



kempenfeltcommunityplayers
making musicals memorable

Study Guide

2019



Dear Educator,

As an organization that values the arts and education, we have created this Study Guide as a resource for teachers. Our Study Guides are designed to be a valuable tool for teachers in two ways: helping you to prepare and engage your students while enriching and extending their performance experience. Our goal is to serve students, teachers, and principals in their pursuit of Ontario's curriculum and to encourage integration of the arts into core curricular subjects.

Please use the materials within this study guide to enrich your experience with KCP's Young Company production.

Sincerely,
Kempenfelt Community Players



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About Kempenfelt Community Players

The Kempenfelt Community Players (KCP) is a community theatre group that has been performing in Barrie and the surrounding area for over 38 years. We are made up of enthusiastic members who have a love for live theatre. New members are always welcome, both onstage and behind the scenes.

Mission Statement

The Mission of Kempenfelt Community Players is to:

- Entertain and inspire our audience by producing memorable musicals
- Create opportunities for the community to participate in high quality productions both on stage and behind the scenes
- Enhance development of youth in the arts by providing a variety of educational experiences in all aspects of theatre, supporting the Ontario Curriculum
- Celebrate the talent, commitment and achievement of our volunteers

Our History

Since 1977, the Kempenfelt Community Players (KCP), formerly known as the Teachers' Music Theatre Workshop has been presenting musical theatre to the people of Barrie and surrounding area.

The group was founded by Barbara McCann, now a retired teacher and consultant. Barbara is a highly-respected and well-known musical presence in the area and currently the Music Director of the King Edward Choir in Barrie. Barbara was, from 1975-1998, the music consultant for the Simcoe County Board of Education, and started the Teachers' Music Theatre Workshop as a course to help teachers present musicals with in the county's elementary schools with students involved in each production. At that time, she was also the director (and founder) of the Barrie Boys' Choir. The logical choice for the first production was "Oliver!".

Other shows followed every two years until 1999 when the group decided to do one show every year. The evolution and transformation of the group continued moving from a teacher based organization to one which welcomed all who answered the annual call for auditions.

Over those twenty plus years the Teacher's Music Theatre Workshop developed a large audience of loyal followers, and most of the February shows were sold out. Since the original productions were offered as a course, many people contributed to the significant amount of work involved in each one.

In 2000, the biggest change in the groups' history occurred with the renaming of it to the Kempenfelt Community Players (KCP). This name change better reflected who it represented in the growing Barrie and surrounding area. In addition to the name change a formal Board of Directors was formed and the group became a legal entity.

Other changes began to occur to keep up with the growing demand for amateur theatre in the area. A full season was developed and continues today varying from 2-3 shows per season. The KCP has seen a tremendous response to its productions and with each season come new and exciting opportunities and improving the quality on each production remains a focus of the organization.

In 2007 the KCP celebrated its 30th Anniversary and positioned itself as Barrie's premier community theatre organization providing high quality entertaining productions. As the Barrie and surrounding area continues to grow so does the Kempenfelt Community Players.

About Kempenfelt Community Players Young Company Productions

KCP Young Company productions allow youth between the ages 10-18 the opportunity to participate in an engaging production of a musical every Fall. The performers audition in June, begin 10 weeks of rehearsals in the Fall, and perform for school field trips and public performances. Many of our youth members pursue future careers in the arts, and/or continue to perform in our Full Company or Studio Ensemble productions when they are older.

Our Young Company has been the recipient of Association of Community Theatres Central Ontario (Theatre Ontario member) THEA (Award) as follows:

- 2011-2012: Anne of Green Gables – THEA (Awards) for Best Youth Chorus and Best Featured Artist (Jake Villeneuve)
- 2012-2013: Honk Jr – THEA for Best Youth Chorus
- 2014-2015: Seussical TYA – THEA for Outstanding Ensemble/Chorus Seussical, Outstanding Youth Performer (Jarrett Stole) and Best Costume Design (Jessica Corner and Brooke Corner)
- 2016-2017: The Little Mermaid Jr – THEA for Outstanding Youth Ensemble
- 2017-2018: Peter Pan Jr. – THEA for Outstanding Youth Ensemble, Best Costume Design (Ann Fox)



PREPARING FOR THE SHOW

Theatre Etiquette

Your class trip to KCP's Young Company production should be an enriching and memorable event. The following tips are suggested to ensure your students get the most out of their theater-going experience.

