



# BUILDING A MUSICAL THEATRE PROGRAM FOR KIDS

The Essential Handbook

By  
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# Introduction

Do you recall your first performance? How did that moment impact the rest of your life? Would you like to direct a new generation of aspiring thespians? Do you want your students to experience that performance “rush” that comes only from the stage? This handbook was written for you, the educator who has a passion for musical theatre and combines best practices, personal knowledge, and discoveries through trial and error.

I started writing this book after I retired from 44 years as a public school music teacher. After years of focusing solely on my students, I realized it was time to encourage our future caretakers of performing arts. Writing down my experiences seemed to be the best means to reach a broad base.

The stories that I share are true even though I have changed some of the names of those involved. I have been transparent by exposing my own mistakes and have given glimpses of how education has changed over the last half-century. We did not have cell phones or personal computers during my first decade of directing. Now we produce entire musical productions through our devices.

Even with the advances in technology, one constant has remained. Kids love putting on shows, acting out stories, designing fun costumes, and singing their hearts out while doing choreographed dances. Children delight in using their imaginations to develop vibrant characters with unique personalities. They benefit most from the community bonds and friendships established while rehearsing a show.

I always said after an unexpected “aha moment” that I wish I had a manual on how to build a musical theatre program for kids. Now here it is, even if I had to be the one to write it! There is no greater gift than sharing your talents with others, especially young performers. When introduced to theater, elementary and middle school students demonstrate creativity, eagerness, and flexibility because their imaginations have not been stifled by the fear of criticism. So start spreading a bit of your passion and gather a group of kids to learn a show. I hope to see you on stage creating your own legacy.

“Break a Leg!”

*Joyce Click*

# How to Use This Book

*Building a Musical Theatre Program for Kids* will guide you from page to stage and help you navigate basically any situation in educational musical theatre programs for young performers, ages 7 -14. Many of these strategies will apply to any age especially if you are directing a show for beginning actors and singers.

Just as we encourage performers to spend more time practicing passages needing improvement while skipping over areas that they have already mastered; that is exactly how I suggest for you to use *Building a Musical Theatre Program for Kids*.

Scan the table of contents and look for familiar concepts. It is okay for you to either skip over chapters or skim them quickly for subject matter that piques your interest. Every chapter is divided into four sections; the main idea, an overview, practical applications, and personal experiences with success stories and struggles from rehearsals and productions. To see what is included in each section, glance at the key points listed before each chapter.

Now look for chapters in the table of contents that you would like to know more about. Read those in-depth and look for ideas that you can apply to your own musical theatre programs. You do not need to read them in order and you may need to reread and research the concepts that are new to you.

I remember while I was directing one of my early productions, my mentor at the time gave me this morsel of wisdom: "Joyce, you can do anything, but you can't do everything." This book is a compilation of nearly a lifetime of experiences. You cannot possibly implement all of these ideas in a single show. Pick two or three suggestions to try and then add more in the future as your program evolves. Remember the saying, "A mistake is a lesson, not a loss." If something from this book doesn't work in your situation, then try something else. Our best lessons are often learned through trial and error.

Let's take a glance through this handbook together chapter by chapter and explore what each can teach you:

	<b><i>Teaches how to...</i></b>
Chapter 1	Define the purpose and structure of your program by reviewing critical questions and considering tried and true educational theatre models.
Chapter 2	Discover the best location and sponsor for your program.
Chapter 3	Prioritize your budget.
Chapter 4	Fund your budget priorities.
Chapter 5	Hire production staff.
Chapter 6	Select and obtain show scripts and music scores.
Chapter 7	Find potential participants for your program.
Chapter 8	Effectively plan rehearsal processes.
Chapter 9	Teach good vocal technique.
Chapter 10	Master the basics of stage lighting and sound.
Chapter 11	Strengthen your cast's teamwork with theatre games.
Chapter 12	Adapt your instruction for all types of learners.

After 44 years of directing kids and teens in several hundred musical productions, I am so excited for you to utilize *Building a Musical Theatre Program for Kids* to determine your personal step-by-step pathway to a successful program for kids.

Enjoy the following free preview of Chapter 8  
from the book.



