

MUSIC DIRECTION FOR THE STAGE:
TRAINING FOR SUCCESS IN CHRISTIAN-BASED PERFORMING ARTS

By
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Liberty University

A MASTER'S CURRICULUM PROJECT PRESENTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
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ABSTRACT

The stage production music director is a position requiring highly advanced musical, managerial, and administrative skills. Many churches, Christian schools, and community groups have an interest in mounting a show or launching a performing arts ministry; however, most worship pastors, choral/instrumental conductors, and music teachers have not been adequately prepared for this specialized assignment. Of the available training resources on production and theatrical work, few address the role of the music director. Additionally, most of the literature is written for the mainstream theatrical environment. Still missing is a treatment that blends standard industry practices with the pastoral leadership and spiritual aspects of the job that are needed in Christian-based performing arts organizations. This project assessed existing literature by industry experts to ascertain the areas of study necessary for a successful career in music direction for the stage. In addition, it drew from the works of successful Christian leaders to determine the principles of pastoral leadership relevant to music direction, and the tenets of a biblically-based philosophy of ministry for the performing arts. The net result of merging these streams of study was the formation a one-semester collegiate-level curriculum that surveys the role and responsibilities of the production music director in Christian-based performing arts organizations, such as the local church, educational institutions, and community-based groups. Utilizing an in-class simulation of mounting a theatrical show, the curriculum was designed to equip students with the necessary tools to effectively meet the demands of this unique position.

Keywords: Music direction for the stage, musical theatre, Christian performing arts

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Over the years of working with many different casts and musical groups, we developed the tradition of ending every rehearsal and gathering by declaring that God got the glory for our efforts. Outside observers may have thought it was a bit cheesy, but for us it was a constant reminder that our accomplishments were an offering of worship to our Creator and Heavenly Father. So, for this project, and following the example of J. S. Bach, I say it again, “Soli Deo Gloria!”

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CHAPTER ONE: INTRODUCTION

Background

For any theatrical production involving music, the role of the music director is central to the overall success of the project. And yet, the responsibilities associated with this key position have often been overlooked in discussions about mounting a show. It has been assumed that any musician, conductor, or music educator is equipped to serve in the capacity of music director. Unfortunately, the results have at times been less than positive. Joseph Church, an award-winning Broadway music director, acknowledges this oversight in the opening pages of his treatise on the subject with the statement: “Music direction has a bad reputation in some circles, and deservedly so. Some music directors and conductors achieve their positions not through musical excellence or extreme stage savvy, but simply by convenience, timing, or chance.”¹

A similar assumption has been made in Christian settings such as churches, Christian schools, and community groups. The worship pastor, choral/instrumental conductor, or music teacher has been placed in the position of mounting a show or launching a performing arts ministry without being trained in the specific musical, managerial, and administrative skills required to effectively serve in this capacity. Additionally, an understanding of the historical, missional, and biblical rationales for the ministry’s existence has not been adequately developed.

Statement of the Problem

While resources that address the creation of stage productions from the viewpoint of the producer or director are available, instruction for the role of the music director is limited. In a search for available literature, only three recently published academic texts were found. These

¹ Joseph Church, *Music Direction for the Stage: A View from the Podium* (New York, NY: Oxford University Press, 2015), 3.

were written from a mainstream theatrical perspective. Still missing was a treatment that blended standard industry practices with the pastoral leadership and spiritual aspects of the job that are needed in Christian-based performing arts groups.

Statement of the Purpose

The purpose of this study was twofold. First, it assessed existing literature by industry experts and highlighted the areas of study necessary for a successful career in music direction for the stage. Second, it drew from the works of well-known Christian leaders to determine the principles of pastoral leadership relevant to music direction and the tenets of a biblically-based philosophy of ministry for the performing arts. The net result of merging these streams of study was the formation a one-semester collegiate-level curriculum that surveys the role and responsibilities of the production music director in Christian settings such as local churches, educational institutions, and community-based groups. While entire degree programs for the discipline of music direction are in existence, they are limited to a select few universities and are designed exclusively for the mainstream entertainment industry.² By contrast, this curriculum was designed for undergraduate music students at Christian universities, worship pastors, teachers, and lay persons who are less experienced in theatre. Utilizing an in-class simulation of mounting a theatrical show, the curriculum equips the student with the necessary tools to effectively meet the demands of this important position.

Significance of the Purpose

Through the experience of several ministry assignments in church music and performing arts over the course of three decades, the influence and effect of the arts has been observed to

² Claire Trevor School of the Arts, "MFA in Music Direction | Intro," The University of California, Irvine, accessed March 26, 2019, <http://drama.arts.uci.edu/graduate-programs/music-direction/mfa-music-direction>.

cross geographical, political, socio-economic, cultural, and religious boundaries resulting in thousands coming to Christ. Experience suggests that the performing arts are a powerful but often under-utilized tool for God's kingdom purposes. Referring to worship services designed with performing artistic elements, Nancy Beach wrote, "I have never believed more strongly in the potential of the hour on Sunday! From the moment the first note is played or the first word spoken, opportunity hangs in the air... the hour on Sunday [or show time during the week] can be a time of wonder, a time of transformation, perhaps even a time of awe."³ By developing a training method that properly equips a student for a successful career as a music director in a Christian performing arts organization, this influential art form can potentially be used with greater effectiveness in the work of the church.

Research Questions

Due to the lack of training resources designed specifically for music directors of Christian organizations, there was a need to investigate what topics of study would alleviate this gap. The principal research questions for this project were:

Research Question 1: What training is needed for a successful career in music direction for Christian performing arts organizations?

Research Question 2: In what ways, if any, does the position of the music director in a Christian performing arts organization differ from that in a mainstream production company?

Hypotheses

The related hypotheses were as follows:

³ Nancy Beach, *An Hour on Sunday: Creating Moments of Transformation and Wonder* (Grand Rapids, MI: Zondervan Publishing, 2004), 22.

Hypothesis 1: For a successful career in music direction for Christian performing arts organizations, training is needed in several areas. First, the music director must gain an appreciation for the role and responsibilities associated with each member of the production team and learn to work in tandem as a cohesive unit. Study of organizational structures must be considered from the professional, community, and educational perspectives. Special consideration must be given to the application of these structures when overlaid on an existing church staff structure. The music director must also understand the phases of the production cycle, a process that ranges from six months to several years depending on the scope of the production. The music director is the one person in the production company whose work begins in the initial phase and extends through the final phase. Specific production goals and objectives associated with each phase must be achieved to be prepared for the next. Finally, there must be an understanding of the standard administrative and musical responsibilities associated with music direction for stage productions.

Hypothesis 2: The position of music director in a Christian performing arts organization differs from the same position in mainstream production companies in terms of the needed training in several areas. First, an appreciation must be gained for the music director's role as a pastoral leader. While each member of the production team in a Christian organization carries the responsibility of pastoral leadership, the music director spends more time interfacing and performing with the company than any other. The potential for this influence to extend beyond musical craft to the core spiritual development of company members must be stewarded with care. There must also be an understanding of the historical, missional, and biblical rationales that supports ministry

through the performing arts. The music director must be able to clearly communicate those philosophical concepts to other members of the company so that all are working with a unified sense of purpose and perspective.

Definition of Terms

To assist the reader and to bring greater clarity, the following key terms were defined relative to their use within the context of this project:

Stage Production. Any type of live performance that incorporates one or more performing arts elements, such as acting, singing, and dancing. Examples of stage productions include, but are not limited to, plays, musicals, revues, concerts, ballets, and dances.

Production Team (or Creative Team). This core leadership group is responsible for all aspects of the production. Usually this group includes the producer, director, music director, and choreographer. Depending on the organizational structure of the production company, others may be included.

Producer (Artistic Director, or Production Manager). These are normally three separate roles, but can be combined in various ways depending on the size and organizational structure of the production company. For this research, they were combined into one. The producer is responsible for the overall vision of the organization. This individual is usually responsible for securing funds to underwrite the cost of the show, creates the budget, and manages production expenditures. Additionally, the producer reviews contracts, hires designers, and recruits other production personnel (except for the cast and orchestra).

Director. The director is responsible for the overall artistic design of the show. This individual has the final voice of authority regarding all casting decisions, design, visual,

and aural elements. In short, anything that the audience will see, hear, or experience during the performance is under the director's purview. In some situations, the director's responsibilities are completed once the show opens.

Music Director. The music director oversees all musical aspects of the production. This includes preparing the score, assisting with casting the show, hiring the orchestra, rehearsing the cast, and conducting the show throughout its run.

Choreographer. The choreographer is responsible for all dance movement in the production. This individual works closely with the director to ensure seamless transitions between the stage blocking and dance segments. In most situations, the choreographer's responsibilities are completed when the show opens.

Stage Manager. The stage manager, though not usually part of the production team, is responsible for everything that happens upstage of the proscenium (behind the curtain). This individual manages the cast, establishes the rehearsal schedule and call times, and calls cues in each performance. The stage manager and music director are responsible for running the show throughout its duration.

Company. The company is composed of the cast, crew, orchestra, technicians, and support staff who execute the show throughout its run.

Cast. The cast is made up of the actors, singers, and dancers who perform onstage.

Equity/Non-Equity. These industry terms refer to the status of the cast as union members.

A show is usually cast as *equity* or *non-equity*; however, occasionally there is a combination of both where equity actors are cast for lead roles and non-equity actors are cast in supporting and ensemble roles.

Professional/Amateur. These terms refer to the employment status of company members. Professional personnel are paid according to standard rates imposed by the appropriate union. Amateur personnel are either paid according to a negotiated rate or are volunteers. These terms should not be used to infer the quality of the production.

CHAPTER TWO: LITERATURE REVIEW

Introduction

Based upon the previously stated research aims and questions, source materials were organized into four main categories coinciding with the needed skills and abilities of a production music director: *philosophical*, *pastoral leadership*, *theatrical*, and *musical*. The philosophical category includes sources useful in establishing the historical, missional, and biblical rationales of a Christian-based performing arts philosophy. The pastoral leadership category includes sources addressing leadership and community development. The theatrical and musical categories cover literature relevant to industry standard music direction and production practices.

Section 1: Philosophical

Historical Rationale

The relationship between the church and the arts has been a tumultuous one. Kevin Wetmore traces the roots of theatre in the Roman Catholic Church back to Augustine and Tertullian, who endeavored to use theatrical techniques in their work until they shifted their philosophies and rejected this art form.⁴ The influence of the theatre was recognized by the church but the life-style of artists often ran counter to church teachings and thus, created conflict. The same tension can still be felt in the twenty-first century American church; however, there seems to be a growing effort to “redeem” the art despite the challenges that the theatre industry often presents. Evidence of this is seen in the many productions, pageants, and musicals that are mounted during the Christmas season.

⁴ Kevin J. Wetmore, “The Church, the 'Anti-Church' and Singing, Dancing Nuns,” *Ecumenica* 4, no. 1 (Spring 2011), 9.

From the perspective of the entertainment industry, there have been many shows based upon biblical and Christian themes that have been produced on Broadway over the last century. Shows such as *Godspell*, *Jesus Christ Superstar*, and *Joseph and the Amazing Technicolor Dreamcoat* have become Broadway classics with multiple equity, non-equity, and educational productions mounted annually. Henry Bial suggests four characteristics common to these examples. *Spectacle* refers to the parts of the production that are seen and felt but are not necessarily described in detail in the script. *Authenticity* has to do with the believability of the performance; the degree to which the artificialness of the performance drops away in the minds of the audience is the degree to which the performance becomes “real.” *Sincerity* is related to authenticity and refers to being free of hypocrisy; there is consistency between what is being portrayed and what the actors who are performing believe about what they are portraying. Lastly, *irony*, often invoked when using humor, underscores the difference between what is said versus what is done. These ingredients can be mixed in a countless number of ways to produce unique outcomes, but all are continually in use in a performance. Bial notes that these characteristics contributed to how the shows were received but stopped short of asserting that they were the reason for the shows’ success.⁵

Missional Rationale

When utilized with a clear understanding of purpose, the arts become a powerful tool that point people to an encounter with God. Nancy Beach suggests that the arts can be used effectively in worship services to communicate God’s message of love, acknowledge the pain of life, challenge healthy introspection, and portray the human situation authentically.⁶ In tandem

⁵ Henry Bial, *Playing God: The Bible on the Broadway Stage* (Ann Arbor, MI: University of Michigan Press, 2015), 27-29.

⁶ Beach, *An Hour on Sunday*, 28-30.

with other worship elements and clear biblical teaching, the performing arts can facilitate what she calls “transcendent moments.”⁷ Beyond the worship service, the performing arts can be used missionally in three ways.

First, the arts can be used for evangelizing the lost. The hope of the gospel delivered creatively through singing, acting, and dancing can captivate the attention of audiences. Father James Martin, who served as spiritual advisor for Stephen Adly Guirgis’ play, *The Last Days of Judas Iscariot*, underscores the value of reaching people through theatre who would not come to church or listen to a homily. He describes it this way:

The Jesuits have an expression, which is, “You go in their door and come out your door,” which means you go in the door of humor, and sort of racy language, and crazy situations, and you lead them in, and then you go out “your door.” And his [Guirgis’] door is, in many of his plays, the door of spirituality, grace, forgiveness, love, [and] God.⁸

Second, the arts can be used for encouraging the church. Illustrating a spiritual truth or principle of Christian living through a story or song can have as strong an impact as traditional preaching. Beach described the experience of listening to testimonies of transformation by people in her church as they were being baptized. She and her team were moved to tears with the realization that through their ministry as performing artists, they had played a part in the spiritual journey of each person who testified. She reflected, “The people we saw on screen will be in heaven one day, and God gave us the privilege of helping them on their spiritual journeys. We were more than ready to sign up for another ministry season!”⁹

Third, the arts can be used to equip the seekers (that is, member-artists in pursuit of their spiritual life as well as their craft). For example, *Intermission Youth Theatre* is a Christian-based

⁷ Beach, *An Hour on Sunday*, 34.

⁸ Amber Jackson, “Interview with Father James Martin, S.J.,” *Ecumenica* 4, no. 1 (Spring 2011), 85.

⁹ Beach, *An Hour on Sunday*, 254.

community theatre organization working with “at-risk” youth in London, England. Most of their productions are drawn from the works of Shakespeare and re-written in twenty-first century vernacular and settings that are relevant to the youth. The goal is to teach lessons of compassion, respect, and tolerance. Through a relational approach, many teens are coming to faith in Christ.¹⁰

Biblical Rationale

Throughout Scripture there is ample evidence of worship being expressed in creative ways. Moses and the Israelites sang and danced after witnessing the defeat of Egypt at the Red Sea (Exodus 15:19-21). David appointed musicians and singers to play before the Lord (1 Chronicles 16:1-7). At the dedication of the temple, Solomon coordinated a massive display of the arts with choirs and orchestras (2 Chronicles 5:11-14). Nehemiah and Ezra led a grand procession of singers and instrumentalists around the newly built walls of Jerusalem (Nehemiah 12:31-43). In the New Testament, Jesus masterfully crafted intriguing stories that were relevant to the culture, easy to understand at the surface level, and packed with spiritual truths apparent to those who were spiritually discerning. Paul even used an altar “to an unknown God” as an object lesson to present the gospel in Athens (Acts 17:22-31). Creative artistry, when performed with a heart of worship is an offering of worship to God. Vernon Whaley centers the focus of the vast subject of worship down to one word – love. We were made to love God with all that we are: heart, soul, mind, and strength (Deuteronomy 6:5). From that foundational truth, the ongoing war for worship, the impact of that war in the lives of God’s people, and the ultimate victory over the enemy that is yet to come can be understood.¹¹

¹⁰ Les Wade, “London’s Intermission Youth Theatre: Re-Imagining Shakespeare and Spirituality,” *Ecumenica* 9, no. 1-2 (2016), 51.