For many of your students, this class trip may be the first theatrical experience of their lives, which might be overwhelming. Take a few moments before the field trip to prepare your students as to what to expect. *Are there assigned seats? How long is the show? Can the actors see the audience?*

There are also things students should consider as to what is expected of them. Talking during movies is rude but talking during a play is unacceptable; unlike movies the performers can hear the audience, which also means... laugh when something is funny! Clap when you are wowed! Actors appreciate an enthusiastic (but focused) audience.

Some things to keep in mind when you arrive at the theatre:

- Arrive on time so that you do not miss anything and so that you will not disturb the rest of the audience while trying to get comfortable in your seat. After the lights go out finding your seat is very difficult.
- It is easier for you (and the rest of the audience) to see and hear the performance if you stay in your seat and listen very carefully.
- In this theatre, you are not allowed to eat or chew gum, only bottled water is allowed. Not only does it ruin the theatre, but it also distracts from your concentration.
- Try your best to remain in your seat once the performance has begun. There is no intermission in a performance of KCP's Young Company productions.
- Although you may wish to say something to the actors while they are on stage, you need to hold your thoughts. You may disturb their concentration.
- Sing or participate *if and only if* you are invited to do so. Your participation is often very important.
- Listen to how the music sets the moods and affects your own feelings.
- Show the cast and crew your appreciation for their hard work with applause or laughter. Do this when you like a song or dance or joke at the end of the show.



PREPARING FOR THE SHOW

Pre-Production Questions

- Pay attention to the various settings of the show. How do the colors and textures differ in each setting?
- Pay close attention to the characters and their descriptions before the production. How does the actor's performance match the character description? What does the character's costume tell you?
- How many of you have experienced a live theatre performance? What did you see?
- What are some of the differences between going to the theatre and watching television or going to a movie?
 - *Theatre features live on-stage actors. They have spent many weeks rehearsing for the performance.*
 - *The audience is a very important part of the performance. Appreciation for the performers is shown by close attention, participation, and applause at the proper times. The success of the production often depends on the audience.*
 - *The theatre is a very special place. Its atmosphere is entirely different from your home, where the television is always available.*
 - *It is easy to identify with live actors. You can see how they use their bodies and voices to convey different emotions.*
- Introduce your students to the following theatrical terms:
 - *Box Office*
 - *Reserved Seats*
 - *Acts & Scenes*
 - *Producer*
 - *Program*
 - *Overture*
 - *Spotlights*
 - *Costumes*
 - *Props*
 - *Director*
 - *Stage*
 - *Curtain Call*
 - *Stagehand*
 - *Lobby*
 - *Usher*
 - *Musical Theatre*

Young people need time to unpack and process an artistic experience to solidify what they've learned. It's important that you devote some time for reflection once you are back at school. Many of the activities in this guide can be used as post-theater reflection and assessment tools, but a simple conversation can work well, too. Start by soliciting overall impressions from the group. What did they think? What did they like? How did the activities they participated in before they saw the show influence their experiences? From there, ask students what they noticed about each element of the play (script, music, staging, choreography, design, performance). Finally, devote some time to field remaining questions from your students. Is there anything they are still wondering about?

Post-Production Questions

- Was the music used in the performance live or recorded? How could you tell? Did it help develop the plot?
- What types of music was used? Were different styles used?
- Can you describe how different kinds of music might make you have different kinds of feelings?
- When a play is a musical, an actor must have additional skills. What skills might they need to be successful? What skills did you see in the performers?
- Describe the sets used in the show you just saw. What props or details were used to suggest specific times or settings? How was the lighting changed to create a mood, season, time of day, etc.?
- What materials might have been used in building the sets?
- How were the sets and props moved on and off the stage?
- Choose a simple scene (a day in school, a trip to the mall, a ride in the car or on the bus), ask students to describe a possible set for the scene.
- What would you need to know to create costumes for a show (Historical research, sewing, theatrical effects, etc.)? What do you think the creative team needed to know to create the costumes you saw?
- Why is the right costume important to the character in the play?
- Describe the kind of dancing you saw in the production. How is it different from the kinds of dancing that the class might know?
- What purposes could dance have in a play?
- Make a list of all the personnel needed for a play. (Director, music director, producer, actors, musicians, author, designers-set, costumes, lights & sound, stagehands, choreographer, producer, etc.) What might their responsibilities be in a production? Why is it important for the entire team to do their job? What would happen if they didn't?



