

STORY ADVENTURE

Before reading the Story Adventure, let students know that they will be listening for specific words. These words will be their cue to respond to with specific movement or sound. Practice saying all of the listed cues first and teaching students the short and deliberate movement or sound they'll be doing, then read them the Story Adventure, challenging them to listen for every cue.

Feel free to choose your own specific movements / sound to respond to the cues with, or use the suggestions below!

CUES

Musical – jazz hands

Book writer – a flick of your wrist as if writing

Lyricist – a flick of your wrist as if writing, while singing “la, la, la”

Composer – the imaginary playing of a piano

Director – pointing your finger to the sky and saying “I have an idea!”

Music Director – using both hands to conduct

Designer – sketching an idea in an imaginary sketchpad

Stage Manager – looking at your wrist as if there is a watch

Choreographer – do a spin

Actor – take a bow

JOBS IN THEATER STORY ADVENTURE

Most people enjoy going to see performances, but not many know just how many people it takes to make a show successful! Putting on any kind of show takes a lot of work. **Musical** Theater is no exception to this. Creating a **musical** starts with an idea, then the **book writer** works for many hours to begin to bring this idea to life. The **book writer** doesn't work alone, though. In order to make a **musical** different from a play, there are also other specialty writers who work on the show. **Musicals** wouldn't happen without a **lyricist** and a **composer**. A **composer** writes the music for a **musical**, and the **lyricist** writes the words that are sung to the music. All of the writers on **musicals** tend to work as a team in order to make the magic happen.

Once a **musical** is written, are you ready to sell tickets? The answer is no! There are still many other creative aspects that need to take place before a show is ready for an audience! After a show is written, the creative team is assembled. Each **musical** will need a **director** to be the leader of the team and develop an artistic vision. The creative team also needs a **music director** to teach the music, a **choreographer** to create exciting dances, and various **designers** to help create the overall look and feel of the show. Set, lighting, props, and costume **designers** create the visual world of the play, while sound **designers** work with mics, sound effects, and speakers to create the aural world of the play. While many **musicals** have other very important members on their team, these are the ones that can be found in any **musical**, and these teams could never be complete without a **stage manager**. **Stage managers** keep all rehearsals and performances orderly and on schedule.



SESSION 1: INTRODUCTION

GROUP ACTIVITY

Before casting a show, the creative team comes together to plan out how they want the show to go. The **stage manager** organizes a meeting where the **director**, **designers**, **music director**, and **choreographer** can all meet to discuss their goals for the show. With new **musicals**, sometimes even the **book writer**, **composer**, and **lyricist** join as well.

Before everything comes together, the **director** has to cast the show! An **actor's** job is to help tell the story, which is the main goal for everyone else as well. During rehearsals, **actors** will work with their **director** to make bold choices, work with their **music director** to strengthen their voices, and work with their **choreographer** to learn the dances that help tell the story.

Once the show has been designed, rehearsed by **actors**, and meets the vision of the **director**, then it is time to sell tickets and open the door to the audience!