¹¹ Vernon M. Whaley, *Called to Worship: From the Dawn of Creation to the Final Amen* (Nashville, TN: Thomas Nelson Publishers, 2009), xix.

More recently, paid church professionals have carried the title of “worship leader.” However, Rory Noland counters with the concept that all Christian artists – musicians, media creatives, technicians, dancers, actors, visual artists, writers, and producers – are worship leaders.¹² Bob Kauflin defines the role of the worship leader (and performing artist) in this way, “A faithful worship leader magnifies the greatness of God in Jesus Christ by skillfully combining God’s Word with music [performing arts], thereby motivating the gathered church to proclaim the gospel, to cherish God’s presence, and to live for God’s glory.”¹³

Section 2: Pastoral Leadership

For the music director in a Christian performing arts organization, pastoral leadership is an area responsibility that is distinctive from mainstream settings. The first picture that usually comes to mind when thinking of a pastor is someone standing in a pulpit preaching in a church service. Most music directors would be hesitant to view themselves in this capacity; however, there are other aspects of being a pastoral leader that are applicable. The subject requires applying several lenses to adequately define it and understand its complexity.

The music director must lead as a pastor; that is, caring for people with a wholistic approach rather than simply caring for the project. A survey of the Gospel of Mark reveals a series of pastoral principles from Jesus’ life and ministry that are relevant to the twenty-first century Christian leader.¹⁴ In the three years of his ministry, he trained a small group of disciples

¹² Rory Noland, *The Worshiping Artist* (Grand Rapids, MI: Zondervan Publishing, 2007), 10.

¹³ Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway Books, 2008), 55.

¹⁴ Bob Briner and Ray Pritchard, *The Leadership Lessons of Jesus: A Timeless Model for Today’s Leaders* (Nashville, TN: Broadman & Holman Publishers, 1997), 2-3.

about the Kingdom of God and sent them across the world. He not only changed their career from fishermen to fishers of men, he led in a way that transformed them from the inside out.

The music director must pastor as a leader. John Maxwell identified several leadership principles that are especially applicable to the music director. First, the true measure of leadership is not measured in positions or titles; rather, it is the influence that a person has within an organization. This kind of leadership must be earned over time. It cannot be assumed that the person who is in the spotlight, or even the one in charge, is the true leader of a group. The influential leader is the one who has built relational equity with other members of the group and has proven their ability to make a difference in achieving the goals of the group.¹⁵

A second principle establishes that trust is the foundation of leadership. Again, this is not a quality obtained through a position or title; it must be earned. “To build trust, a leader must exemplify competence, connection, and character.”¹⁶ This does not imply that the leader is perfect or flawless. Rather, fostering trust happens when the leader shows a consistent pattern of making sound decisions, willingly admits when they miss it and are wrong, and genuinely serves the organization by placing the needs of others before their own.

A final example is the concept that strong leaders find a way for the team to win. Pressure comes with leadership and great leaders have the inner fortitude to perform well in those conditions. Despite external stresses, they can speak vision, foster unity in the team, draw upon the diversity of skills represented in the group, and thrive on maximizing the potential of every member.¹⁷ For the music director, this principle is essential to success during the production run.

¹⁵ John C. Maxwell, *The 21 Irrefutable Laws of Leadership: Follow Them and People Will Follow You* (Nashville, TN: Thomas Nelson Publishers, 1998), 11-20.

¹⁶ *Ibid.*, 58-65.

¹⁷ *Ibid.*, 153-164.

Maxwell stresses that these principles, if not instinctive, can be learned with intentional ongoing practice. To ignore or violate them will render a person ineffective as a leader.¹⁸

The music director must lead as a follower. Mike Bonem and Roger Patterson describe this kind of leadership role as a “second-chair leader”; that is “a person in a subordinate role whose influence with others adds value throughout the organization.”¹⁹ This aptly describes the production music director who must lead the cast with confidence and yet must be in constant submission to the artistic vision and mission of the producer and director. Second-chair leaders have a role filled with paradoxes. First, while these leaders must be submitted to and supportive of the leader over them, at the same time, they themselves must lead. Second, they must be able to see the big picture and make decisions affecting the whole organization, and yet be able to dig into the details of and find solutions for issues that arise on a routine basis. Third, second chair leaders, who are not without dreams and visions of their own, must learn how to be content in serving the dreams and visions of someone else.²⁰

The music director must pastor as an example. Selfishness, pride, perfectionism, defensiveness, jealousy, envy, emotional instability, and lack of discipline are character flaws common to all Christians, but seem to be especially evidenced in artists. Addressing these issues is not only beneficial to the spiritual growth of the music director personally, but also to those who are looking to the music director as a leader and example. Paul wrote, “Imitate me, as I also imitate Christ” (1 Corinthians 11:11, HCSB).²¹ Rory Noland describes several character issues

¹⁸ Maxwell, *The 21 Irrefutable Laws of Leadership*, xx.

¹⁹ Mike Bonem and Roger Patterson, *Leading from the Second Chair: Serving Your Church, Fulfilling Your Role, and Realizing Your Dream* (San Francisco, CA: Jossey-Bass, 2005), 13.

²⁰ *Ibid.*, 5.

²¹ *Holman Christian Standard Bible* (Nashville, TN: Holman Bible Publishers, 1999, 2000, 2002, 2003, 2009).

that commonly affect music directors and all artists. The desire for stardom is strong in the arts; however, for the Christian artist there should be an even greater desire to serve others first. Barriers that stand in the way include having an attitude of superiority, having selfish personal agendas, and trusting in one's own giftedness rather than trusting God.²² Instead, Christ's example of servanthood should guide the Christian artist. This is facilitated by maintaining focus on others, remembering that the message communicated through the art is more important, checking self-motivations, and affirming that ministry is a privilege rather than a right.²³

Another character area that affects Christian artists is perfectionism. In striving for excellence, one's perspective on the negative shortcomings of a project, person, or organization can overpower the ability to see the positive. Critical thinking can become dualistic and inflexible. The artist can begin to base their personal worth on their performance rather than their identity in Christ. Expectations can escalate to unrealistic and unachievable heights. Rather than propelling the artist toward success, this mindset can destroy the very dream to which the artist is striving. Combatting perfectionism is accomplished by looking for the positive and celebrating it, even if it is not perfect. Extending grace to others and to one's self releases joy and the ability to find satisfaction in the artistic endeavor. Finally, the artist must get in touch with the truth that God loves them apart from their performance and his love is not conditional based on the success or failure of the artist. When that happens, the artist can pursue excellence with genuine freedom and joy.²⁴

²² Rory Noland, *The Heart of the Artist* (Grand Rapids, MI: Zondervan Publishing, 1999), 51-63.

²³ *Ibid.*, 63-68.

²⁴ *Ibid.*, 119-136.

A final example is the challenge of dealing with criticism. If the artist's immediate response is defensive, the result can alienate the person from others, blind them from seeing and responding to truth, and stunt their potential. Instead, the artist should consider feedback as constructive, should respond with grace, be discerning of truth, have a teachable spirit, and humble enough to fail graciously. A key ingredient for the artist is to learn how to forgive when hurt by others. Working from a position of security allows the artist to move through difficult and painful short-term situations and experience long-term success.

Section 3: Theatrical

Central to every production is a core group of people who are responsible for every aspect of mounting a show. The production team is usually comprised of the producer, the director, the choreographer, the music director, and in some cases, the stage manager. Because the decisions made by one person inevitably impact others, this group must be highly collaborative. Personality conflicts, differences of artistic opinion, and individual agendas can quickly undermine a show's success; therefore, cohesive teamwork is essential.

The producer and artistic director are normally separate roles, but are often merged in smaller organizations. Jim Volz defines the artistic director as "the individual charged with crafting the vision, shaping seasons, hiring artistic personnel, and fully realizing the artistic mission of the institution."²⁵ The producer is usually responsible for securing financial support for the organization and/or production. Responsibilities for this individual can include basic arts management procedures, time and personnel management, board of trustee management, strategic planning for the arts, fundraising strategies, marketing, budgeting, and financial

²⁵ Jim Volz, *How to Run a Theater: A Witty, Practical and Fun Guide to Arts Management* (New York, NY: Back Stage Books, 2004), 22.

management. While these tasks have seemingly little in common with the music director, they factor in to the organizations' function and overall health. At the very least, decisions about finances can greatly affect the music budget, which then determines how many instrumentalists can be hired, which subsequently determines what score revisions are necessary and what resources can be utilized.

The director of the show is the senior-most individual making decisions about the style and look of the production. This person is the primary holder of the vision for a production and must work collaboratively with a team of specialists ranging from artistic, to musical, and technical. The director must harness all of the creative energies of the production team and cast, and focus the ideas into a cohesive work of art that tells a story.²⁶ William Ball suggests that “directing is not an exact science and does not lend itself easily to academic textbook treatment.”²⁷ However, there are some elements that affect every decision a director makes, such as presenting a story that is believable,²⁸ and creating a sense of unity through all of the design elements of the show.²⁹ The director must have a willingness to value and respect new ideas. The director must also have an intuitive understanding of what will or will not work.³⁰

The stage manager is far more than a coordinator of logistics. Daniel Ionazzi describes the stage manager as “part director, playwright, designer, and producer... confidant, counselor,

²⁶ James H. Laster, *So You're the New Musical Director!: An Introduction to Conducting a Broadway Musical* (Lanham, MD: The Scarecrow Press, Inc., 2001), 4.

²⁷ William Ball, *A Sense of Direction: Some Observations on the Art of Directing* (Hollywood, CA: Quite Specific Media Group, Ltd., 1984), xiv.

²⁸ *Ibid.*, 7.

²⁹ *Ibid.*, 9.

³⁰ *Ibid.*, 13, 18.

and confessor.”³¹ While collaboration with the director and choreographer is essential to creating and mounting a production, collaboration between the stage manager and the music director is paramount in maintaining a show through its run. As a result, the music director must understand the role of this colleague thoroughly and strive to work as a unified duo.

The organization’s membership (cast and crew) also impacts the function of the production team. The dynamics of the educational domain are somewhat different from the professional or community theatre environment. Herbert Marshall identifies several key elements, such as creating opportunities for all to participate, collaborating with other art forms rather than working in isolation, keeping music central in musical theatre, understanding that any person can make a musical contribution, recognizing that students construct new knowledge from their experiences, and communicating that the cast’s main purpose is to tell a story.³² Maria Novelly and Adele Firth address unique considerations that come into play when working with children. For example, communication with parents both verbally and in writing requires public relations skills of the highest degree.³³ Children need a significant amount of assistance backstage as well as supervision for the long periods of down time that are inherent in the rehearsal and performance phases.³⁴ Rehearsals must be structured to keep everyone involved.³⁵ Finally, pacing the production process for children to avoid undue stress or fatigue requires

³¹ Daniel A. Ionazzi, *The Stage Management Handbook* (Cincinnati, OH: Betterway Books, 1992), 9.

³² Herbert D. Marshall, *Strategies for Success in Musical Theatre: A Guide for Music Directors in School, College, and Community Theatre* (New York, NY: Oxford University Press, 2016), 5-6.

³³ Maria C. Novelly and Adele Firth, *Staging Musicals for Young Performers: How to Produce a Show in 36 Sessions or Less* (Colorado Springs, CO: Meriwether Publishing Ltd., 2004), 30.

³⁴ *Ibid.*, 34.

³⁵ *Ibid.*, 43.

strategic planning.³⁶ Because most children are novices in performing, teaching theatre basics must be integrated into the rehearsal process.³⁷

Section 4: Musical

The music director needs to be a highly skilled musician in his or her own right. Conducting is the most visible (public) task of the music director. It is a position where effective communication of musical concepts to the cast and orchestra is paramount. Conducting a show often involves knowing how to lead as an accompanist to the cast, responding musically amidst complex technical transitions, and providing a sense of security and affirmation for the cast when unexpected challenges arise. In short, the music director runs the performance and keeps cast and orchestra in synchronized unity. The music director must be thoroughly versed in conducting methods and techniques, rehearsal planning procedures, and how to work with special considerations for conducting musical theatre (e.g. vamps, incidental music, etc.).³⁸

Behind the scenes, the work of preparing the score is equally important. This task can be relatively simple in the case of a show that uses pre-recorded accompaniment tracks, or where the cast sings in unison throughout. By contrast, a production utilizing a live orchestra or multi-part choral singing for the ensemble can be much more complex. Samuel Adler addresses the concept of the orchestra as accompanist, “One of the earliest roles of the orchestra has been to provide accompaniment for vocal music, including solo works, vocal ensembles, and choruses.”³⁹ Although the need to orchestrate an entire show may not be common, the music

³⁶ Novelty and Firth, *Staging Musicals for Young Performers*, 46.

³⁷ *Ibid.*, 64.

³⁸ Donald Hunsberger and Roy E. Ernst, *The Art of Conducting*, 2nd ed. (New York, NY: McGraw-Hill, Inc., 1992), 144-146.

³⁹ Samuel Adler, *The Study of Orchestration*, 4th ed. (New York, NY: W.W. Norton and Company, 2016), 707.

director is often required to reduce or expand the score for available instrumentation, adapt parts for players of different levels of proficiency, create incidental music, transpose the score to best accommodate singers, or re-arrange a dance segment.

Tangentially, the music director must be thoroughly versed in music notation standards and be able to produce scores and parts quickly and efficiently during the production process. Jonathan Feist explains that music notation is the language used to communicate the musical concepts of the composer. While cultural, client-specific, and personal preferences vary, there are universally accepted practices for notating rhythm, pitch, meter, measures, and systems that provide clarity and consistency for the performer. Additionally, there are guidelines for formatting scores, lead sheets, lyrics, and parts that are idiomatic to specific instruments.⁴⁰

Finally, the twenty-first century music director needs to be proficient in the use of relevant music technology. While other software platforms available, *Finale* and *Sibelius* are the leading notation software packages used by orchestrators in the music industry.⁴¹ Blending electronically produced music with live music opens the window of possibilities for stage productions. Digital-audio work stations, such as *Pro Tools*, *Digital Performer*, *Logic*, and *Ableton Live* facilitate the work of programming and creating enhancement stems.

⁴⁰ Jonathan Feist, *Berklee Contemporary Music Notation*, (Boston, MA: Berklee Press, 2017), ix.

⁴¹ Bill Purse, *Finale Primer, 2014 Edition: Mastering the Art of Music Notation with Finale*, (Van Nuys, CA: Alfred Music, 2014), 9.

CHAPTER THREE: METHODOLOGY

Historical Research Defined

This project employed the use of qualitative research with a historical approach. Richard Mason, James McKenney, and Duncan Copeland suggest that “a study of history offers a valuable perspective with which to view our present circumstances. It provides a backdrop from which to determine what is novel in the current situation and which factors serve to distinguish the present situation from any others in the past.”⁴² This is not simply a retelling of past events; rather, it is an evaluation of what has taken place before and an assertion of how the future will be impacted. Neustadt and May describe the value of the historical approach this way, “Seeing the past can help one envision the future.”⁴³

Ramifications of the Study

As it applies to this project, the historical approach was used to determine the role and responsibilities of the music director relative to industry standards and practices. Additionally, principles of pastoral leadership and the historical, missional, and biblical rationales supporting performing arts ministry were considered. Both topics represent the evaluation of the past. By blending them, an enhanced understanding of the role of the music director for Christian performing arts organizations emerged. This new viewpoint became the lens through which the curriculum was designed.