DRAMATURGY BOARDS

Subjects: Social Studies

KCP Goal: to introduce students to various cultural influences of a production

Objectives: Students will...

- *Brainstorm ideas surrounding the influences of the show.*
- *Research specific settings in various countries and cultures.*
- *Present their research by creating a Dramaturgy board.*
- *Discuss assumptions, research, and an artist's imagination, and the ways in which they can inspire various elements of theatre.*

Summary:

Theatre makers often research the world of the play, including cultures, language, religion, and architecture to inspire their art. In the theatre, part of a dramaturg's job is to investigate such areas, and share his findings with the writers, actors, director, and designers to help them with their work. By researching elements of some of these cultures and themes, students will more deeply appreciate the world of the theatrical production.

Minds On:

The creators of a show must create a specific world on stage. Write two settings on your board, ie. "Marketplace", "Zoo", "Playground", or something related to the production. Lead the class in a brainstorm to generate words that might describe each of these settings. List their ideas under the appropriate location.

Action Activity:

A Dramaturg often creates a display board presenting research about the play for the writers, actors, director, and designer to reference during rehearsals. These "dramaturgy boards" help the creators in their artistic process. Divide students into small groups of 3-5. Each group will need a brainstorming page, an internet connected device along with a poster board, scissors, and glue. Provide research materials like internet and printing access, and science and culture magazines if available to each group. Ask students to read the directions on the worksheet and select one setting to create a dramaturgy board. After they've created their boards, have each group share their work with the class.

Consolidation:

Facilitate a class discussion using the following prompts:

- *What are the differences between our group brainstorm and the elements you researched?*
- *Why do you think it was challenging to research your subject before using the word bank?*
- *How do assumptions (like our brainstorm), research (like you did with your group), and imagination factor into a set design?*

Variations:

YOUNGER: If you are working with younger students, replace the warm up activity with a drawing exercise. Have each student draw what he or she thinks the setting might look like. Keep these drawings handy for the reflection activity. Ask students to identify how their assumptions were similar to or different from their research.

OLDER: If you are working with older students, create two different word walls during the warm up: one exploring the setting in the ancient times, and one exploring the settings in the modern times. Continue this extension in the main activity; challenge some groups to create dramaturgy boards for a production set in ancient times, and some to create one for a production taking place in modern day.

HOMESCHOOL: If you are working with a homeschooled student, challenge your student to dive deeper with his or her research. Investigate religion, traditions, language, and customs for inclusion on the dramaturgy board.



DESIGNING A PRODUCTION

Subjects: Visual Arts, Drama

KCP Goal: to experience the design process and to create original works of art based on source material and concept

Objectives: Students will...

- *Understand how source material influences a designer's process*
- *Consider cultural inspiration and its manifestations in popular culture*
- *Make detailed observations of imagery*
- *Create original costume designs*
- *Revise their work and understand how form and functionality must coincide in the theatre*

Minds On:

Research and display some images of costumes, paintings, etc related to the show or various cultures around your classroom. Give each student a pad of sticky-notes and a pencil and invite your class to walk about your “gallery” noticing the images. Ask open-ended questions of your students to encourage deep observation.

- *What do the subjects' clothes look like? Are they simple or ornate?*
- *Do you think the subjects are rich or poor?*
- *What words or feelings come to mind when you look at the image?*
- *How would you describe the mood of this image to a friend?*

Have students write a word or phrase that comes to mind and stick it on each image.

Action Activity:

Distribute the Designing a Production activity on page —. Ensure students have colored pencils, markers, or crayons to use in this activity. Read the directions aloud and walk around the class to field any questions.

