Costume Shoppe, 1317, 9th Ave. S.E., Calgary. Telephone 403-571-2466.

Valentine Armouries, 4120 - 8th St. S. E. Calgary Telephone 403-243 -8662

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IT IS ILLEGAL TO MAKE COPIES OF COPYRIGHTED MATERIALS FOR YOUR PERFORMERS AND PRODUCTION PERSONNEL

Thus, teachers must select their performance materials well in advance of their performance dates, ordering copies for all persons involved with the production.

Many persons are unaware that it is also illegal to copy out-of-print materials without permission to reprint must be obtained from the publisher.

ALWAYS KEEP A COPY OF THE LETTER OR FORM WHICH IS FORWARDED TO THE PUBLISHER, as this is the record of your earnest and honourable inquiry. If you contact the owner of the copyright. **REMEMBER THAT PHOTOCOPIES OF MUSIC AND SCRIPTS ARE IN CONTRAVENTION OF COPYRIGHT LAW.**

K. ROYALTY FEES

A royalty fee is a prescribed amount of money that purchases production rights for your company, permitting you to perform a Musical on specified dates. A portion of the money is forwarded to the originator(s) of the material. The licensing agent may require the entire royalty and rental fees for scripts and music in advance of the performance.

School companies must pay royalties whether an admission charge is made. Failure to do so leaves the teacher and the school open to a legal suit. Perusal of the contract is required.

scripts and catalogues carefully to ensure that all pertinent information is found. Most often, royalty fees are on a sliding scale when more than one performance is planned.

In some instances, you may be asked to write to the publisher, and upon supplying specific information, a royalty fee will be established to suit your specific circumstances.

They invariably wish to know:

- The capacity of your house
- The admission charged. Remember to emphasize that the admission is in Canadian funds
- The number of performances planned
- Certain theatre companies and educational institutions may loan or rent costumes and properties.

Most licensing agencies charge a deposit to ensure that scripts and music are returned in good condition.

Sensitive or Controversial Content

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

It is expected that all issues and texts that may be controversial or sensitive be discussed with the school administrator prior to their coverage in class. In addition, all themes and texts will be evaluated in accordance with the philosophy and tenants of the Catholic faith and ideology.

Issue Management Strategy

Health and Safety

Risks associated with Musical Theatre center around typical personal injury from moderate physical activities associated with Musical Theatre. Teachers need to prepare students through appropriate physical and vocal warm-ups, properly targeted conditioning, adequate facilities and proper hydration/nutrition. Student injuries need to be handled by the teacher according to district (Occupational Health and Safety Guidelines Binder) policies regarding injury during instructional activities. Also, it is recommended that teachers reference Safe Stages Best Practice for additional information. www.worksafely.org and www.theatrealberta.com .

As with all high school locally developed courses safety for students and teachers is of the utmost importance.

All class activities must be consistent with Occupation Health and Safety Guidelines.

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

Risk Management Strategy

Statement of Overlap with Existing Programs

This program does not overlap with provincially developed courses.

Student Assessment

Musical Theatre faces the same challenges as any other of the Performing Arts. Many activities must be assessed while they are in progress and activities to be evaluated may be individual or group oriented. Although the learner expectations are specific to the music, dance and drama components, integration of music, drama and dance is what makes this program unique. The expectation is that students will be assessed as they integrate those skills through work in Musical Theatre. Teachers should therefore draw outcomes from the three components when assessing projects or performances.

The Musical Theatre curriculum is written to encourage objective evaluation by stating learning expectations as concrete observable behaviours. In determining the criteria upon which a performance project is to be assessed, it is important to limit the number of outcomes being evaluated. Complex assignments that require the integration of more skills might be videotaped to allow the opportunity to view the piece more than once. Videotaping can provide valuable feedback to students on their own work as well as providing a valuable method of formative evaluation.

Evaluation is most accurate and fair when the criteria for the work are clearly stated. It is desirable to inform students of the criteria for the course, and for particular projects as early as possible. One might consider posting the criteria, so that students can refer to it.

Evaluation is most accurate when it is continuous and when it employs as many different strategies as possible. Consider using teacher observation, question and answer, checklists, journals, written reports, projects, texts, conferences, video and sound tapes, research paper, self-evaluation, anecdotal records and ratings scales. Students are expected to maintain a portfolio of their work, either a process portfolio where they track their own progress or a portfolio of their best work, personally maintained, perhaps in consultation with the teacher. Students may also be involved in their own evaluation and in the evaluation of their peers. By providing a list of the outcomes required in an assignment before any section of work, students can consciously work to ensure successful completion of the assignment. The same sheets can be used for evaluation by the teacher, peers or self. The outcomes can be assigned an numerical value or they can be ranked according to one of the following scales.

Rating Scale

Poor	Fair	Good	Very Good	Superior
1	2	3	4	5

Frequency Scale

Always	Frequently	Sometimes	Seldom	Never
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Agreement Scale

Strongly Disagree Disagree No Opinion Indifferent Agree Strongly Agree

Statements might also be phrased from the student's point of view for self-evaluation:

I dress appropriately for dance

TEACHER EVALUATION EXAMPLES

GENERAL SKILLS

In rehearsal and production, the student should demonstrate the ability to:

Always

Consistently

Frequently

Sometimes

Rarely

5

4

3

2

1

Use and respond to stage
directions

Pick up cues effectively

Make effective use of
rehearsal time

Develop self-discipline to use undirected time to advantage

Distinguish between oneself as performer and character

Integrate singing, dancing and acting in a Musical Theatre performance

Understand job descriptions for Musical Theatre personnel and production hierarchy

Critique performance by self and others

Identify the dominant mood
of the scene / score

Memorize required text, music, choreography

DANCE SKILLS

The student demonstrates the ability to perform the following basic dance steps:

Superior

5

Very Good

4

Good

3

Fair

2

Poor

1

Plie

Tendu

Grand Battement

Developpe

Rises

Jumps

Pirouettes

Walks

Runs

Step ball change

Chasse

Course Approval Implementation and Evaluation