⁴² Richard O. Mason, James L. McKenney, and Duncan G. Copeland, “An Historical Method for MIS Research: Steps and Assumptions,” *MIS Quarterly* 21, no. 3 (1997): 307.

⁴³ R. E. Neustadt and E. R. May, *Thinking in Time: The Uses of History for Decision Makers* (New York: The Free Press, 1986), xv.

Research Questions and Hypotheses

The research questions for this project provided focus for the information as it was gathered and assimilated. The principal research questions were:

Research Question 1: What training is needed for a successful career in music direction for Christian performing arts organizations?

Research Question 2: In what ways, if any, does the position of the music director in a Christian performing arts organization differ from that in a mainstream production company?

The general hypotheses that assisted in the investigation were:

Hypothesis 1: For a successful career in music direction for Christian performing arts organizations, training is needed in several areas. The music director must gain an appreciation for the role and responsibilities associated with each member of the production team and learn to work in tandem as a cohesive unit. The music director must also understand the phases of the production cycle, including the production goals and objectives that must be achieved in each. Finally, there must be an understanding of the standard administrative and musical responsibilities associated with music direction for stage productions.

Hypothesis 2: The position of music director in a Christian performing arts organization differs from the same position in mainstream production companies in two areas. First, an appreciation must be gained for the music director's role and influence as a pastoral leader, including the potential for this influence to extend beyond musical craft to the core spiritual development of company members. There must also be an understanding of the historical, missional, and biblical rationales to support ministry through the performing arts. The music director must be able to clearly communicate these

philosophical concepts to other members of the company so that all are working with a unified sense of purpose and perspective.

CHAPTER FOUR: RESEARCH FINDINGS

Curriculum Design

The purpose of this curriculum is to provide training for worship pastors, educators, musicians, and community leaders to become successful as a production music director in Christian environments such as churches, schools, and community theatre. Areas of required study were segmented into the study of music direction in the mainstream entertainment industry, and the study of pastoral leadership and biblical rationales for Christian performing arts. Both categories were merged to achieve a clear and comprehensive understanding of the music director's role.

The ADDIE model, a method for designing instructional curricula, was utilized in the preparation of this curriculum. According to Dr. Mindy Damon, this model is used for multiple learning applications, such as training seminars, presentations, and the traditional classroom at all levels including primary, secondary, and tertiary courses.⁴⁴ The purpose of the model is to facilitate the methodical development of a course, series, or unit that matches learning outcomes with the content, learning activities, and forms of assessment. The model has five phases as follows:

In the *Analysis Phase*, the scope of the project is determined by defining the instructional problem, identifying the student audience, determining the learning outcomes, and considering the learning styles and environment that must be incorporated into the design. In the *Design Phase*, learning objectives, assessment instruments, learning activities, assignments, and lesson plans are systematically organized based upon the student's pre-existing knowledge. The

⁴⁴ Mindy Damon, "The ADDIE Model – A Blueprint Instructional Design for Praxis Music Education" (lecture presented in MUSC 670: Principles of Curricula and Pedagogy for Music Education, Lynchburg, VA: Liberty University, 2018), accessed May 21, 2019, https://learn.liberty.edu/webapps/blackboard/content/listContent.jsp?course_id=_453047_1&content_id=_26676993_1.

principal question in this phase is: “How can I link what the student already knows to what they need to know?”⁴⁵ The *Development Phase*, often the most time-consuming part of the design process, is when course materials are assembled, written, or outlined. The project is reviewed and revised to streamline the content and ensure clear focus at every stage of the course. In the *Implementation Phase*, training in the content, learning outcomes, activities, and assessments are rehearsed. Often, this stage reveals gaps for which solutions must be created or redesigned. If the course has technical elements or is going to be offered online, all systems and tools must be thoroughly tested and verified to function properly. Finally, the *Evaluation Phase* is two-fold. First, it is formative at every stage of the ADDIE development process. Assessment of the curriculum content and learning activities is ongoing and helps to refine and strengthen the design. Second, this phase is summative; that is, it is when assessment tools are created that will be used to determine the success of students in mastering the learning outcomes for the course.⁴⁶

The learning outcomes for this curriculum (see Appendix A) were formed based on Bloom’s Taxonomy for constructing cognitive outcomes. This hierarchical framework moves the student “from the most concrete, lowest-level process of recalling stored knowledge through several intermediate cognitive modes to the most abstract, highest level of evaluation.”⁴⁷ Of the five learning outcomes written for this curriculum, two focus on the study of music direction in the mainstream theatre industry, two focus on the study of leadership from a Christian perspective, and the final one focuses on merging both categories through a simulation project.

⁴⁵ Damon, “The ADDIE Model.”

⁴⁶ Richard Culatta and Greg Kearsley, “ADDIE Model,” InstructionalDesign.org, accessed May 21, 2019, <https://www.instructionaldesign.org/models/addie/>.

⁴⁷ Linda B. Nilson, *Teaching at Its Best*, 4th ed. (San Francisco, CA: Jossey-Bass, 2016), 21.

The strategy for this curriculum was to address the first category of mainstream theatrical music direction through required reading outside of class. Class time was designed to focus on the application of reading topics to the Christian environment, as well as addressing the topics of pastoral leadership and the biblical rationale for Christian-based performing arts. Nilson states that lecture material should cover different content from assigned readings to create more motivation for students to attend class.⁴⁸ Therefore, multiple literature sources were referenced to build the lecture and discussion content. The merging of the two categories was accomplished through a semester-long simulation project where students are required to complete common tasks associated with the music director. Nilson suggests that simulations of this nature “bring the course material to life and emotionally engage [students] as few other methods can.”⁴⁹ The hands-on approach to the simulation project was designed to expose students to real-world tasks and situations common to the production environment.

Because this curriculum was designed to survey a wide variety of topics, attention was given to the cognitive load placed on students throughout the course. Nilson suggests that cognitive load can be managed in several ways. Narrowing the scope of information to that which contributes directly to student understanding increases focus and clarity in the presentation of new material. Integrating explanatory text into visual materials enhances cognitive associations. Building upon previous knowledge through scaffolding techniques assists the student in processing new material systematically and sequentially. Presenting blocks of new material, referred to as chunking, helps the student to discover patterns and similarities in the

⁴⁸ Nilson, *Teaching at Its Best*, 142.

⁴⁹ *Ibid.*, 170.

new information relative to that which was previously learned.⁵⁰ Because production work generally follows a common sequence, the reading assignments, lectures, class activities, and simulation project assignments for this curriculum was organized to follow the phases of the production cycle (see Appendix C).

The curriculum utilizes two textbooks offering different perspectives on the role of the production music director. *Music Direction for the Stage: A View from the Podium* by Joseph Church is considered the premier treatise on the subject. *So You're the New Musical Director!: An Introduction to Conducting a Broadway Musical* by James Laster was chosen as a supplemental text. While Laster's text is more applicable to educational- and community-based productions, Church provides an in-depth look at the music director's role behind-the-scenes in the professional environment. This perspective has not been discussed with as much frequency; therefore, studying the art from this viewpoint elevates the role and sets a high bar of expectation regarding the breadth and depth of the music director's position. To allow more time for completion of the simulation project assignments, reading assignments were limited to approximately forty pages per week.

Assessments for achievement of the learning outcomes were incorporated through formative and summative methods. A variety of learning activities were used to elicit different types of responses from students and cause them to engage with the material in different ways (see Appendix A).

Curriculum Analysis

The previously stated research questions and hypotheses suggesting the scope of content for this curriculum provided a guiding track for the research process. A qualitative method using

⁵⁰ Nilson, *Teaching at Its Best*, 6.

a historical approach was used as available literature was reviewed and evaluated for its relevance to the project. Hypothesis 1 stated that for a successful career in music direction for Christian performing arts organizations, the music director must gain an appreciation for the role and responsibilities associated with each member of the production team and learn to work as a cohesive unit. The music director must also understand the production goals and objectives that must be achieved in each phase of the production cycle. Finally, there must be an understanding of the standard administrative and musical responsibilities associated with music direction. The following are examples of how these areas of training were addressed in the curriculum.

First, models of production company organizational structures and principal personnel are introduced. Church discusses the composition of the production team, the creative team, the music team, and the performers by introducing each member, outlining their responsibilities, and connecting their relationships with other members of the team.⁵¹ Through a class lecture, this background information is incorporated into the analysis of several theatre company organizational charts provided by Daniel Ionazzi⁵² and Jim Volz.⁵³ Finally, the organizational chart developed by this author and used by Gateway Performing Arts (Gateway Church, Southlake, Texas) is introduced to illustrate how the mainstream models can be applied to the church setting. The dynamics of overlaying production roles on pre-existing church staff roles is a point of further analysis and discussion.

Second, an overview of the phases of the production cycle are introduced through a lecture and provide a big-picture rationale for the sequence of reading assignments as well as the

⁵¹ Church, *Music Direction for the Stage*, 71-118.

⁵² Ionazzi, *The Stage Management Handbook*, 155-161.

⁵³ Volz, *How to Run a Theater*, 22-25.

assignments in the simulation project. The chart, “Phases of the Production Cycle” illustrates this structure (see Appendix C). Both textbooks follow the same sequence; however, phase labels are not always the same. Tasks and activities associated with each phase are studied with more detail through the course. Knowing where to begin the work of mounting a production and understanding the process is critical to success. All subsequent study about the role of the music director is built on this structure.

Third, study of the administrative and musical responsibilities associated with music direction is achieved through a simulation project comprised of a series of real-world tasks for which the music director is responsible. During Week 1, the student will select a mainstream musical from an approved list upon which the project will be based. Applying the concepts from textbook readings, lectures, and class discussions for each week, the student will assume the role of the music director in a Christian performing arts organization to complete each assignment. The student will demonstrate the ability to write a show synopsis and formulate a report on the redemptive themes, complete a score and character analysis, select appropriate excerpts for the casting process, draft a music rehearsal agenda, create a score reduction and score incidental music where appropriate, compile a report of excerpts that may need additional rehearsal, write or select an appropriate a devotional series, design the orchestra pit setup and technical equipment manifest, and create a video of themselves conducting ten-minute show excerpt (see Appendix A).

At a previously unannounced time during the course, the student will receive a list of “unexpected” changes for one musical number in the show. Changes will be comprised of one or more cuts, addition of a vamp, and/or insertion of several measures. Modifications will be made in a score generated through music notation software (e.g. *Finale*, *Sibelius*), and revised score

and parts generated for publication. The purpose of this assignment is to illustrate a common production scenario for which the music director must be prepared to respond.

The first research question asked, “What training is needed for a successful career in music direction for Christian performing arts organizations?” The examples listed above illustrate how the curriculum uses reading assignments, lectures, discussions, and a simulation project to provide training for a successful career as a music director. In addition, each activity extends the application of the topic to Christian-based settings. Appendix B includes a complete list of topics considered.

Hypothesis 2 stated that the position of music director in a Christian performing arts organization differs from the same position in mainstream production companies in two ways. First, an appreciation must be gained for the music director’s role as a pastoral leader, including the potential for this influence to extend beyond musical craft to the core spiritual development of company members. There must also be an understanding of the historical, missional, and biblical rationales that support ministry through the performing arts. The music director must be able to clearly communicate these philosophical concepts to other members of the company so that all are working with a unified sense of purpose and perspective. The following examples illustrate how these topics were addressed in the curriculum.

Training in pastoral leadership is designed into the curriculum with lectures and discussions such as “Heart Matters.” This topic addresses *core* issues having to do with character and spiritual maturity. Students work in small groups to identify deficiencies of character with which they personally struggle and/or perceive to be common amongst Christian artists. The small groups then report their findings back to the class and a comprehensive list is formed. By drawing upon the practical suggestions posed by Rory Noland in his book *The Heart of the*

*Artist*⁵⁴ and supported by Scripture, the professor guides students to discover methods for overcoming each character deficiency identified. The goal of the discussion is to encourage students to address their own character flaws with intentionality and equip them to assist others artists in a mentoring relationship.

Pastoral leadership is also addressed with lectures highlighting the writings of several leadership experts. Following a brief overview of the key concepts each author asserts, the class will discuss ways in which those concepts and principles should be applied in the context of Christian performing arts organizations and specifically to the work of the music director. For example, in the lecture “Leading Like Christ” drawn from Briner and Pritchard’s book *The Leadership of Jesus: A Timeless Model for Today’s Leaders*, students will survey the Gospel of Mark to discover the characteristics of leadership that can be observed in the life and ministry of Jesus.⁵⁵ In the lecture “Drawing the Best from Your People,” based on Leonard Sweet’s book *Summoned to Lead*, students will discover the importance difference of leading by serving others rather than expecting to be served. They will be asked to brainstorm ideas for ways in which they can stretch their team to greater levels of excellence. Finally, they will discuss best practices when dealing with the stereotypical divo/diva mentality that is often displayed by some members of the performing arts community.⁵⁶

A real-world task associated with pastoral leadership was included in Week 9 of the simulation project. Students are asked to plan a five-part devotional series that can be incorporated throughout the production. These brief single-point messages can be based on

⁵⁴ Noland, *The Heart of the Artist*, 31-50.

⁵⁵ Briner and Pritchard, *The Leadership Lessons of Jesus*, 2-3.

⁵⁶ Leonard Sweet, *Summoned to Lead* (Grand Rapids, MI: Zondervan Publishing, 2004), 75-102.

redemptive themes found in the show, relevant passages of Scripture for performers, or spiritual concepts and principles that can enhance the lives of company members.

Training on the historical, missional, and biblical rationales to support ministry through the performing arts is addressed at the outset and conclusion of the curriculum through a series of class lectures and discussions. For example, in the lecture “Having a Christian Worldview of the Arts,” students will discuss the difference between the terms *sacred* and *secular* as they relate to the arts. A brief survey of the historical relationship between the church and arts community is used to gain an understanding of the tumultuous dynamics associated with performing arts. Using Scripture to support their ideas, students will begin to form a philosophical rationale for performing arts in Christian organizations. Other philosophical issues are introduced throughout the course to further develop and broaden student understanding, such as the place of performance relative to worship in the church, the performance setting as a platform of influence versus a stage of self-gratification, and the place within the organization for potential group members who have not made a firm commitment to Christ (see Appendix B). In the final assignment of the course, students must draw upon their understanding of these topics to form their own philosophy of Christian performing arts. The intent is for this to be a practical working document that students can use for future endeavors.

The second research question asked, “In what ways, if any, does the position of the music director in a Christian performing arts organization differ from that in a mainstream production company?” The examples listed here illustrate how the curriculum was designed to address those differences by developing an appreciation for the music director’s role as a pastoral leader, and gaining an understanding of the historical, missional, and biblical rationales that support ministry through the performing arts.