Consolidation:

In the theatre, costume designers must not only realize a director's vision and tell a visual story, but also consider the functionality of their designs. If an actor cannot perform his part in a costume, it is of little use. Additionally, costumes can serve as an integral part of the plot. A character's costume may need to transform before our very eyes, conceal a prop, or be easily removed for a quick-change between scenes. Challenge your students to think about the limitations an actor might face when performing a complex dance number in their designs and ask them to change three things to make their design more functional.

Variations:

YOUNGER: If you are working with younger students, break the class into small groups. Have each group brainstorm answers to the “designer's notes” section of the worksheet together. Next, have the students individually create costume designs. When everyone has completed their sketches, have the groups compare and contrast their designs.

OLDER: If you are working with older students, have the class establish the color palate and textural vocabulary for the two different types of characters, ie. Upper and lower class. Challenge students to create designs for two characters, one from each type, showing this juxtaposition.

HOMESCHOOL: If you are working with a home-schooled student, challenge your pupil to research the source material herself.

Summary:

The costumes in a production are a visual feast, but these beautiful works of art are more than just eye candy. The visual world of theatre is rooted in the show's source material, and directorial concept. By trying their own hand at design, students will appreciate the process of bringing a show to life on stage.



DESIGNING A PRODUCTION

Design a costume for an original character based on the source material imagery provided. Source material is the inspiration for a story. Source material can include movies, books, music, the folktales, cultural influences etc. Complete this worksheet by observing the provided images and using your imagination to design a costume for your character.