## Chapter 8: Designing a Rehearsal Plan

### *Key Points Included in Chapter Eight*

1. Take time at the beginning of the rehearsal process to teach musical theatre terms frequently used in drama, singing, and choreography rehearsals.
2. Introduce the individuals serving in leadership roles and clearly explain their responsibilities.
3. Make a timeline with weekly goals so that rehearsal periods are used efficiently.
4. Articulate the show commitment requirements as part of the application process.
5. Request that parents and students read and sign a checklist of rehearsal expectations and responsibilities.
6. Be prepared to provide special support during rehearsals so every actor is successful.

## 8.1 — Introducing Theatre Terminology

### Main Idea

Introduce theatre terminology to the children in your cast through fun exercises to reinforce comprehension of the terms.

### Overview

#### ***Knowledge-Based Learning***

Each curriculum area uses a unique glossary of words or terms to describe concepts. Theatre professionals wisely introduce terminology used in the theatre very early in the rehearsal process. A list of terms with definitions is frequently included in the production curriculum.

#### ***Musical Score Terms***

During musical rehearsals, point out aspects of the score that are unique to musical theatre.

<b>Term</b>	<b>Definition</b>
Song number	Number and/or letter assigned to a song for easy reference.
Measure	The space between two horizontal bar lines in the sheet music.
Measure numbers	Number assigned to a measure for easy reference.
Circle letters	Circled letters in a score for easy reference.
Curtain call music	Music played during the bows.
Finale	Last song of the show.
Overture	Instrumental music at the beginning of the show.
Safeties	Scene change music that may be repeated if more time is needed.
Cue	The actor's line that signals the start of an action such as another actor's line, a music entrance, a sound effect, or a lighting change.
Underscore	Music played softly during dialogue.
Solo	A song sung by only one person (a soloist).
Entr'actes	Music played at the end of intermission to begin the next act.

### **Participant/Staff Titles**

First-time cast members may not be familiar with some of the leadership positions in a production. Use terms as needed to describe your production leadership team.

<b>Term</b>	<b>Definition</b>
Director	Oversees everything that happens on the stage.
Music director	Teaches the music in the production.
Choreographer	Dancer who creates and teaches the cast movement to songs.
Actors	Everyone onstage who is part of the cast.
Leads	Main characters in the show that drive the plot.
Chorus	Singers that perform a majority of the group numbers.
Ensemble	Group of singers from the chorus.
Dance captain	A member of the cast who is responsible for knowing all the choreography and who reviews the dances with the cast.
Section leader	A confident member of the chorus singing a specific vocal part who will lead their section in small rehearsals and help individuals within their section.
Understudy	Learns the role of another performer as a backup if that performer cannot perform (usually due to illness).
Stage manager	Supervises the stage crew and calls the cues during the show.
Stage crew	Moves set pieces and works backstage during the show.
Costumer	Selects, collects, fits, and alters costumes for the cast.
Props manager	Collects/makes and organizes all props for the show.
Lighting designer	Determines lighting cues and runs lights during the show.
Sound designer	Sets up the sound system, determines sound cues, and runs the sound during performances.
Set designer & builder	Designs and builds sets for the show.
House manager	Supervises ushers and is in charge of the audience seating.
Usher	Directs audience members to their seats and gives each of them a program.

### **Rehearsal Terms**

Terms that are commonly used by directors may be new to children. A brief explanation when using an expression for the first time will help the students comprehend directions. Ask children in the cast to tell you what they think the term means. Consider creating a word wall of terms and definitions.

<b>Term</b>	<b>Definition</b>
Script	Dialogue that tells the story of the play with suggestions for staging.
Libretto	Script interspersed with lyrics.
Score	Book of songs written with music notation and lyrics arranged in show order.
Audition	Actors demonstrate their talents in order to be considered for roles.
Read-through	The cast reads the script out loud all the way through.
Run-through	Running the entire show or scene without stopping.
Sing-through	Singing through the shows' songs (no dialogue) without stopping.
Costume parade	Actors try on their costumes and stand on stage so that the director, choreographer, and designers can see how the costumes look under stage lighting.
Tech rehearsal	Rehearsing the show with stage lighting, sound amplification, and scene changes.
Dress rehearsal	Rehearsing the show with all technical elements and in costume.
Call time	Exact time everyone involved with the show needs to arrive at the theatre before the rehearsal or performance.
Run time	Total duration of the performance from start to finish.
Spike	Mark where a set piece goes on the floor with a special tape (called "spike tape") that does not leave a residue.
Strike	Deconstruct the set after the show and put everything away.
Audiation	The process of thinking of a song and internalizing the musical elements of tempo, rhythm, melody, and lyrics without actually singing/playing the song aloud.
Pronunciation	Saying the words phonetically correctly with the proper syllabic stress.
Enunciation	Pronouncing the words in a manner that is easily understood by listeners. Often related to the speed or volume of speech.
Articulation	How the words and phrases connect to express a coherent thought.
Singers' diction	Singing lyrics in a manner that can be easily understood by the audience.