CHAPTER FIVE: CONCLUSION

Summary of Study

Christians have endeavored to harness the powerful tool of performing arts for centuries. However, preparation for the demanding role of the production music director has often been inadequate to non-existent. Current available literature leaves a gap in training resources written specifically for this role. This study was designed to historically survey resources applicable to the curriculum subject with the intent of consolidating the varied themes and topics into a training course on best practices for success as a music director in a Christian performing arts organization. This literature survey included sources written for leaders of mainstream theatrical companies, of churches, and of Christian organizations.

Summary of Purpose

Two questions and hypotheses were posed for this research project. The first asked, “What training is needed for a successful career in music direction for Christian performing arts organizations?” The correlating hypothesis suggested that training was needed in several areas. The music director must have an appreciation for the role and responsibilities of each member of the production team and be able to work in tandem as a cohesive unit. The music director must also be aware of the production goals and objectives which must be achieved in each phase of the production cycle. There must also be an understanding of the standard administrative and musical responsibilities associated with music direction for stage productions.

The second research question asked, “In what ways, if any, does the position of the music director in a Christian performing arts organization differ from that in a mainstream production company?” The correlating hypothesis suggested that differences were evident in, and training needed for two areas. First, an appreciation must be gained for the music director’s role as a pastoral leader, including the potential for this influence to extend beyond musical craft to the

core spiritual development of company members. There must also be an understanding of the historical, missional, and biblical rationales that support ministry through the performing arts. The music director must be able to clearly communicate these philosophical concepts to other members of the company so that all are working with a unified sense of purpose and perspective.

Summary of Procedure

The research was accomplished through a study of industry standards, pastoral leadership principles, and biblically-based philosophies that support use of performing arts. Research was conducted using a qualitative method with a historical approach. As a list of themes and topics began to emerge, the curriculum framework and sequence was formed. The curriculum design was based on the ADDIE model. Learning outcomes for the course, based upon the research questions and hypotheses, were designed to follow Bloom's Taxonomy which moves students progressively to higher levels of cognitive thinking. Class lectures, discussions, activities, assessments, and simulation project assignments were designed to address the topics that emerged from the research study and apply them to the role of the production music director in Christian settings such as churches, schools, and community organizations.

The net result of the study was the development of a practical curriculum that will equip students with the necessary tools to effectively meet the demands that come with the role of the music director in Christian performing arts organizations. The course was designed as a one-semester undergraduate residential course for worship pastors, musicians, music educators, and community leaders who are less experienced in the mainstream entertainment industry. The course can also be adapted for an online platform. The scope of themes is diverse and any one of them could become the focus of an in-depth course; however, the purpose of this curriculum was to provide a survey of the topics and provide tools and resources for students to pursue further study.

Limitations

There are several limitations to this study. First, it was written from the perspective of the performing arts related to the church in North America. Christians from many cultures around the world engage with performing arts; however, some aspects of this curriculum would have to be altered address the unique issues of the culture in which it is presented. Second, it was assumed that one of the principal goals of the Christian performing arts organization is to have a spiritual impact in the lives of its members and in audiences who attend the performances of the organization. Use of the arts strictly for entertainment purposes was not addressed. Finally, because the author has been a music director with several Christian organizations, observation of the perceived need for this curriculum could potentially be biased. As a result, the final analysis and selection of topics addressed within this curriculum are not definitive; other researchers may draw different conclusions.

Summary of Issues

Since the time of the early church, the performing arts have been recognized as a powerful method for advancing the work of the church. Today, many churches continue to have interest in this art form but are not equipped to engage in its use because of lack of training and experience. The work of the music director in the entertainment industry has been given little attention in the available literature. When extended to Christian performing arts organizations, the gap is even more significant. This study sought to bridge that gap by gathering material from a wide variety of sources to formulate a training curriculum for Christian leaders that equips them to be successful as a production music director in churches, schools, and community groups.

Recommendations for Further Study

Further study is recommended to identify the benefits and challenges of launching a Christian performing arts organization. Production work requires significant resources of time, personnel, and finances. The return on investment must be considered with a long view. In addition, the organization's philosophical and biblical rationales for performing arts becomes a factor against which the benefits and challenges must be weighed. Research questions might include: What are the benefits, if any, that a Christian performing arts organization can bring to fulfilling the mission and vision of the church? What are the challenges, if any, that the organization must be prepared to address when launching a production? How does the organization's philosophical and biblical rationales for performing arts affect the perceived benefits or challenges that come with launching a performing arts ministry?

Another topic for further study is the relevance of Christian performing arts organizations within the mainstream arts community. Research questions might include: How are Christian performing arts organizations viewed from a secular viewpoint? What posture and attitudes should Christian organizations have toward the mainstream industry? What are the limits, if any, that these groups can function together or show support for one another?

Finally, further study is recommended to investigate the influence of Christian performing arts organizations on their member-artists. Research questions might include: What are the perceived positive benefits, if any, for the member artist to be involved in a Christian performing arts organization? What are the perceived negative effects, if any, for the member to be involved in a Christian performing arts organization? How is being a member of a Christian performing arts organization similar to, or different from, being a member of a mainstream production company?

APPENDIX A: CURRICULUM DETAIL

COURSE SYLLABUS

MUSIC DIRECTION FOR THE STAGE:

TRAINING FOR SUCCESS IN CHRISTIAN-BASED PERFORMING ARTS

COURSE DESCRIPTION

This course helps the student gain a comprehensive understanding of the music director's role and responsibilities as related to stage and theatrical productions. Emphasis is given to the application of the learned principles to the Christian university, Christian-based community theatre, and local church settings.

RATIONALE

The music director is one of the principal members of a production team. The scope of responsibilities this individual must oversee and/or perform is extensive and draws upon a wide array of musical, managerial, and administrative skills that may not be part of a worship pastor, choral/instrumental conductor, or music teacher's normal workflow. Utilizing an in-class simulation of mounting a theatrical show, this course equips the student with the necessary tools to effectively meet the demands that come with this unique position.

I. PREREQUISITES

Students must successfully complete Conducting and Principles of Arranging/Orchestrating.

II. REQUIRED RESOURCE PURCHASE(S)

Church, Joseph. *Music Direction for the Stage: A View from the Podium*. New York, NY: Oxford University Press, 2015. ISBN: 9780199993406, 9780199993413.

Laster, James. H. *So You're the New Musical Director!: An Introduction to Conducting a Broadway Musical*. Lanham, MD: The Scarecrow Press, Inc., 2001. ISBN: 0-8108-4001-4.

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. Current ed. Chicago: The University of Chicago Press.

Disclaimer: The above resources provide information consistent with the latest research regarding the subject area. XYZ University does not necessarily endorse specific personal, religious, philosophical, or political positions found in these resources.

III. ADDITIONAL MATERIALS FOR LEARNING

- A. Computer with basic audio/video output equipment
- B. Internet access (broadband recommended)
- C. Microsoft Office

- D. Music notation software (*Finale* or *Sibelius* recommended)
- E. Video camera

IV. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A. Define the organizational structure of a production company in the mainstream entertainment industry, how the model can vary in the local church context, and the role of the music director and music team in relation to other members of the production team.
- B. Describe the phases of the production cycle (including what is accomplished by the production company) and the specific responsibilities of the music director in each.
- C. Demonstrate the ability to perform various administrative, musical, managerial, and spiritual leadership tasks (i.e. rehearsal schedules, score preparation, contracting pit personnel, running rehearsals, etc.).
- D. Compare the role of the music director relative to the production environment (i.e. professional theatre, Christian college/university, Christian-based community theatre, or local church).
- E. Prepare for a simulated musical production by performing a series of mini-projects that reflect key responsibilities and tasks of the music director through each phase of the production cycle.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Textbook readings and lecture presentations
- B. Course Requirements Checklist

After reading the Course Syllabus and Student Expectations, the student will complete the related checklist found in Module/Week 1.

- C. Classroom Discussions

Participation in classroom discussions is expected and will be evaluated for a grade. Students must come to class having completed assigned textbook readings and assignments for each class period. Quality of comments relative to the course materials as well as other pertinent sources factors into the assessment.

- D. Production Project/Simulation

The student will select a musical from a list of known Broadway classics and assume the role of a production music director. The student will determine the

context in which the show is being produced (Christian university, Christian community-theatre, or local church) and frame all assignments from that paradigm.

Each week there will be specific production-related tasks which must be completed as the show progresses through the production cycle. To better simulate a real-world scenario, at an undisclosed point in the semester, there will be one “unexpected change” revealed to which the student must respond in addition to the assignments for the week. All written parts of the assignments must be formatted in current Turabian style unless specific report templates are required.

1. Week 1: Review Libretto and Score

Applying the concepts from the textbook readings and class discussion for the module/week, the student will assume the position of music director for a mainstream musical (see list of approved shows) and begin a review process that includes creating a show synopsis and analysis of redemptive themes, if any, that support a biblical worldview.

2. Week 2: Show Synopsis and Redemptive Themes Report

Applying the concepts from the textbook readings and presentations for the module/week, the student will assume the position of music director and write a three- to four-page paper comprised of a synopsis of the storyline (one page per act) and an analysis of redemptive themes, if any, that support a biblical worldview. Include rationale for the selection of this show in a Christian environment (one to two pages).

Use current Turabian formatting. An introduction, thesis statement, and conclusion are not necessary, however, title page, proper citations for quotes or specific references, and bibliography of cited sources must be included.

3. Week 3: Score Analysis and Character Descriptions Report

Applying the concepts from the textbook readings and presentations for the module/week, the student will assume the position of music director and create a summary of musical numbers, instrumentation requirements, and assessment of vocal ranges required for each character (including ensemble roles). Include a brief character description for all roles.

Use current Turabian formatting. An introduction, thesis statement, and conclusion are not necessary, however, title page, proper citations for quotes or specific references, and bibliography of cited sources must be included. (Refer to the Score Analysis and Character Descriptions Report example.)

4. Week 4: Audition/Call-Back Cuts Report

Applying the concepts from the textbook readings and presentations for the module/week, the student will assume the position of music director and create a report showing recommended musical cuts to be used in auditions and/or callbacks for each character. Provide rationale for selections based on the requirements of musical style, vocal range, and unique aspects of the character that are highlighted.

Use current Turabian formatting. An introduction, thesis statement, and conclusion are not necessary, however, title page, proper citations for quotes or specific references, and bibliography of cited sources must be included. (Refer to the Audition/Call-Back Cuts Report example.)

5. Week 5: Music Rehearsal Agenda

Applying the concepts from the textbook readings and presentations for the module/week, the student will assume the position of music director and create a detailed plan of all music rehearsals including the anticipated time budgeted to rehearse each item on the agenda.

Use current Turabian formatting. An introduction, thesis statement, and conclusion are not necessary, however, title page, proper citations for quotes or specific references, and bibliography of cited sources must be included. (Refer to the Music Rehearsal Agenda example.)

6. Week 6: Score Reduction

Applying the concepts from the textbook readings and presentations for the module/week, the student will assume the position of music director and using an existing orchestration scored for a full string section, reduce the arrangement for a combination of: 1-violin, 1-violin, 1-cello, with enhancements on keys.

A PDF of the original score, score reduction, and extracted parts prepared for publishing must be submitted. A title page must be included.

7. Week 7: Scoring Incidental Music

Applying the concepts from the textbook readings and presentations for the module/week, the student will assume the position of music director and create an eight-bar piece of music for a scene change that does not exist in the original score. The incidental piece must be designed to vamp and then segue seamlessly into the next song. Orchestrate the piece appropriately for the mood and pace of the transition.

A PDF of the songs prior to and following the transition piece along with the newly composed score and parts prepped for publishing must be submitted. A title page must be included.

8. Week 8: Score Preparation and Special Considerations Report

PART 1: Applying the concepts from the textbook readings and presentations for the module/week, the student will assume the position of music director and prepare a printed orchestral score (including Overture, Entr'acte, Bows, Exit, and incidental music) for rehearsal. The markings in the score could include: tempo, breathing, phrasing, general reminders to the conductor, etc. The method of marking is left to the preference of the student.

A PDF of the marked score must be submitted. A title page must be included.

PART 2: Write a one- to two-page paper outlining any potential problem areas and unusual technical considerations and propose viable solutions. Consider things like working with a click track, options for a difficult scene change, challenging passages for the cast or orchestra that may need extra rehearsal, etc.

Use current Turabian formatting. An introduction, thesis statement, and conclusion are not necessary, however, a title page, proper citations for quotes or specific references, and bibliography of cited sources must be included.

9. Week 9: Devotional Series

Applying the concepts from the textbook readings and presentations for the module/week, the student will assume the position of music director and plan a five-part devotional series that can be incorporated throughout the production. Think in terms of single-point topics that can be effectively communicated in five to ten minutes. It can be based on redemptive themes found in the show, relevant passages of Scripture for performers, or spiritual concepts and principles that will enhance the lives of company members. Include titles, Scripture references, thesis statement, and one paragraph (six to eight sentences) summarizing the content for each devotional.

Use current Turabian formatting. An introduction, thesis statement, and conclusion are not necessary, however, a title page, proper citations for quotes or specific references, and bibliography of cited sources must be included.

10. Week 10: Pit Setup Design/Equipment Manifest

Applying the concepts from the textbook readings and presentations for the module/week, the student will assume the position of music director and create a scaled floor plan showing the required setup for all pit personnel. Additionally, a detailed inventory manifest of all needed musical gear must be created including company owned instruments, stands, A/C cables, video monitors, lighting, etc.

Use current Turabian formatting. An introduction, thesis statement, and conclusion are not necessary, however, a title page, proper citations for quotes or specific references, and bibliography of cited sources must be included. (Refer to the Pit Setup Design and Equipment Manifest example.)

11. Week 11: Conducting Show Excerpt Video

Applying the concepts from the textbook readings and presentations for the module/week, the student will assume the position of music director and create a ten-minute self-video conducting a segment of the show. The audio track can be from a cast or live performance recording.

A PDF of the score from which the student conducts must be submitted along with the video. A title page must be included.

E. Philosophy of Christian Performing Arts Paper

Based upon textbook readings, class lectures and discussions, and your own personal reflection, write a two- to three-page paper (not including title page or bibliography) outlining your rationale (philosophy) of the performing arts as it applies to the Christian environment (university, community, local church).

Cite at least one scholarly source in addition to the textbooks and the Bible. Use current Turabian formatting. A title page must be included.

PLEASE NOTE: For this assignment an introduction, thesis statement, and conclusion in addition to the body text and bibliography are required.

F. Quizzes (2)

Each quiz (taken online) will cover the Reading & Study material for the assigned modules/weeks. Each quiz will be open-book/open-notes, contain twenty-five multiple-choice and true/false questions, and have a sixty-minute time limit.

G. Mid-Term Exam

The mid-term exam (taken online) will be cumulative and cover the Reading & Study material for the previous modules/weeks. The exam will be open-book/open-notes, contain fifty multiple-choice and true/false questions, and have

a two-hour time limit.

H. Final Exam

The final exam (taken in class) will have a series of short-answer (single paragraph) questions to which the student must respond. A laptop with internet access will be needed to write the exam. There is a two-hour time limit.

VI. COURSE GRADING AND POLICIES

A. Points

Course Requirements Checklist		10
Classroom Discussion		100
Production Project/Simulation		
Show Synopsis/Redemptive Themes Report		50
Score Analysis/Character Descriptions Report		50
Audition/Call-Back Cuts Report		50
Music Rehearsal Agenda		50
Score Reduction		50
Scoring Incidental Music		50
Score Preparation/Special Considerations Report		50
Devotional Series		50
Pit Setup Design/Equipment Manifest		50
Conducting Show Excerpt Video		50
“Unexpected Change”		50
Philosophy of Christian Performing Arts		50
Quizzes (2 at 50 pts ea.)		100
Mid-Term Exam	(Modules 1–6)	100
Final Exam	(Modules 7–12)	100
	Total	1010

B. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859

C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739

D- = 680–699 F = 0–679

C. Late Assignment Policy

Course assignments, including discussion boards, exams, and other graded assignments, should be submitted on time.