Character name: _____

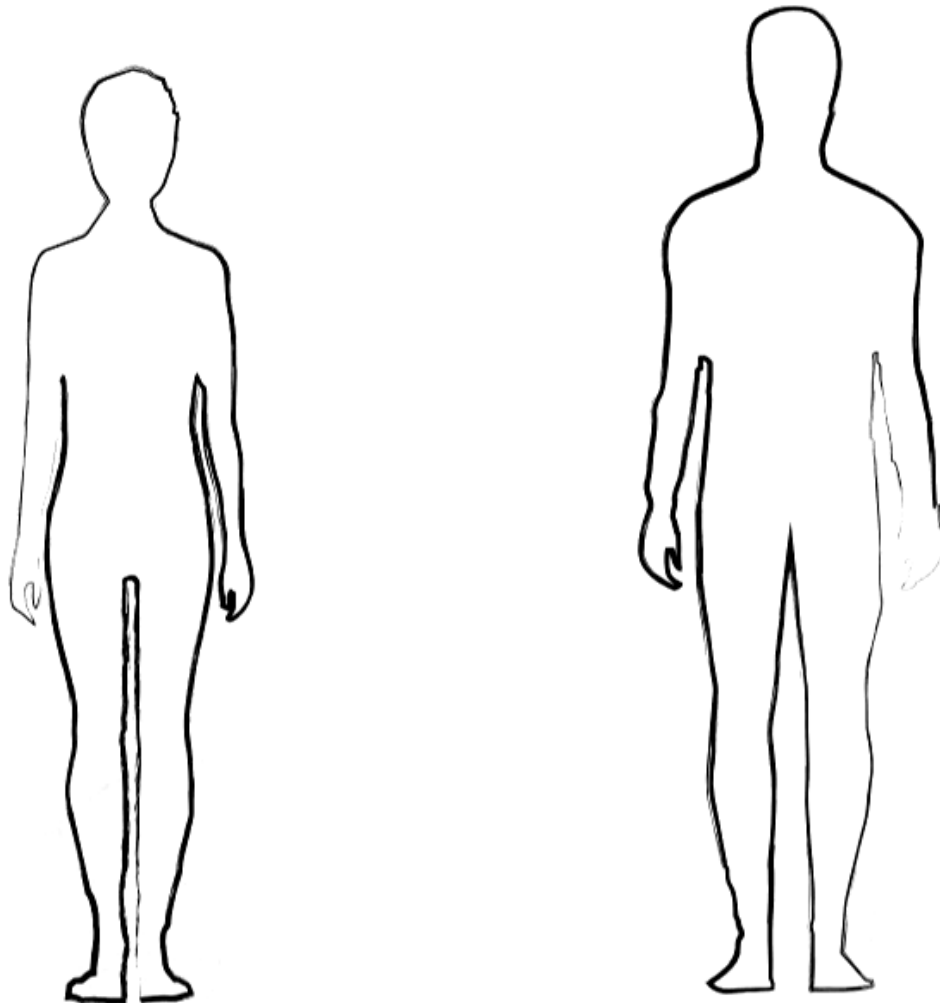
Words that describe character: _____

Source material color palate: _____

Source material textures: _____

Source material mood: _____

Using your notes above, sketch a costume design for your character:



BUDGETING A SHOW

Subjects: Math, Financial Literacy

KCP Goal: to explore the financial considerations of a theatrical production

Objectives: Students will...

- *Learners will be able to complete a simple budget*
- *Learners will practice adding, subtracting, multiplying and dividing with money*
- *Learners will be able to extract specific information from a text*
- *Learners will be able to discuss a problem and give advice*

Summary:

It costs lots of money to produce a theatre production. KCP is a not for profit organization that uses revenue from their show dates, fundraising efforts, membership fees and money from grants to financially support each season of shows. All actors, creative and production team members, and board members do not receive money when the show is over. Any remaining money earned goes towards the next season's productions.

Minds On:

Write these words on the whiteboard and ask students to discuss with an elbow partner what links them: budget, wealth, debt, income, expenses, profit, rich, poor. The answer: Money.

In a think, pair share, ask students to consider these questions: Are you better at spending money or saving money - why? What would life be like without money? What do you think "money doesn't grow on trees" means? What might be a good money habit?

Discuss why it might be important to track your spending. Explain that KCP tracks their spending for each show to make sure they don't spend too much. KCP uses a budget. In order to do this, they write down a list of all the money coming into and going out of the company during the show.

Write income and expenses as column-headings on the whiteboard and elicit suggestions about what would go in each section, eg previous year's profit, income from seats sold at each show, fundraisers and donations, cost of material, cost of wood, rental space, advertising etc. Once you have a few relevant items in each column, write an estimated amount of money next to each item (keeping the figures simple). How might they find out the total income and total expenses (ie add up each column). How might they determine how much money is left over from the budget (ie subtract expenses from income). Ask students to perform the calculation and elicit an answer.

Action Activity:

In groups, task students to create a budget for a theatre production. Students will be given all amounts of income during a show and a menu of options for which to spend their income. Some options will be mandatory (rent for theatre and rehearsal space), and some will be flexible. They should strive to spend most of their income but not exceed it.

Consolidation:

In a journal entry, consider ways that a theater company might raise money to cover some of the expenses.

Variations:

YOUNGER: If you are working with younger students, time can be budgeted instead of money. Using a spreadsheet, create a rehearsal schedule for a theatrical production. Discuss how much time it might take for the cast to learn all of the staging and dancing. How many hours a day/week/ month does it take to put on a production?

OLDER: If you are working with older students, research the costs of producing a professional theatre production and compare it to community theatre costs. What is similar and what is different?

HOMESCHOOL: If you are working with a home-schooled student, create a fundraising plan to raise money for a not-for-profit musical theatre production. Factor this into your budget.



BUDGETING A SHOW

Create a budget for a community musical theatre production. Using the information below, calculate the total income or **revenue** you might expect for your show.

Elementary School Shows

Ticket Cost: \$10/student (teachers are free)

Seats per show: 400 seats

Number of shows: 5 performances

Public Shows

Ticket Cost: \$15/person

Seats per show: 400 seats

Number of shows: 4 performances

$$\underline{\hspace{10em}} + \underline{\hspace{10em}} = \underline{\hspace{10em}}$$

Elementary School Shows Revenue

Local companies can buy advertisement space in the program that are handed out to each guest. They can purchase different sizes for different prices. Calculate how much revenue you earned from selling advertisement space in your program.