### Stage Terms

Use stage terms naturally during the rehearsal process and briefly explain the meanings. Stage directional terms originate from some of the first theatrical productions in ancient Greece when stages were “raked” (tilted on an incline) so that each actor was seen. These terms will be introduced the first time your cast takes the stage.

Term	Definition
Upstage	Actors move toward the back of the stage (further from the audience).
Downstage	Actores move toward the front of the stage (closer to the audience).
Stage right	Facing the audience, actors move to their right.
Stage left	Facing the audience, actors move to their left.
Center stage	Middle of the stage
Offstage	The actor is not visible to the audience
Onstage	The actor is visible to the audience on the stage
House	Area of the performance hall where the audience enters, sits, and exits.
Pit	A lower area where musicians may perform without blocking the actors.
Apron	A part of the stage in front of the curtain/proscenium arch
Proscenium arch	Architectural arch or frame separating the stage from the audience
Fourth wall	An imaginary wall that separates the audience from the actors.
Wing	Area on each side of the stage used for cast entrances and exits.

### **Blocking Terms**

While teaching blocking, review terms with the whole cast to save future rehearsal time reviewing. The best technique is to have actors physically demonstrate their understanding of words.

<b>Term</b>	<b>Definition</b>
Blocking	Entrances and exits as well as position placements for the actors onstage.
Number line	A physical or imaginary line that labels the middle of the stage as “0” and extends in feet on both sides (see this chapter’s Personal Experiences section for a visual example).
Mirror image	Standing on the same numbers as an actor on the other side of the center 0.
Levels	Different heights on stage where actors may be blocked so that all actors are seen and visual interest is added.
Staggered	Every other actor steps forward to provide more space.
Doors & windows	Actors are spaced so that the actors on the second row are standing in the visible window between the actors in the first row. See below for diagram.
Clumps	Small groups of actors move close together but are all visible to the audience.
Semi-circle	Rounded half-circle of actors where everyone is seen.
Clockwise	Moving in a circle the same way as the hands of an analog clock.
Counterclockwise	Moving in a circle the opposite way as the hands of an analog clock.
Clock positions	Angling the body and pointing the feet to match the numbers on a clock.
Staying in character	Actors maintain the body language and mannerisms of their assigned roles.
Upstaging	Detracting from the character meant to be the focus of the moment.
Quarters or corners	Ways for actors to angle their bodies and point their toes so that their heads and voices project toward the audience.
Cheat front/ cheat out	Actors angle their bodies and heads in such a way that the audience can clearly see their facial expressions and hear their lines.

Doors and windows diagram:

```

d   d   d   d   d   d
  w   w   w   w   w
    
```

## **Practical Applications**

### ***Psychomotor Stage Game***

The best way to teach children stage directions is through a movement game. Ask the actors to move around the stage while music is played. Remind them to be aware of their space and not run into others. Then the leader will pause the music and yell out a stage location or body position and actors will freeze in that position. Leaders may say directions like:

- Stage left
- Stage right
- Center stage
- Clump up in groups of 9
- Semi-circle with 10 actors
- Doors and windows with 8 actors
- Doors and windows with actors turned towards 12 o'clock

The possibilities are endless and play may be as simple or difficult as the age of the cast dictates.