If unable to complete an assignment on time, then the student must contact the instructor immediately by e-mail.

Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:

1. Late assignments submitted within one week after the due date will receive a 10% deduction.
2. Assignments submitted more than one week and less than two weeks late will receive a 20% deduction.
3. Assignments submitted two weeks late or after the final date of the course will not be accepted.
4. Group projects, including group discussion board threads and/or replies, and assignments will not be accepted after the due date.

Special circumstances (e.g. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

D. Disability Assistance

Students with a documented disability may contact XYZ University Online's Office of Disability Academic Support (ODAS) at XYZODAS@xyz.edu to arrange for academic accommodations. Further information can be found at www.xyz.edu/disabilitysupport.

VII. ADDITIONAL RESOURCES FOR REFERENCE

Adler, Samuel. *The Study of Orchestration*, 4th edition. New York, NY: W.W. Norton and Company, 2016.

Ball, William. *A Sense of Direction: Some Observations on the Art of Directing*. Hollywood, CA: Quite Specific Media Group, Ltd., 1984.

Beach, Nancy. *An Hour on Sunday: Creating Moments of Transformation and Wonder*. Grand Rapids, MI: Zondervan Publishing, 2004.

Bonem, Mike and Roger Patterson. *Leading from the Second Chair: Serving Your Church, Fulfilling Your Role, and Realizing Your Dream*. San Francisco, CA: Jossey-Bass, 2005.

- Briner, Bob and Ray Pritchard. *The Leadership Lessons of Jesus: A Timeless Model for Today's Leaders*. Nashville, TN: Broadman & Holman Publishers, 1997.
- Collins, Jim and Morten T. Hansen. *Great by Choice*. New York, NY: HarperCollins Publishers, 2011.
- Feist, Jonathan. *Berklee Contemporary Music Notation*. Boston, MA: Berklee Press, 2017.
- Gilreath, Paul. *The Guide to MIDI Orchestration*, 4th edition. Marietta, GA: MusicWorks Atlanta, 2010.
- Green, Elizabeth A. H. and Mark Gibson. *The Modern Conductor*, 7th edition. Upper Saddle River, NJ: Pearson Prentice Hall, 2004.
- Hunsberger, Donald and Roy E. Ernst. *The Art of Conducting*, 2nd edition. New York, NY: McGraw-Hill, Inc., 1992.
- Ionazzi, Daniel A. *The Stage Management Handbook*. Cincinnati, OH: Betterway Books, 1992.
- Kauflin, Bob. *Worship Matters: Leading Others to Encounter the Greatness of God*. Wheaton, IL: Crossway Books, 2008.
- Lindvall Terrence R. and J. Matthew Melton. "Christians and the Entertainment Media Culture." In *Elements of a Christian Worldview*, edited by Michael D. Palmer, 377-410. Springfield, MO: Logion Press, 2002.
- Marshall, Herbert D. *Strategies for Success in Musical Theatre: A Guide for Music Directors in School, College, and Community Theatre*. New York, NY: Oxford University Press, 2016.
- Maxwell, John C. *The 17 Essential Qualities of a Team Player*. Nashville, TN: Thomas Nelson Publishers, 2002.
- Maxwell, John C. *The 21 Irrefutable Laws of Leadership: Follow Them and People Will Follow You*. Nashville, TN: Thomas Nelson Publishers, 1998.
- Morris, Robert. *The Blessed Church*. Colorado Springs, CO: WaterBrook Press, 2012.
- Noland, Rory. *The Heart of the Artist*. Grand Rapids, MI: Zondervan Publishing, 1999.
- Noland, Rory. *The Worshiping Artist*. Grand Rapids, MI: Zondervan Publishing, 2007.
- Noland, Rory. *Thriving as an Artist*. Grand Rapids, MI: Zondervan Publishing, 2004.
- Novelly, Maria C. and Adele Firth. *Staging Musicals for Young Performers: How to Produce a Show in 36 Sessions or Less*. Colorado Springs, CO: Meriwether Publishing Ltd., 2004.

Purse, Bill. *Finale Primer, 2014 Edition: Mastering the Art of Music Notation with Finale*. Van Nuys, CA: Alfred Music, 2014.

Sharp, Timothy W. *Precision Conducting: Seven Disciplines for Excellence in Conducting*, 2nd edition. Dayton, OH: Roger Dean Publishing Company, 2003.

Sweet, Leonard. *Summoned to Lead*. Grand Rapids, MI: Zondervan Publishing, 2004.

Taylor, William M. *The Parables of Our Savior*. Grand Rapids, MI: Kregel Publications, 1975.

Volz, Jim. *How to Run a Theater: A Witty, Practical and Fun Guide to Arts Management*. New York, NY: Back Stage Books, 2004.

Whaley, Vernon M. *Called to Worship: From the Dawn of Creation to the Final Amen*. Nashville, TN: Thomas Nelson, 2009.

ANALYSIS CHART

Curriculum Information

David Schubert	Music Direction for the Stage: Training for Success in Christian-Based Performing Arts - RES
Required Textbooks for Class:	
<p>Church, Joseph. <i>Music Direction for the Stage: A View from the Podium</i>. New York, NY: Oxford University Press, 2015. ISBN: 9780199993406, 9780199993413.</p> <p>Laster, James. H. <i>So You're the New Musical Director!: An Introduction to Conducting a Broadway Musical</i>. Lanham, MD: The Scarecrow Press, Inc., 2001. ISBN: 0-8108-4001-4.</p> <p>Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. Current ed. Chicago: The University of Chicago Press.</p>	
Identify the problem:	
The student will learn the music director's role and responsibilities as related to stage and theatrical productions. Emphasis is given to the application of learned principles to the Christian university, Christian-based community theatre, and local church settings.	
Who are the learners and what are their characteristics?	
This undergraduate course is for resident junior/senior music or worship majors, age nineteen and up. Pre-requisite courses are: Conducting and Principles of Arranging/Orchestrating.	

What is the new desired behavior?
In the context of the Christian environment, the student will be able to effectively function as a music director with a clear understanding of the systems, organization, schedules, and standard cycle of musical productions from creative planning through the run of the show.
What are the delivery options?
This course is residential and meets two days per week for seventy-five minutes per class.
What are the pedagogical considerations?
In addition to textbook readings and class discussions, the student will gain practical experience through a simulation project with assignments that reflect the work of a music director in a real-world production.
What learning theory applies to your curriculum? Why?
<p>Felder and Silverman's Learning Styles Model⁵⁷ will be utilized in the formation of the course. The model uses four independent cognitive dimensions (or continuums):</p> <ol style="list-style-type: none"> 1. Active (physical activity or discussion) versus Reflective (introspection) 2. Verbal (written or spoken) versus Visual (pictures, graphics, videos, demonstrations) 3. Intuitive (hunches, insights, possibilities) versus Sensing (externally based sensory experiences) 4. Sequential (in incremental steps) versus Global (holistic leaps) <p>Because of the diverse skills required of the music director, the student needs to exercise different styles of information processing and decision making. At times the thinking process is extremely linear and objective, at other times, very abstract and subjective. The four cognitive dimensions provide the lenses through which these diverse tasks can be considered.</p>

⁵⁷ Nilson, *Teaching at Its Best*, 250-251.

Learning Outcomes

At the end of the course, the student will be able to:

1. Define the organizational structure of a production company in the mainstream entertainment industry, how the model can vary in the local church context, and the role of the music director and music team in relation to other members of the production team.
2. Describe the phases of the production cycle (including what is accomplished by the production company) and the specific responsibilities of the music director in each.
3. Demonstrate the ability to perform various administrative, musical, managerial, and spiritual leadership tasks (i.e. rehearsal schedules, score preparation, contracting pit personnel, running rehearsals, etc.).
4. Compare the role of the music director relative to the production environment (i.e. professional theatre, Christian college/university, Christian-based community theatre, or local church).
5. Prepare for a simulated musical production by performing a series of mini-projects that reflect key responsibilities and tasks of the music director through each phase of the production cycle.

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<ul style="list-style-type: none"> Evaluate the pros and cons of two models of working: (1) working alone, and (2) dividing the responsibilities amongst a music team. <p>Week 3</p> <ul style="list-style-type: none"> Recognize the role of the performers within the structure of the production company. 	<p>Lester: 1 “So You’re the New Music Director” 2 “The Production Team”</p> <ul style="list-style-type: none"> Lecture A/Class Discussion “The Music Team vs. The Lone Ranger Music Director” <p>Week 3</p> <ul style="list-style-type: none"> Reading Assignment Church: 7 “The Performers” 	<ul style="list-style-type: none"> Formative Assessment Observation of class discussion <p>Week 3</p> <ul style="list-style-type: none"> Summative Assessment Quiz (true/false, multiple choice) covering reading material for Weeks 1-3
2. Describe the phases of the production cycle (including what is accomplished by the production company) and the specific responsibilities of the music director in each.	<p>Week 2</p> <ul style="list-style-type: none"> Identify the phases of the production cycle from the creative planning stage through pre-production, rehearsals, performances, and post-production. 	<p>Week 2</p> <ul style="list-style-type: none"> Lecture B-1/Class Discussion “The Production Cycle: An Overview” Active Listening Check List the phases of the production cycle 	<p>Week 2</p> <ul style="list-style-type: none"> Formative Assessment Based on results of Active listening check and class discussion

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<p>Week 3</p> <ul style="list-style-type: none"> • Identify the factors involved in selecting a work to be produced and articulate the rationale for the decision. • Recognize the process and responsibilities involved in auditions, call-backs, and casting. <p>Week 4</p> <ul style="list-style-type: none"> • Recognize the methods for assessing and analyzing the score in the early stages of pre-production. • Recognize the process of music preparation for rehearsals. • Recognize the importance of strategic planning, calendaring, budgeting, and recruitment of personnel. • Gain an understanding of the interconnectedness of planning between members of the production team. 	<p>Week 3</p> <ul style="list-style-type: none"> • Reading Assignment Lester: 3 “Selecting the Work” Lester: 4 “Auditions” 5 “Call-Backs” 6 “Casting” <p>Week 4</p> <ul style="list-style-type: none"> • Reading Assignment Church: 8 “Mounting a Production” 9 “The Music: Assessment and Analysis” Lester: 7 “Chorus Books/Vocal Parts” 17 “The Piano/Vocal Score” • Lecture A/Class Discussion “Three Necessities to Function” • Lecture B/Class Discussion “Of Schedules and Tasks: The Bane of the Musician’s Life!” 	<p>Week 3</p> <p>Week 4</p> <ul style="list-style-type: none"> • Formative Assessment Observation of class discussion • Formative Assessment Based on responses of the minute paper and class discussion

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<p>Week 5</p> <ul style="list-style-type: none"> • Recognize the unique considerations of arranging/orchestrating for a stage production. • Recognize the requirements for score layouts and book designs for each orchestral section. • Compare the options for incorporating technology and virtual orchestras into the production design. 	<ul style="list-style-type: none"> • Minute paper What is the most important or valuable thing you learned today? • Week 5 • Reading Assignment Church: 10 “Arranging for Music Directors” Lester: 11 “Some Electronic Help” 16 “Accompaniment of the Performance” 18 “String Books” 19 “Reed Books” 20 “Brass, Percussion, and Keyboard Books” • Lecture A/Class Discussion “Technology and Virtual Orchestras” • Reflective Writing What are the most important principles you just heard, and what do you not understand clearly? 	<p>Week 5</p> <ul style="list-style-type: none"> • Formative Assessment Based on responses of the reflective writing and class discussion

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<p>Week 6</p> <ul style="list-style-type: none"> • Recognize how incidental music factors into transitions. • Recognize orchestrating principles that affect composition of incidental music. • Employ efficiency tips and tricks from industry orchestrators into the workflow of scoring in music notation software. 	<p>Week 6</p> <ul style="list-style-type: none"> • Reading Assignment Church: 15 “Adapting Music to the Production” Lester: 22 “Cuts in the Score” 26 “Vamps” 27 “Holding It All Together: Transitions” • Lecture A/Class Discussion “Orchestrating Principles for the Stage” • Minute Paper Write down the most important tips and tricks that were new to you. 	<p>Week 6</p> <ul style="list-style-type: none"> • Formative Assessment Based on responses of the minute paper and class discussion • Summative Assessment Midterm exam (true/false, multiple choice) covering reading and class discussions from Week 1-6
3. Demonstrate the ability to perform various administrative, musical, managerial, and spiritual leadership tasks (i.e. rehearsal	<p>Week 1</p> <ul style="list-style-type: none"> • Identify redemptive themes that support a biblical worldview within a mainstream work. 	<p>Week 1</p> <ul style="list-style-type: none"> • Simulation Project Select and review show libretto and score to create a synopsis and analysis of redemptive 	<p>Week 1</p>

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
<p>schedules, score preparation, contracting pit personnel, running rehearsals, etc.).</p>	<p>Week 2</p> <ul style="list-style-type: none"> Summarize the plotline and articulate redemptive themes, if any, to support rationale of show selection. <p>Week 3</p> <ul style="list-style-type: none"> Research data necessary for each role and organize in a report in preparation for auditions, call-backs, and casting. <p>Week 4</p> <ul style="list-style-type: none"> Define cuts and determine rationale for each with respect to every role in preparation for auditions, call-backs, and casting. <p>Week 5</p> <ul style="list-style-type: none"> Analyze the musical score and form a strategic plan to adequately prepare the cast and orchestra for performance. 	<p>themes, if any, that support a biblical worldview.</p> <p>Week 2</p> <ul style="list-style-type: none"> Simulation Project Write show synopsis and analysis of redemptive themes, if any, that support a biblical worldview. <p>Week 3</p> <ul style="list-style-type: none"> Simulation Project Create a summary of musical numbers, instrumentation requirements, and assessment of vocal ranges required for each character with brief description. <p>Week 4</p> <ul style="list-style-type: none"> Simulation Project Create a report showing recommended musical cuts for use in auditions and call-backs for each character. <p>Week 5</p> <ul style="list-style-type: none"> Simulation Project Create a detailed plan of all music rehearsals including the anticipated time budgeted for each item on the agenda. 	<p>Week 2</p> <ul style="list-style-type: none"> Praxis Application Show Synopsis and Redemptive Themes Report <p>Week 3</p> <ul style="list-style-type: none"> Praxis Application Score Analysis and Character Description Report <p>Week 4</p> <ul style="list-style-type: none"> Praxis Application Audition/Call-Back Cuts Report <p>Week 5</p> <ul style="list-style-type: none"> Praxis Application Music Rehearsal Agenda