Advertisement Sizes	Purchased	Total Revenue
Small (1/4 page): \$50	9	$\underline{\hspace{2em}} \times \underline{\hspace{2em}} = \underline{\hspace{2em}}$
Medium (1/2 page): \$100	6	$\underline{\hspace{2em}} \times \underline{\hspace{2em}} = \underline{\hspace{2em}}$
Large (Full page): \$150	3	$\underline{\hspace{2em}} \times \underline{\hspace{2em}} = \underline{\hspace{2em}}$

$$\underline{\hspace{10em}} + \underline{\hspace{10em}} + \underline{\hspace{10em}} = \underline{\hspace{10em}}$$

Small Ad Revenue

Calculate the total revenue from both the show incomes and the advertisement space. This will give you the total amount of money you have to spend on your show!

$$\underline{\hspace{10em}} + \underline{\hspace{10em}} = \underline{\hspace{10em}}$$

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BUDGETING A SHOW

Community theatre shows cost money to produce. In a budget, these are called **expenses**. Some costs are **flexible** and other costs are a **firm** price. Below are some set expenses you need to spend on your show. Calculate the total cost of firm expenses and subtract the amount from the your **revenue total**.

Firm Expenses	Cost
Performance Space <i>(Rent theatre for two weeks)</i>	\$20 000.00
Rehearsal Space <i>(Rent for three months)</i>	\$1 000.00
Royalties <i>(Legal rights to the show)</i>	\$5 000.00
Security <i>(At the theatre)</i>	\$1 500.00
Creative Team <i>(Small payment for those who direct the show)</i>	\$3 500.00
Truck Rental <i>(Move sets into and out of theatre)</i>	\$500.00
Total Firm Expenses	<hr/>



BUDGETING A SHOW

Below are some **flexible** expenses you need to spend on your show. Spend as much as you can of the remaining **revenue** income without going **over budget**. This might mean you need to choose different options. Each option explains what quality you can expect if you choose that option. To ensure the show is good, **splurge** and choose the high quality option for at least **two items**. Do your calculations on a separate sheet.

Total Revenue Available after Firm Expenses: _____

FLEXIBLE EXPENSES

	Option One	Option Two	Option Three
Sets	\$1500.00 Minimal Set	\$2000.00 Midsize Set	\$3000.00 Large set
Costumes	\$1000.00 Low quality materials and sewing	\$2000.00 Good quality materials and sewing	\$3000.00 High quality materials and sewing
Props	\$500.00 Made with cheap materials, looks	\$1000.00 Made with quality materials, looks	\$1500.00 High quality props from the best
Sound	\$1500.00 2 mics, low quality sound	\$2500.00 5 mics, good quality sound	\$3500.00 15+ mics, high quality sound
Advertising	\$1500.00 Low quality print ads, free internet	\$2500.00 Good quality print ads, radio ads,	\$3500.00 High quality print ads, radio and TV
Lighting/ Effects	\$500.00 Two lighting changes, low quality	\$1000.00 Multiple lighting changes, good	\$1500.00 Multiple lighting changes and light
Posters	\$500.00 Low quality black and white posters	\$1000.00 Good quality colour posters	\$2000.00 High quality colour posters
Programs	\$1000.00 Low quality, black and white, no images except for advertisements.	\$2000.00 Colour cover, black and white inside, headshot pictures	\$3000.00 Full colour program

Total Flexible Expenses: _____

_____ - _____ = _____



CURRICULUM CONNECTIONS

Lesson	Subject	Overall Expectation	
Dramaturgy Boards	Social Studies	A3. (Gr 4)	<i>Understanding Context:</i> demonstrate an understanding of key aspects of a few early societies (3000 BCE–1500 CE), each from a different region and era and representing a different culture, with reference to their political and social organization, daily life, and relationships with the environment and with each other
	Drama	B3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts
Designing A Production	Visual Arts	D1	<i>Creating and Presenting:</i> apply the creative process to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;
		D3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts.
	Drama	B3	<i>Exploring Forms and Cultural Contexts:</i> demonstrate an understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.
Budgeting a Show	Math	Number Sense and Numeration	Solve problems involving the addition, subtraction, multiplication, and division of single- and multi-digit whole numbers, and involving the addition and subtraction