### ***Affective Learning Charades***

A fun way to reinforce the roles in musical theatre is to play charades. Divide the class into two teams. Place all the roles for your show such as actor, chorus, and stage manager in a hat. Select a team to act out the role they draw while the other team guesses. To make the game more challenging, describe the genre of the show (i.e., drama, Shakespearean tragedy, comedy, mystery, thriller). Request that the cast members act out the role they selected using facial expressions that demonstrate a specific emotion. For example, if a leading character of a comedy is drawn, the student will act silly and funny while showing the leading character. Actors will build improvisational skills while learning terminology.

### ***Musical Scavenger Hunt***

Divide the cast by vocal sections. Give a copy of the score and a bag of colored markers to each section. Ask them to search the music and mark specific spots with different colors. Leaders may say directions like:

- Mark measure 27 in red
- Mark the number of the song in green
- Find all the solos in the score and mark them in yellow
- Find all the chorus parts and mark them in blue.

Through this exercise, cast members internalize music literacy. By utilizing multiple learning styles (i.e., visual, auditory, kinesthetic, and literary), educators are more likely to connect with more of the cast.

## **Personal Experience**

### ***Stage Direction Challenges***

Probably the hardest part of performing for me was spacial awareness; remembering my blocking on stage. I devised ways to remember my placements. During blocking rehearsals I carried a small golfer's pencil and note card in my pocket. When a song was blocked, I wrote down the name of the song and my standing position. (i.e., *Giants in the Sky*, position 1 - Row 3, 4 in from right, beside Megan and behind Diego)

### ***Invest in a Number Line***

I discovered a valuable tool from a colleague who directed show choirs. She created a number line for the length of the stage with zero in the middle marked 20 feet from zero toward stage right and stage left. I visited a custom sign shop and we designed a very practical number line for less than \$100. The specifications were;

- brown vinyl measuring 40 feet long and one foot wide
- numbers were written in bright yellow and measured 8 inches tall
- numbers are marked one foot apart



20, 19, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20

The number line is rolled up for easy transport. I recommend that if you rehearse in multiple spaces, you make this small investment. No matter where we rehearsed, students knew where to stand using the number line as a reference. Directors have devised their own number lines by measuring a marking the stage with non-residue tape. I know some choreographers who make their own number lines by using a strip of baseboard rubber or a garden hose marked with reflective tape.

### ***Sit Dots and Spike Tape***

Many directors use special tape called spike tape that does not leave a residue. It comes in multiple colors and is often used to map out stage dimensions and the locations of set pieces. Some facilities restrict any type of tape on floors. I have seen directors use "sit dots" that work well on tile floors. You may place them as guidelines and then pick them up after the rehearsal. They are made of brightly colored, heavy-duty vinyl that has been cut into circles.



## 8.2 — Rehearsal Plan and Timeline to Production

### Main Idea

Provide your cast, crew, and production team with a specific rehearsal schedule for the production run by the first rehearsal.

### Overview

#### ***Make a Plan***

Although it seems daunting, develop a timeline starting from the date of the final performance and work backward. This tool will help keep the process on track. I have heard teachers state that they do not like to plan more than a week in advance in case a rehearsal is unexpectedly canceled. My response was, “Unless you are planning to postpone the performance, the same goals must be accomplished during the page-to-stage process.”

#### ***Protect Your Plan***

Time management is the responsibility of the teacher who controls the rehearsal flow. Time can be eaten up with announcements, costume measurements, starting late, long breaks, and asking and answering questions that have already been shared on a social media site or sent in an email. Rehearsal time is precious. The best protection of time is to follow a rehearsal schedule and meet timeline benchmarks. What cannot happen is that the cast is cramming and stressed at the last minute. A frantic director may cut scenes and songs unnecessarily, be embarrassed by the performance, or berate performers for not knowing the songs or lines.

### Practical Applications

#### ***Timeline***

One of our favorite shows that we have produced was [We Are Monsters](#), published by Beat by Beat Press. Let’s go through the process of setting a timeline. Imagine that we have 9 weeks to produce *We Are Monsters*. Our rehearsals will be after school for two hours twice per week.