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<p>Week 6</p> <ul style="list-style-type: none"> Apply methods of score reduction to form a simplified orchestration typical of a pit configuration of strings. <p>Week 7</p> <ul style="list-style-type: none"> Exercise arranging/orchestrating skills to create a transition between scenes within the show. <p>Week 8</p> <ul style="list-style-type: none"> Recognize the preparation process required to be ready for rehearsal with the cast and orchestra. Assess the show for potential challenges that might require special attention or additional rehearsal. 	<p>Week 6</p> <ul style="list-style-type: none"> Simulation Project Using an existing orchestration scored for full strings, reduce the arrangement for: 1-violin, 1-violin, 1-cello, with keyboard supplement. <p>Week 7</p> <ul style="list-style-type: none"> Simulation Project Create an eight-bar piece of incidental music for a scene change. Design to vamp and segue seamlessly into next song. Orchestrate and engrave parts. <p>Week 8</p> <ul style="list-style-type: none"> Simulation Project Prepare music director's score (including Overture, Entr'acte, Bows, Exit and Incidental music) with applicable markings for effective rehearsal. Simulation Project Write one- to two-page paper outlining any potential problem areas and unusual technical considerations and propose viable solutions. 	<p>Week 6</p> <ul style="list-style-type: none"> Praxis Application Score Reduction <p>Week 7</p> <ul style="list-style-type: none"> Praxis Application Scoring Incidental Music <p>Week 8</p> <ul style="list-style-type: none"> Praxis Application Score Preparation Praxis Application Special Considerations Report

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<ul style="list-style-type: none"> • Recognize and respond to last-minute changes that are a normal part of the production process and must be absorbed into the pre-established timeline of deliverables. <p>Week 9</p> <ul style="list-style-type: none"> • Appraise meaningful spiritual topics for teaching and discipling the company under the music director’s leadership. <p>Week 10</p> <ul style="list-style-type: none"> • Recognize the technical and musical gear requirements in preparation for rehearsals with the orchestra. <p>Week 11</p> <ul style="list-style-type: none"> • Demonstrate the ability to conduct a show. 	<ul style="list-style-type: none"> • Simulation Project Process a list of “unexpected changes” for one musical number in the show including cuts, addition of a vamp, and insertion of several measures. Revised score and parts must be prepared. <p>Week 9</p> <ul style="list-style-type: none"> • Simulation Project Prepare a five-part devotional series that can be used to enhance the spiritual development of the company. <p>Week 10</p> <ul style="list-style-type: none"> • Simulation Project Create a scaled floor plan showing the required setup for all pit personnel and create an inventory manifest of all needed musical gear and equipment. <p>Week 11</p> <ul style="list-style-type: none"> • Simulation Project Create a ten-minute video of the student conducting a segment of the show using a live performance recording. 	<ul style="list-style-type: none"> • Praxis Application “Unexpected Change”: response to real-world requirements <p>Week 9</p> <ul style="list-style-type: none"> • Praxis Application Devotional Series <p>Week 10</p> <ul style="list-style-type: none"> • Praxis Application Pit Setup Design and Musical Equipment Manifest <p>Week 11</p> <ul style="list-style-type: none"> • Praxis Application Conducting Show Excerpt Video

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
<p>4. Compare the role of the music director relative to the production environment (i.e. professional theatre, Christian college/university, Christian-based community theatre, or local church).</p>	<p>Week 1</p> <ul style="list-style-type: none"> • Articulate a biblical worldview regarding the value of the performing arts in Christian environments. • Differentiate between performance that is self-focused versus God-focused, articulate biblical rationale for the latter, and relate God-focused performance to current definitions of “authentic worship.” <p>Week 2</p> <ul style="list-style-type: none"> • Analyze several organizational models from the mainstream industry and consider needed modifications for application within the Christian environment. <p>Week 3</p> <ul style="list-style-type: none"> • Recognize the unique dynamics of casting in a Christian environment. • Define important characteristics and disciplines 	<p>Week 1</p> <ul style="list-style-type: none"> • Lecture A/Class Discussion “The Arts and a Biblical Worldview” • Lecture B “Using the ‘P’ Word: The Place of Performance in the Church” • Small Group Discussion Topic based on mini-lecture. Each group will report back their conclusions to class. <p>Week 2</p> <ul style="list-style-type: none"> • Lecture B-2/Class Discussion “Production Organization Charts and Church Dynamics” <p>Week 3</p> <ul style="list-style-type: none"> • Lecture A/Class Discussion “Casting in a Christian Environment” • Lecture B “Heart Matters” 	<p>Week 1</p> <ul style="list-style-type: none"> • Formative Assessment Observation of class discussion • Formative Assessment Observation of group conclusions to discussions <p>Week 2</p> <ul style="list-style-type: none"> • Formative Assessment Observation of class discussion <p>Week 3</p> <ul style="list-style-type: none"> • Formative Assessment Observation of class discussion • Formative Assessment Observation of group conclusions to discussions

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<p>that foster a healthy spiritual life for an artist/performer.</p> <p>Week 5</p> <ul style="list-style-type: none"> • Survey leadership principles exemplified in the work and ministry of Jesus. <p>Week 6</p> <ul style="list-style-type: none"> • Recognize ways that the music director serves as a pastor, counselor, and servant to the cast. <p>Week 8</p> <ul style="list-style-type: none"> • Recognize the paradoxes for the music director that come with simultaneously leading and following. <ul style="list-style-type: none"> • Define leadership principles that are essential to success as a music director. 	<ul style="list-style-type: none"> • Small Group Discussion Topic based on mini-lecture. Each group will report back their conclusions to class. <p>Week 5</p> <ul style="list-style-type: none"> • Lecture B/Class Discussion “Leading Like Christ” <p>Week 6</p> <ul style="list-style-type: none"> • Lecture B/Class Discussion “Pastoring Your People” <p>Week 8</p> <ul style="list-style-type: none"> • Lecture A/Class Discussion “The Music Director’s Leadership Paradox” • Active Listening Check Write down the three most important points of the lecture/discussion. • Lecture B/Class Discussion “Leadership Principles You Can’t Ignore” 	<p>Week 5</p> <ul style="list-style-type: none"> • Formative Assessment Observation of class discussion <p>Week 6</p> <ul style="list-style-type: none"> • Formative Assessment Observation of class discussion <p>Week 8</p> <ul style="list-style-type: none"> • Formative Assessment Observation of active listening check and class discussion <ul style="list-style-type: none"> • Formative Assessment Observation of class discussion

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<p>Week 9</p> <ul style="list-style-type: none"> • Recognize ways that the music director can facilitate spiritual growth within the cast throughout the production process. <p>Week 10</p> <ul style="list-style-type: none"> • Identify strengths and weaknesses of recruiting professional players for the sake of quality versus amateur volunteers for the sake of providing a ministry opportunity. • Recognize the factors that affect pay scales and rationale for implementing within the Christian environment. 	<p>Week 9</p> <ul style="list-style-type: none"> • Lecture “Fostering Spiritual Growth in the Company” • Reflective Writing Students assess their own discipleship experiences and list some of the things that impacted them most deeply. Class discussion follows to form a global list. <p>Week 10</p> <ul style="list-style-type: none"> • Lecture B-1/Class Discussion “The Pit Crew: Pros vs. Amateurs, Quality vs. Opportunity” • Lecture B-2/Class Discussion “To Pay or Not to Pay: That Is the Question” • Active Listening Check Write down the three most important points of the lecture/discussion. 	<p>Week 9</p> <ul style="list-style-type: none"> • Formative Assessment Observation of reflective writing and class discussion <p>Week 10</p> <ul style="list-style-type: none"> • Formative Assessment Observation of active listening check and class discussion

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<p>Week 11</p> <ul style="list-style-type: none"> • Recognize the blessing and benefits of incorporating healthy work principles and Sabbath rest into the production cycle. • Identify the dynamics of working with church leadership, setting healthy boundaries, dealing with criticism, etc. <p>Week 12</p> <ul style="list-style-type: none"> • Recognize the benefits of musical productions for the company, for the church, and for the community. • Recognize the potential impact of Christians in the mainstream arts community. 	<p>Week 11</p> <ul style="list-style-type: none"> • Lecture A/Class Discussion “Health and Rest” • Minute Paper What is the most valuable thing you learned about biblical health and rest? • Lecture B/Class Discussion “Surviving and Thriving in the Arts” <p>Week 12</p> <ul style="list-style-type: none"> • Lecture “Stepping Back from the Trees to See the Forest: Assessing the Value of Doing Productions” • Small Group Discussion Brainstorm the benefits of doing productions for the cast, for the church, and in the community. Groups report back to class for summary results. • Reflective Writing Write two- to three-page paper outlining rationale (philosophy) for the performing arts as it 	<p>Week 11</p> <ul style="list-style-type: none"> • Formative Assessment Results of minute paper and observation of class discussion • Formative Assessment Observation of class discussion <p>Week 12</p> <ul style="list-style-type: none"> • Formative Assessment Observation of group reports and summary results

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
		applies to the Christian environment.	<ul style="list-style-type: none"> • Summative Assessment Philosophy of Christian Performing Arts Paper
<p>5. Prepare for a simulated musical production by performing a series of mini-projects that reflect key responsibilities and tasks of the music director through each phase of the production cycle.</p>	<p>Week 7</p> <ul style="list-style-type: none"> • Recognize the overarching rehearsal process. • Identify the unique dynamics of individual vocal rehearsals. • Identify the characteristics of different vocal styles called upon in musical theatre and effectively communicate those concepts to cast members. • Identify methods and principles that foster growth and maximize the abilities of cast members. 	<p>Week 7</p> <ul style="list-style-type: none"> • Reading Assignment Church: 11 “Overview of Rehearsal Process” 12 “Individual Vocal Rehearsals” Lester: 8 “First Musical Rehearsal with Cast” 9 “Style” • Lecture “Drawing the Best from Your People” • Small Group Discussion Brainstorm ideas for ways that you as the music director can draw the best out of your people. Each group reports back findings to class. 	<p>Week 7</p> <ul style="list-style-type: none"> • Formative Assessment Observation of group conclusions to discussion

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<ul style="list-style-type: none"> • Identify unique conducting principles that facilitate the stage production for instrumentalists and for singers. <p>Week 10</p> <ul style="list-style-type: none"> • Recognize special dynamics that affect the transition from the rehearsal phase in the studio to tech rehearsals and final preparation before the opening of the show. • Recognize principles of instrumental configurations in the orchestra pit. <ul style="list-style-type: none"> • Recognize the responsibilities of the music director in relation to the technical aspects of the production (i.e. audio, video, lighting, and scenic). 	<ul style="list-style-type: none"> • Conducting Exercise Students will conduct a short piece made available several days in advance. The class will participate as “the cast.” <p>Week 10</p> <ul style="list-style-type: none"> • Reading Assignment Church: 18 “From the Studio to the Stage” Lester: 23 “The First Instrumental Rehearsal” 24 “Conducting” 25 “Pit Placement of Instruments” 28 “That ‘Sticky’ Question: Who to Follow, Singers or Conductor?” 29 “Tech Rehearsals” 30 “Dress Rehearsal” <ul style="list-style-type: none"> • Lecture A/Class Discussion “Interfacing with the Technical Team: Audio, Video, Lighting, and Scenic” 	<ul style="list-style-type: none"> • Praxis Application Conducting performances with peer assessment <p>Week 10</p> <ul style="list-style-type: none"> • Formative Assessment Observation of class discussion

LEARNING OUTCOMES	CONTENT	LEARNING/TRAINING ACTIVITY	ASSESSMENT
	<p>Week 11</p> <ul style="list-style-type: none"> • Recognize the dynamics of conducting in performance and dealing with unforeseen problems. • Recognize the responsibilities involved with preserving a show for future productions. <p>Week 12</p> <ul style="list-style-type: none"> • Recognize the dynamics of making a career as a music director. 	<p>Week 11</p> <ul style="list-style-type: none"> • Reading Assignment <p>Church: 19 “Conducting in Performance” 20 “Maintaining a Production and Preserving a Show”</p> <p>Lester: 31 “Performance” 32 “Opening Night”</p> <p>Week 12</p> <ul style="list-style-type: none"> • Reading Assignment <p>Church: 21 “Working as a Music Director”</p>	<p>Week 11</p> <ul style="list-style-type: none"> • Summative Assessment <p>Quiz (true/false, multiple choice) covering reading material for Weeks 7-11</p> <p>Week 12</p> <ul style="list-style-type: none"> • Summative Assessment <p>Final exam: a series of short answer (single paragraph) essays focused on each of course learning outcomes and reading material for course</p>

Rationale for Sequence

LEARNING OUTCOMES	RATIONALE FOR SEQUENCE
<p>1. Define the organizational structure of a production company in the mainstream entertainment industry, how the model can vary in the local church context, and the role of the music director and music team in relation to other members of the production team.</p>	<p>This learning outcome provides the context and foundation from which subsequent course content will be considered. To function more effectively as a music director, it is vital to have a general understanding of all the other leadership roles.</p>
<p>2. Describe the phases of the production cycle (including what is accomplished by the production company) and the specific responsibilities of the music director in each.</p>	<p>Having established a broad overview of the production company, the student now needs to gain an understanding of the production cycle. Each phase has a unique set of responsibilities that are connected sequentially.</p> <p>The early phases of the production cycle from creative planning, auditions/call-backs, and casting are included with this learning outcome. This portion almost exclusively requires administrative and organizational skills which are more formulaic and objective.</p>
<p>3. Demonstrate the ability to perform various administrative, musical, managerial, and spiritual leadership tasks (i.e. rehearsal schedules, score preparation, contracting pit personnel, running rehearsals, etc.).</p>	<p>Overlapping from #2, this learning outcome focuses on the musical skills of the music director and covers the pre-production and rehearsal phases of the production cycle. Many of the responsibilities draw upon a more subjective approach. Also, learning outcomes #4 and #5 overlap into the area of spiritual leadership.</p>
<p>4. Compare the role of the music director relative to the production environment (i.e. professional theatre, Christian college/university, Christian-based community theatre, or local church).</p>	<p>This learning outcome, while higher on Bloom's taxonomy chart, comes into play from the outset of the course and is utilized regularly to the conclusion. Because the course reading materials are from mainstream sources, the process of application in the Christian environment requires analysis and synthesis.</p>

LEARNING OUTCOMES	RATIONALE FOR SEQUENCE
5. Prepare for a simulated musical production by performing a series of mini-projects that reflect key responsibilities and tasks of the music director through each phase of the production cycle.	This learning outcome focuses on the final phases of the production cycle from technical and dress rehearsals, opening night, to maintenance and preservation of the show. At this point in the process, the music director's work is propelled by the successful completion of all previous phases and represents the culmination of the entire production process.

DEVELOPMENT CHART

Development Chart

David Schubert	Music Direction for the Stage: Training for Success in Christian-Based Performing Arts - RES
Expository	
<p>Let's briefly review the main points of the topic we covered in the last class by naming some of the key components of a biblical worldview regarding the performing arts and the value of utilizing the arts in Christian environments. <i>(As students recall items, summarize by writing short phrases on board).</i></p> <p>Although we can defend the use of the arts biblically, this opens Pandora's box on a current topic of debate in some parts of the Christian worship community – the use of the “P” word! “Performance.” In some circles, the idea of performing has become a “dirty word”; an activity to be avoided if one wants to be an authentic worshiper. To some it is considered subpar to the role of worship leaders.</p> <p>Anyone here ever encountered this mindset? Describe the circumstances. How did you respond to it at the time? <i>(Open dialog for students to respond with examples from their own experience).</i></p> <p>Given that we are engaged in a course about music direction for stage productions, this is an important issue that must be considered carefully. We need to work out from a biblical perspective our rationale for investing time, energy, and resources into a production.</p> <p>Questions we need ask ourselves are: <i>(guide classroom discussion and reference graphical organizer)</i></p> <ul style="list-style-type: none"> • If a person gives attention to their craft, are they performers or worshipers? • If someone is playing a role, how do you classify what they are doing philosophically? • Can <i>performance</i> and <i>worship</i> coexist? Is one more spiritual than the other? Why or why not? • What is the difference between <i>sacred</i> and <i>secular</i>? 	

- What is God’s perspective on it?

Consider three roles of the worshiping church choir/worship team:

- Leading the congregation in corporate worship TO GOD
- Ministering TO GOD on behalf of the people: the response of the people is the biblical “Amen”
- Ministering a message of encouragement FROM GOD to the congregation

Question: In what way can these three roles apply to other art forms/presentational methods?

In the next few minutes we are going to talk through some important principles about the role of performance for the believer and then break up into small groups to brainstorm characteristics of performance that are/are not God-honoring. The goal is to form a working definition of performance that supports our performing endeavors and is in alignment with the biblical worldview that we formed previously.

Narrative

Last class we formulated key elements of a biblical worldview on the arts (performing arts). What are some of the ideas that have stuck with you, or maybe you have had additional thoughts about? *(As students recall items, summarize by writing short phrases on board.)*

Before we launch into our discussion, I want to read the testimony of someone who has been impacted spiritually by the arts. If you are comfortable doing so, close your eyes to shut out distractions as you listen. Try to listen not just from an intellectual point of view, but from one of empathy and understanding. You may even identify with this person’s story emotionally because of your own experience. That’s okay. We’ll talk about it when I finish reading. Here we go... *(Read article “Dancing into Freedom”)*⁵⁸

⁵⁸ Katie Smith, “Dancing into Freedom” Gateway Church, accessed November 17, 2018, <http://gatewaypeople.com/ministries/life/story/2018/11/12/dancing-into-freedom>.

In some Christian circles, the idea of *performance* has been weighted down with a lot of negative baggage to the point that a performer is viewed as subpar to an *authentic* worshipper. Anybody ever encountered that? Describe the circumstances. Put yourself in Karina's world and consider these questions:

- How do you think she perceives the value of performance?
- Identify some of the qualities that distinguish her concept of performance from others (*list ideas on board*).
- Describe your understanding of God's perspective on performance.
- Are there passages of Scripture that come to mind that support your viewpoint?

Let's break up into small groups and brainstorm characteristics of performance that are/are not God-honoring. In a few minutes we will report back our findings and work together to form a definition of worship and performance that complement one another.

Graphical Organizers

This graph illustrates the way we often separate *sacred* from *secular* and *performance* from *worship*. As Christians, we often pit these labels against one another to clarify what we do in the church; but are these valid contrasts?

Explore these questions:

- Define *sacred*.
- Define *secular*.
- What makes something *sacred* or *secular*?
- What is the difference between *performance* and *worship*?
- To what degree should *secular* and *performance* be labeled *moral* or *immoral*?
- How does God view these two contrasting concepts?

- How does the position of the heart factor into the distinction between these viewpoints?
- What do the Scriptures inform us about this?

There are many types of artists: singers, players, actors, dancers, and even pastors/preachers. In each role, a level of performance is required because all are presentational in some way and involve the use of platform communication skills. However, the activities themselves (whether *secular* or *sacred*, *performance* or *worship*, are only pleasing to God if an artist's heart is in proper relationship with God.

- Should a Christian engage in purely *secular* or *performance* arts? Why or why not?
- Is it possible for a Christian to perform a secular piece as an acceptable form of worship to God? Support your reasoning biblically.
- How does this impact the way we incorporate the performing arts into the Christian environment?

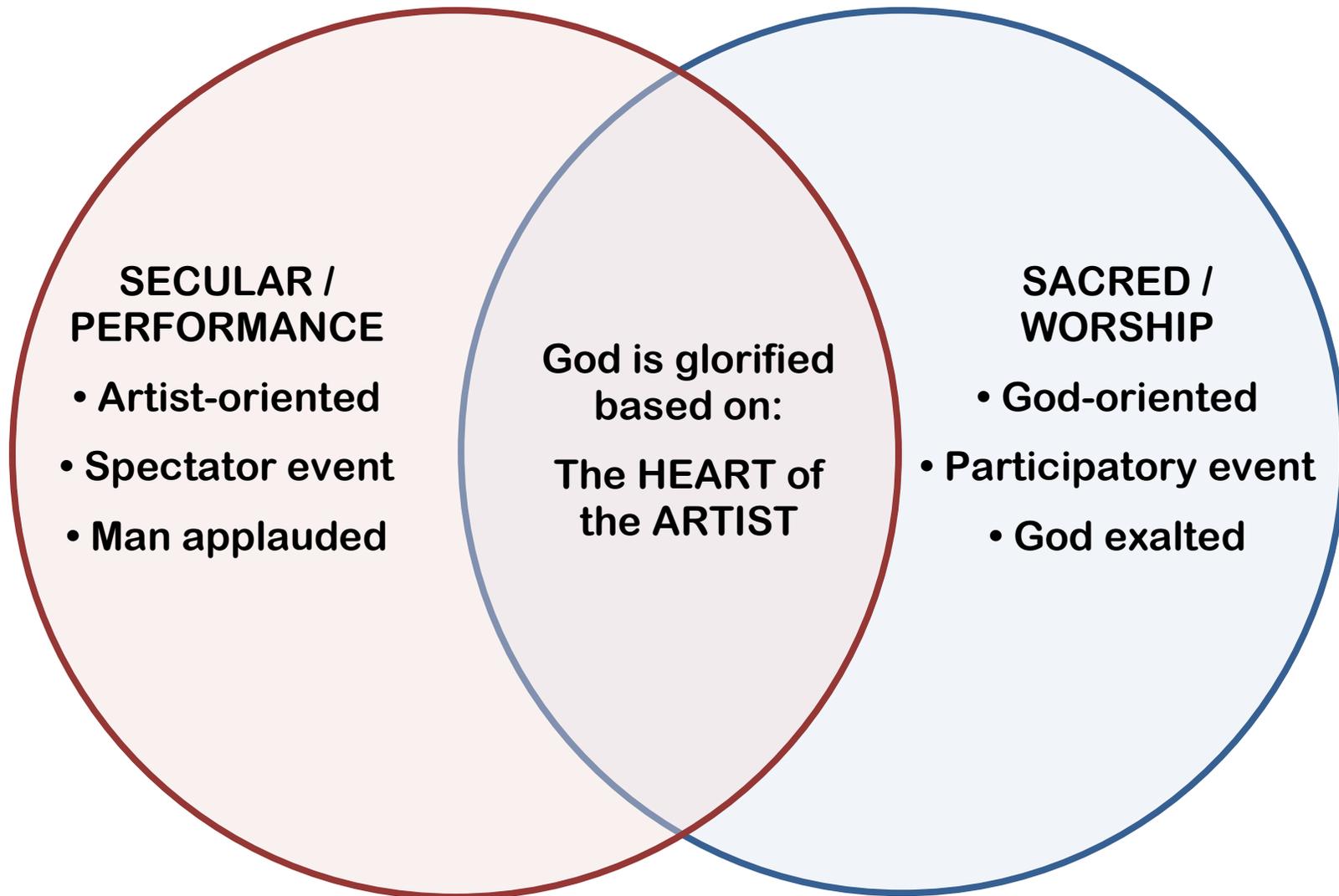
NOTE: The graphic will be revealed progressively through the discussion:

Title: *Secular/Performance vs. Sacred/Worship* and the same captions in the red and blue circle

- *Artist-oriented* and *God-oriented* appear simultaneously
- *Spectator event* and *Participatory event* appear simultaneously
- *Man applauded* and *God exalted* appear simultaneously
- *God is glorified based on the HEART of the ARTIST*
- “The Lord does not look at the things people look at... the Lord looks at the heart.” (1 Samuel 16:7, NIV)⁵⁹

⁵⁹ The Holy Bible, New International Version (Nashville, TN: Biblica, Inc., 1973, 1978, 1984, 2011).

SECULAR/PERFORMANCE vs. SACRED/WORSHIP



**“The Lord does not look at the things people look at...
the Lord looks at the heart.” (1 Samuel 16:7, NIV)**

Gagne's Nine Events of Instruction

INSTRUCTION EVENT	DESCRIPTION OF HOW EACH EVENT WILL BE ADDRESSED
1. Gain attention	<p>As students enter classroom, a video excerpt from a Broadway show will be showing. Unbeknownst to the students the show is one that was produced by a church. When the video concludes, show the graphical organizer (only display <i>Secular/Performance</i> and <i>Sacred/Worship</i> labels) and pose this simple poll asking for show of hands:</p> <p>Is the production you were just watching sacred or a secular production? How would you classify it – <i>performance</i> or <i>worship</i>? What is your reasoning?</p> <p>The video will help to focus their attention and the quick poll will immediately require engagement from all students. Nilson suggests the use of “show of hands” for surveying student responses.⁶⁰</p>
2. Inform learners of objectives	<p>The instructor connects the poll results to learning outcome #4 (music direction for stage productions in the context of Christian environments) and the need to lay a foundation for a biblical worldview upon which subsequent material can be considered.</p> <p>Referencing the syllabus reinforces the learning outcomes for the course and places the day's topic in proper context. Nilson suggests that the introduction of a lecture should include “a statement that frames the lecture in the context of the course outcomes.”⁶¹</p>

⁶⁰ Nilson, *Teaching at Its Best*, 149.

⁶¹ Ibid., 144.

INSTRUCTION EVENT	DESCRIPTION OF HOW EACH EVENT WILL BE ADDRESSED
3. Stimulate recall of prior learning	<p>A quick review the previous topic's main points ("The Arts and a Biblical Worldview") is accomplished by asking the students to recall what stood out. The instructor summarizes by writing short phrases on board.</p> <p>This serves both as a priming mechanism for subsequent discussion ("warming up the class to the topic of the day")⁶² and, according to Nilson, using the board "slows us down"⁶³ and manages the pace of responses for reinforced learning.</p>
4. Present the content	<p>The mini-lecture begins with the Narrative advanced organizer outlined above (<i>reading article "Dancing into Freedom"</i>).</p> <p>The main points of the lecture are presented with pauses for class discussion to allow time for students to begin processing and working with the information. Nilson states: "Ideally the breaks should give them [the students] the opportunity to practice performing your learning outcomes or working with the lecture content you just gave."⁶⁴</p>

⁶² Nilson, *Teaching at Its Best*, 159.

⁶³ Ibid., 45.

⁶⁴ Ibid., 146.

INSTRUCTION EVENT	DESCRIPTION OF HOW EACH EVENT WILL BE ADDRESSED
5. Guide learning	<p>The discussion questions are designed to provoke higher levels of thinking according to Bloom’s Hierarchy of Questions. See Nilson’s chart for examples of discussion questions ordered according to Bloom’s Hierarchy.⁶⁵</p> <p>Calling upon knowledge transfer, responses based upon life experience as well as biblical understanding are incorporated into the content. Regelski states: “Transfer of learning refers... to the ability to use learning in new situations... learning is not just accumulated from one class to another, but that instruction in subsequent classes builds on, applies, and otherwise develops previous learning.”⁶⁶</p>
6. Elicit performance (practice)	<p>Students break into small groups to brainstorm characteristics of performance that are/are not God-honoring.</p> <p>This is a form of cooperative learning as defined by Regelski: “Learning resulting from cooperation in groups rather than through competition or independent learning.”⁶⁷</p>
7. Provide feedback	<p>Groups report their findings back to the class and work together to form a definition of worship and performance that complement one another.</p> <p>This activity utilizes reflective learning as described by Nilson: “Reflective learning is learning why, which engages students in analysis, synthesis, and evaluation. It directs their attention to their beliefs, values, and motives for learning about a particular topic.”⁶⁸</p>

⁶⁵ Nilson, *Teaching at Its Best*, 165.

⁶⁶ Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach* (New York: Oxford University Press, 2004), 18.

⁶⁷ *Ibid.*, 279.

⁶⁸ Nilson, *Teaching at Its Best*, 277

INSTRUCTION EVENT	DESCRIPTION OF HOW EACH EVENT WILL BE ADDRESSED
8. Assess performance	Through the comparing and assimilation of each group's findings, areas that have been missed by a group are highlighted (a variation of "Pair and Compare" as described by Nilson) ⁶⁹ and the instructor is able to gauge the extent of learning that has taken place in the class (a variation of "Think-Pair-Share" described by Nilson). ⁷⁰
9. Enhance retention and transfer	<p>As a final step, the opening video is addressed and the instructor reveals that this was a performance by a local church whose performing arts ministry was using the production of a mainstream Broadway show to build a platform of credibility and to initiate relationships with people from the local arts community. Behind-the-scenes images are displayed of the cast praying and asking God to be seen through them.</p> <p>Connecting this discussion to a real-world production reinforces the value of using this art form for the Kingdom of God. It also allows for transfer of the philosophical discussion to practical application. Regelski states: "A lesson should always (a) be predicated on a realistic musical use, (b) and serve as a "tool" for building new learning to evermore authentic applications. This promotes fruitful transfer of learning between lessons and life."⁷¹</p>

⁶⁹ Nilson, *Teaching at Its Best*, 147.

⁷⁰ Ibid., 182.

⁷¹ Regelski, *Teaching General Music*, 26.

IMPLEMENTATION CHART

Physical Items

David Schubert	Music Direction for the Stage: Training for Success in Christian-Based Performing Arts - RES
PHYSICAL ITEM	RATIONALE FOR USE
Video projector/sound system	These tools allow the entire class to view and/or hear show examples and to follow the lecture outline which will assist in taking notes. According to Nilson, the use of technology “helps facilitate student learning in the best way or the only way possible.” ⁷²
Computer with presentation software	Incorporating visual aids as well as communicating the main points of the lecture via presentation software enhances the effectiveness of the lecture portion of the class. Nilson states: “Visual aids facilitate almost everyone’s learning.” ⁷³
White board with dry erase markers/eraser	Results of class discussions are summarized at the board for emphasis. Writing them down helps students to process the information. The information is then utilized to create test questions in the summative assessments for the course. Nilson states: “The board...slows us down-both our speaking pace and our movement through the material-giving students a few more precious moments to follow, absorb, and take notes on what we are saying and doing.” ⁷⁴

⁷² Nilson, *Teaching at Its Best*, 46.

⁷³ Ibid., 145.

⁷⁴ Ibid., 45.

Orchestral scores and piano/vocal scores for three to five musicals (including listening resources) for the production project	Providing these resources insures that the shows utilized for the production project are appropriate in content and keeps it manageable for the teacher. Simulation projects can be time-consuming for the instructor and must be managed carefully. According to Nilson, simulations are “mainstays of adult education and job training.” ⁷⁵
Production company organizational charts (three to five models: professional, community theatre, church, etc.)	Nilson teaches that visuals help students make relationship connections. “Visuals cue the text, helping students remember the indicated relationships and the contents inside the boxes, circles, or cells.” ⁷⁶ Organizational charts of various company models will facilitate classroom discussion and be a reference tool for students throughout the course.
Video excerpt of church-produced Broadway show with backstage images of cast	This video is a priming tool for the lecture “Using the ‘P’ Word: The Place of Performance in the Church.” It provides the context for initial classroom discussion and for the closing recap of the lesson. Nilson states: “Students need to be primed for discussion, especially since they spend so much of their classroom time passively listening to the instructor.” ⁷⁷ Additionally, using video technology “provides the best or only available means for you to demonstrate a phenomenon.” ⁷⁸

⁷⁵ Nilson, *Teaching at Its Best*, 172.