**Sample Production Timeline for “We Are Monsters”**

When	What
Pre-audition period	Advertise auditions through multiple means
Audition period	Select and notify cast and crew. Distribute scripts and scores.
Week 1	Learn, choreograph, and block scenes 1-4. Assign crew tasks.
Week 2	Learn, choreograph, and block scenes 5-8. Review scenes 1-4. Start painting the set.
Week 3	Learn and block scene 9. Review scenes 1-8. Finish painting the set.
Week 4	Finish learning all scenes and songs, including choreography. Memorize all lyrics and lines.
Week 5	Begin rehearsing on the stage and set spacing for scenes 1 & 2, as well as the spacing for all songs.
Week 6	Polish all music, blocking, and choreography. Complete crew tasks for scenes 3-6.
Week 7	Polish all music, blocking, and choreography. Complete crew tasks for scenes 7-9. Review crew tasks for scenes 5 & 6.
Week 8	Add crew to cast rehearsal so that the crew learns the show and the tech cues.
Week 9	Technical rehearsal and dress rehearsal so that all participants are confident onstage. Performances, pizza party, awards, and strike.

**Personal Experience**

***Rehearsal Schedule***

When setting up the rehearsal schedule, we used a simple format so that the students and parents know exactly what time to arrive, where to go, and what they would be doing at the rehearsal. We set up a chart and also shared it with the cast and their families. We posted the schedule on the show's social media page. We posted a printed rehearsal schedule on the rehearsal room door for quick reference.

**Sample Rehearsal Schedule for "We Are Monsters"**

<b>Date &amp; Time</b>	<b>Tasks</b>	<b>Called</b>	<b>Locations</b>
Sept. 1 (Tues.) 3 to 5 p.m.	Sing and block scenes 1-4	All cast	Music Room
Sept. 2 (Wed.) 3 to 5 p.m.	Assign jobs	All crew	Drama Room
Sept. 3 (Thur.) 3 to 5 p.m.	Choreograph and review scenes 1-4	All cast	Music Room
Sept. 6 (Tues.) 3 to 5 p.m.	Sing and block scenes 5-8, review scenes 1-4	All cast	Music Room
Sept. 7 (Wed.) 3 to 5 p.m.	Paint sets	All crew	Stage/Drama Room
Sept. 8 (Thurs.) 3 to 5 p.m.	Choreograph and review scenes 5-8	All cast	Music Room
Sept. 13 (Tues.) 3 to 5 p.m.	Review scenes 1-8	All cast	Music Room
Sept. 14 (Wed.) 3 to 5 p.m.	Finish painting sets	All crew	Stage/Drama Room
Sept. 15 (Thurs.) 3 to 5 p.m.	Sing and block scene 9	All cast	Music Room
Sept. 20 (Tues.) 3 to 5 p.m.	Choreograph and review scenes 5-8	All cast	Music Room
Sept. 21 (Wed.) 3 to 5 p.m.	Complete crew tasks for scenes 1 & 2	All crew	Drama Room
Sept. 22 (Thurs.) 3 to 5 p.m.	Review scenes 1- 4 and scene 9	All cast	Music Room
Sept. 27 (Tues.) 3 to 5 p.m.	Rehearse and block all music. <b>Deadline for cast memorization.</b>	All cast	Stage
Sept. 29 (Thurs.) 3 to 5 p.m.	Run scenes 1 & 2	All cast	Stage
Oct. 3 (Mon.) 3 to 5 p.m.	Complete crew tasks for scenes 3-6	All crew	Stage
Oct. 4 (Tues.) 3 to 5 p.m.	Run scenes 3 & 4 and review scenes 1 & 2	All cast	Stage

Date & Time	Tasks	Called	Locations
Oct. 5 (Wed.) 3 to 5 p.m.	Run scenes 5 & 6 and review scenes 3 & 4	All cast	Stage
Oct. 6 (Thurs.) 3 to 5 p.m.	Fall Break (no rehearsal)		
Oct. 11 (Tues.) 3 to 5 p.m.	Run scenes 7 & 8 and review scenes 5 & 6	All cast	Stage
Oct. 12 (Wed.) 3 to 5 p.m.	Complete crew tasks for scenes 7-9	All crew	Stage
Oct. 13 (Thurs.) 3 to 5 p.m.	Block scene 9, review scenes 7 & 8	All cast	Stage
Oct. 18 (Tues.) 3 to 5 p.m.	Run scenes 1-5, add tech cues	All cast and crew	Stage
Oct. 19 (Wed.) 3 to 5 p.m.	Prepare for tech rehearsals: run the full show and have a costume parade	All cast and crew	Stage
Oct. 20 (Thurs.) 3 to 5 p.m.	Run scenes 6-9, add in tech cues, block the finale & bows	All cast and crew	Stage
Oct. 25 (Tues.) 3 to 5:30 p.m.	Tech rehearsal: run full show with all tech elements except costumes	All cast and crew	Stage
Oct. 27 (Wed.) 3 to 5:30 p.m.	Dress rehearsal: run full show with all tech elements and costumes	All cast and crew	Stage
Oct. 28 (Thurs.) 3 to 9 p.m.	Call to get ready: 3 p.m. Performance #1: 4 p.m. Pizza and awards between shows. Performance #2: 7:30 p.m. After show 2: strike	All cast and crew	Stage

## 8.3 — Communicating Audition, Rehearsal, and Production Expectations

### Main Idea

Clearly communicate the expectations for auditions, rehearsals, and final production to students and parents to improve efficiency and enhance the quality of the final product.

### Overview

#### ***Cast and Crew Application Form***

Give a list of expectations to the cast and crew as part of the application process to preemptively answer questions and prevent confusion. Make sure that you add a place for a parent or guardian's signature. Producing a show for kids requires commitment from an adult who will provide transportation and support throughout the process. Distribute the application digitally and in print form.

Audition application components:

- Contact information for the student and their parents/guardians
- Areas of interest for cast and or crew
- Checklist with commitment requirements
- Student and parent signature

**Sample Cast and Crew Application**

Student's name:	
Student's pronouns:	Student's grade:
Parent/guardian's name:	
Parent/guardian's phone number:	
Parent/guardian's email:	
<b>Indicate your area of interest (check all that apply):</b>	
Cast Member	Crew Member
<input type="checkbox"/> Leading role	<input type="checkbox"/> Stage crew
<input type="checkbox"/> Soloist	<input type="checkbox"/> Costumes
<input type="checkbox"/> Dance captain	<input type="checkbox"/> Sound
<input type="checkbox"/> Dancer	<input type="checkbox"/> Lights
<input type="checkbox"/> Ensemble/chorus	<input type="checkbox"/> Props
	<input type="checkbox"/> Usher
<b>I understand that being involved in the production of Monsters will require the following commitments: (Please put a checkmark beside each item.)</b>	
<input type="checkbox"/> Complete the <i>Monsters</i> participation application and bring it to a mandatory call-out meeting on August 27 in the music room.	
<input type="checkbox"/> (Cast only) Attend the audition to vocalize and read lines from the show.	
<input type="checkbox"/> (Cast only) Rehearse lines and songs at home.	
<input type="checkbox"/> Attend rehearsals as listed on the attached rehearsal schedule.	
<input type="checkbox"/> Contact Mrs. Click if you are ill or have an emergency and need to miss a rehearsal.	
<input type="checkbox"/> Provide plain black pants, a plain black T-shirt, and comfortable movement-ready shoes.	
<input type="checkbox"/> Pay a \$15 participation fee if selected, due the first week of rehearsal. Includes a cast T-shirt.	
Student signature:	
Parent/guardian signature:	

## **Practical Applications**

### ***Production Expectations***

As part of the email to those selected for the show, include a list of director expectations and participant responsibilities. Review the list at the first cast and crew meeting and ask for signatures from students and parents. The expectation checklist may include:

- Club or class motto or mission statement
- Rehearsal guidelines
- Attendance expectations
- Check-in procedures
- What to do if missing or late to a rehearsal
- How to obtain a pass for leaving the reading space
- Water, drink, gum, and food expectations
- What to bring to rehearsals
- Rehearsal breaks
- Use of space and equipment
- Individual rehearsal and preparation guidelines
- Dismissal procedure

State guidelines clearly and concisely. Stay positive and realistic. Do not give specific consequences in writing as those will vary according to the situation. I have observed too many directors state specifics i.e., “Missing three rehearsals means automatic dismissal.” The director may be required to backtrack after numerous parent and administrative conferences. Communicate with parents as soon as you see troubling patterns so that issues are resolved quickly.

### **Personal Experience**

Here is an example of what I distributed to those auditioning for shows.

### ***We Are Monsters* Cast and Crew Expectations and Responsibilities**

Congratulations on being selected for the Jackson School's production of *We Are Monsters!* Remember our motto: "If one succeeds, we all succeed." In theatre, we all rely on each other to support us in our roles. Here are our musical theatre club's expectations for all production staff, cast, crew, and volunteers.

- ✓ Be respectful of individual talents.
- ✓ Treat everyone with dignity and worth.
- ✓ Handle all equipment, props, and costumes with care.
- ✓ Keep conversations to a minimum while others are speaking, singing, or acting. (This includes texting and cell phone use.)
- ✓ Participate with enthusiasm.
- ✓ Attend all assigned rehearsals on time.
- ✓ Sign in when you arrive.
- ✓ If you cannot attend due to illness or emergency, please notify Mrs. Click in writing either through email [email address] or with a handwritten note from a parent or guardian.
- ✓ If you leave the rehearsal space during a rehearsal, please ask the director for a pass.
- ✓ Bring your script, a pencil, a filled water bottle, and comfortable shoes to each rehearsal.
- ✓ Please properly dispose of any gum before entering the rehearsal space.
- ✓ We will take a 7-minute break in the middle of the rehearsal for restroom or snack so bring a snack to each rehearsal.
- ✓ When the rehearsal is over, you will either get in the parent pick-up line or the late bus line and check out as you exit the building.
- ✓ Everyone is responsible for keeping the rehearsal space neat and tidy.
- ✓ Be prepared for rehearsals by reviewing your roles and rehearsal schedule each week.

If there are questions or concerns, please contact Mrs. Click right away or talk to her during rehearsal breaks, so that issues may be resolved quickly.

Student Signature:

Date:

Parent or Guardian Signature:

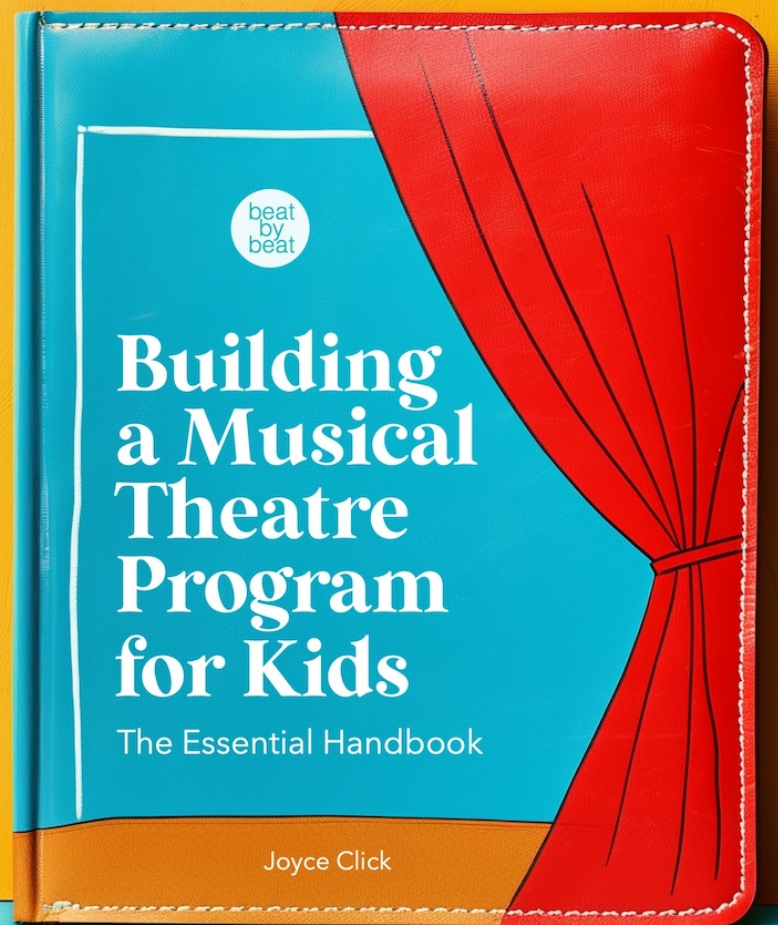
Date:

Please return this form to Mrs. Click by the end of the first rehearsal week. You may give this form to her personally or send it to her email [email address].



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