⁷⁶ Ibid., 258.

⁷⁷ Ibid., 156.

⁷⁸ Ibid., 46.

Task Items

TASK	RATIONALE FOR TASK
Prep lecture notes and <i>PowerPoint</i> presentations	Many of the classroom lectures for this course deal with material specific to the role of performing arts in the Christian environment. The content is not found in the textbooks, so it is imperative for students to take notes. <i>PowerPoint</i> presentations containing main points from the lecture, diagrams, images, videos, etc. will enhance the lecture phase of the class. Nilson states: “At the very least, provide a general outline of the main points of your lecture on the board or a slide to help students follow your logical flow.” ⁷⁹
Create detailed assignment instructions and grading rubrics for production project assignments	Assignment instructions and grading rubrics help to provide a clear understanding of expectations for the final product and its assessment. In the discussion about analytical grading, Nilson states: “This grading method certainly requires you to write more descriptions... However, these furnish your students with more detailed instructions, expectations, and feedback as well as clearer justification for your assessment.” ⁸⁰
Create assignment examples and/or required templates	By reviewing an example(s), the student utilizes higher levels of thinking to compare and transfer the principles to their own reports. ⁸¹
Post required examples, templates, instructions, and grading rubrics for the production project on the learning management system	Posting resources via the school’s learning management system makes everything necessary to complete assignment available to the student outside of the classroom. ⁸²

⁷⁹ Nilson, *Teaching at Its Best*, 145.

⁸⁰ Ibid., 309.

⁸¹ Ibid., 22.

⁸² Ibid., 49.

TASK	RATIONALE FOR TASK
Adjust room setup to facilitate classroom discussion	Depending on class size, ideally the students would be able to face one another for discussion while at the same time able to see the screen where videos and lecture points are being displayed. ⁸³
Create summative assessments for course	Nilson instructs that generous time must be allocated to the writing of good objective questions for testing. ⁸⁴ Forethought in preparing these, as well as immediately after the material is covered in class, will produce better assessment tools.

⁸³ Nilson, *Teaching at Its Best*, 82.

⁸⁴ *Ibid.*, 291.

Formative Assessment

FORMATIVE ASSESSMENT TYPE	ASSESSMENT DETAILS
Active listening check	<p>Following the mini-lecture “Fostering Spiritual Growth in the Cast” (Week 8), students are asked to reflect in writing about forms of discipleship they have personally experienced and to list the things that impacted them most deeply. This writing prompt encourages students to process the main points of the lecture and consider how they can use their own experience to enrich the spiritual lives of the people they will lead. Nilson states, “In reflective writing, students are reviewing not just the material but also their understanding of it.”⁸⁵</p> <p>The second part of this formative assessment is a class discussion where students report their findings and create a corporate list of discipleship methods. The students are using self-discovery learning. The instructor guides the discussion as well as fills in any missing pieces of information that may contribute to the final conclusions. In guiding the discussion, Nilson suggests: “Work backward from the key questions you want your students to answer well at the end through the questions that will lead them to that facility.”⁸⁶</p>

⁸⁵ Nilson, *Teaching at Its Best*, 244.

⁸⁶ *Ibid.*, 164-165.

EVALUATION CHART

Evaluation Plan

David Schubert	Music Direction for the Stage: Training for Success in Christian-Based Performing Arts - RES
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LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
1. Define the organizational structure of a production company in the mainstream entertainment industry, how the model can vary in the local church context, and the role of the music director and music team in relation to other members of the production team.	Class Discussion (Week 2) Evaluate the pros and cons of two models of working: working alone, and dividing the responsibilities amongst a music team.	Class Discussion Using Bloom's Hierarchy of Questions, ⁸⁷ students are challenged to think in more complex ways as the questions that guide the discussion move to higher levels of cognition. Many of the lecture topics require transferring content common in the mainstream industry to the Christian environment. Being able to evaluate philosophical ideas, make judgements through the lens of a Christian worldview, and articulate rationale for the implementation of those ideas is critical to the student's success in real-world applications.
2. Describe the phases of the production cycle (including what is accomplished by the production company) and the specific	Active Listening Check (Week 2) List the phases of the production cycle.	Active Listening Check This is a quick way to assess how much the student has retained from a lecture/discussion. It helps the student

⁸⁷ Nilson, *Teaching at Its Best*, 165.

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
responsibilities of the music director in each.	<p>Minute Papers (Week 4) Describe the interconnectedness between members of the production team in the planning process.</p> <p>(Week 6) Write down the most important principles of orchestration for the stage that were new to you.</p>	<p>review and process content.⁸⁸ Early in the course, the students must become versed in terminology, systems, and personnel associated with the production environment.</p> <p>Minute Papers This is a variation of “Compare and Contrast,”⁸⁹ an exercise for students to analyze and draw connections between multiple concepts/ideas. The role of the music director cannot be fully understood in isolation; rather, it must be considered in relation to the rest of the production team.</p> <p>This exercise helps the student to recall information from the class discussion and apply it to their own workflow. It is a “short, low-stress” assessment that enhances learning.⁹⁰</p>

⁸⁸ Nilson, *Teaching at Its Best*, 147.

⁸⁹ *Ibid.*, 149.

⁹⁰ *Ibid.*, 231.

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
	<p>Class Discussions (Week 2) Identify the phases of the production cycle from the creative planning stage through pre-production, rehearsals, performances, and post-production.</p> <p>(Week 4) Recognize the importance of strategic planning, calendaring, budgeting, and recruitment of personnel.</p> <p>(Week 4) Gain an understanding of the interconnectedness of planning between members of the production team.</p> <p>(Week 5) Compare the options for incorporating technology and virtual orchestras into the production design.</p> <p>(Week 6) Discover <i>Finale</i> tips and tricks from life experience.</p>	<p>Class Discussions Class discussions help the student to engage with the content at a higher level of cognition.</p> <p>Comparative questions help students evaluate concepts and ideas utilizing judgement, validity, effectiveness, etc.⁹¹</p> <p>Allows adult learners to draw upon their life experience to contribute to the learning process for others. Encourages practical application. Nilson asserts that most older students “want to talk about their work and life experience in class, discussion forums,</p>

⁹¹ Nilson, *Teaching at Its Best*, 163.

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
	<p>Reflective Writing (Week 5) What are the most important principles regarding technology and virtual orchestras you just heard, and what do you not understand clearly?</p>	<p>assignments, and group work, so do draw on and refer to it whenever you can.”⁹²</p> <p>Reflective Writing Based upon the “Muddiest Point” exercise,⁹³ this assessment helps the student to identify points that need additional study. It also allows the instructor to review any topics that need additional consideration for learning to solidify.</p>
<p>3. Demonstrate the ability to perform various administrative, musical, managerial, and spiritual leadership tasks (i.e. rehearsal schedules, score preparation, contracting pit personnel, running rehearsals, etc.).</p>	<p><u>Production Project/Simulation</u></p>	<p><u>Production Project/Simulation</u></p> <p>The production project is the center-piece of this experiential-learning course and is a variation of the simulation concept. Nilson notes that according to research this method stimulates learning at higher levels of cognition, enhances understanding, increases retention of course content⁹⁴ (also see Nilson: Project-Based Learning).⁹⁵</p>

⁹² Nilson, *Teaching at Its Best*, 3.

⁹³ Ibid., 277.

⁹⁴ Ibid., 171-172.

⁹⁵ Ibid., 132.

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
		<p>Using industry resources, the student is immersed in a series of assignments that highlight principal tasks and responsibilities of the music director in the production environment. However, the student must apply each assignment to a specific Christian context (Christian university, Christian community-theatre, or local church) determined by the student at the outset of the course.</p> <p>Rather than being sequenced according to the course learning outcomes (academic structure), the assignments are arranged in the order of the production phases (simulating real-world conditions). Each assignment requires thinking at multiple levels of Bloom's taxonomy and draws upon a variety of skills: administrative, musical, creative, technical, and pastoral leadership.</p> <p>As much as possible, reading assignments and/or class lectures are configured to follow the same sequence and prepare the student for each assignment. Reading assignments are limited to approximately forty pages per week so that the students can prioritize their time working on the project assignments.</p> <p>The capstone piece of the project is to conduct a segment of the show the student</p>

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
	<ul style="list-style-type: none"> • Synopsis/Redemptive Themes Report (Week 2) Summarize the plotline and articulate redemptive themes, if any, to support rationale of show selection. • Score Analysis/Character Description Report (Week 3) Research data necessary for each role and organize in a report in preparation for auditions, call-backs, and casting. • Audition/Call-back Cuts Report (Week 4) Define cuts and determine rationale for each with respect to every role in preparation for auditions, call-backs, and casting. • Music Rehearsal Agenda (Week 5) Analyze the musical score and form a strategic plan to adequately prepare the cast and orchestra for performance. 	<p>has worked on over the duration of the course, thus reflecting the real-world experience of opening night which is the culmination of months of preparatory work.</p> <p>Because of the number of assignments related to this project, additional research and writing assignments outside of class are minimized.</p> <ul style="list-style-type: none"> • Synopsis/Redemptive Themes Report This shows the ability to evaluate a script for potential use in a Christian environment. • Score Analysis/Character Description Report This shows the ability to analyze the score to glean needed data for casting. • Audition/Call-back Cuts Report This requires selecting specific cuts based on the character and musical requirements. • Music Rehearsal Agenda This requires formulating a plan to teach all music in the show in a systematic way and timely manner.

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
	<ul style="list-style-type: none"> • Score Reduction (Week 6) Apply methods of score reduction to form a simplified orchestration typical of a pit configuration of strings. • Scoring Incidental Music (Week 7) Exercise arranging/orchestrating skills to create a transition between scenes within the show. • Score Preparation (Week 8) Prepare music director’s score with applicable markings for effective rehearsal. • Special Considerations Report (Week 8) Assess the show for potential challenges that might require special attention or additional preparation. • “Unexpected Change” (Week 8) Recognize and respond to last-minute changes that are a normal part of the production process and must be absorbed into the pre-established timeline of deliverables. 	<ul style="list-style-type: none"> • Score Reduction This requires revising a score by utilizing principles of orchestration to make decisions that are musically sound. • Scoring Incidental Music This requires appraising the musical needs and composing a score that fits contextually within the musical. • Score Preparation This requires analysis of the score from a rehearsal perspective. • Special Considerations Report This requires appraising the show for out-of-the-ordinary points of attention and preparing viable solutions in advance. • “Unexpected Change” This requires making musically sound judgments about score revisions that are needed for the function of the show.

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
	<ul style="list-style-type: none"> • Devotional Series (Week 9) Prepare a five-part devotional series that can be used to enhance the spiritual development of the company. • Pit Setup Design (Week 10) Evaluate the needed space requirements by creating a scaled floor plan showing the setup for all pit personnel. • Musical Gear/Technical Equipment Manifest (Week 10) Recognize the technical and musical gear requirements in preparation for rehearsals with the orchestra. • Conducting Show Excerpt Video (Week 11) Demonstrate the ability to conduct a show. 	<ul style="list-style-type: none"> • Devotional Series Appraise meaningful spiritual topics for teaching and discipling the company under the music director’s leadership. • Pit Setup Design (Week 10) This requires evaluating the spatial needs of the orchestra. • Musical Gear/Technical Equipment Manifest This requires analyzing the orchestra pit for all needed musical gear and technical equipment. • Conducting Show Excerpt Video This requires utilizing conducting principles and applying them to the context of a stage production.
4. Compare the role of the music director relative to the production environment (i.e. professional theatre, Christian college/university, Christian-based community theatre, or	Small Group Discussions-Conclusions (Week 1) Articulate a biblical worldview regarding the value of the performing arts in Christian environments.	Small Group Discussions-Conclusions These assessments are based on the “Pair/Group and Discuss” activity ⁹⁶ designed as part of the interactive lecture. The questions are open-ended, have multiple

⁹⁶ Nilson, *Teaching at Its Best*, 148.

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
local church).	<p>(Week 1) Differentiate between performance that is self-focused versus God-focused, articulate biblical rationale for the latter, and relate God-focused performance to current definitions of <i>authentic worship</i>.</p> <p>(Week 3) Recognizing the unique dynamics of casting in a Christian environment.</p> <p>(Week 3) Define important characteristics and disciplines that foster a healthy spiritual life for an artist/performer.</p> <p>(Week 12) Brainstorm the benefits of doing productions for the cast, for the church, and in the community. Groups report back to class for summary results.</p> <p>Class Discussions (Week 1) Articulate a biblical worldview as to the value of the performing arts in Christian environments.</p> <p>(Week 2) Analyze several organizational models from the professional world and consider needed modifications for</p>	<p>valid responses, and/or encourage the consideration of multiple perspectives.</p> <p>At the end of each five- to ten-minute break, groups will report their findings/conclusions back to the class allowing for a broader response and more comprehensive consideration of the topic.</p> <p>Class Discussions As mentioned above, class discussions help the student to engage with the content at a higher level of cognition. Nilson states: “Well planned and well managed discussion can help your students achieve every type of learning outcome with the possible exception of knowledge/remembering.”⁹⁷ Additionally,</p>

⁹⁷ Nilson, *Teaching at Its Best*, 155.

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
	<p>application within the Christian environment.</p> <p>(Week 3) Recognize the unique dynamics of casting in a Christian environment.</p> <p>(Week 5) Survey leadership principles exemplified in the work and ministry of Jesus.</p> <p>(Week 6) Recognize ways that the music director serves as a pastor, counselor, and servant to the cast.</p> <p>(Week 8) Recognize the paradoxes for the music director that come with simultaneously leading and following.</p> <p>(Week 8) Define leadership principles that are essential to success as a music director.</p> <p>(Week 9) Articulate ways that the music director can facilitate spiritual growth within the cast throughout the production process.</p> <p>(Week 10) Identify strengths and weaknesses of recruiting professional players for the sake of quality versus amateur volunteers for the sake of providing a ministry opportunity.</p>	<p>it encourages both the solicitation of the student's life experience as a contribution to the learning of the whole group as well as the application of new material back into the real-world scenarios the student will face.</p>

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
	<p>(Week 10) Recognize the factors that affect pay scales and rationale for implementing within the Christian environment.</p> <p>(Week 11) Recognize the blessing and benefits of incorporating healthy work principles and Sabbath rest into the production cycle.</p> <p>Reflective Writing (Week 9) Assess personal discipleship experiences and list some of the things that impacted them most deeply.</p> <p>(Week 12) Write two- to three-paper outlining rationale (philosophy) for the performing arts as it applies to the Christian environment.</p> <p>Active Listening Check (Week 8) Write down the three most important points of the lecture/discussion “The Music Director’s Leadership Paradox.”</p>	<p>Reflective Writing This brief writing exercise based on “Reflection/Reaction Paragraph”⁹⁸ utilizes the student’s life-experience and transfer the concepts into the context of the production.</p> <p>Active Listening Check Assesses what made the most impact in the student’s mind. This activity encourages good listening and note-taking skills.⁹⁹</p>

⁹⁸ Nilson, *Teaching at Its Best*, 147.

⁹⁹ *Ibid.*, 147.

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
	<p>(Week 10) Write down the three most important points of the lecture/discussion “The Pit Crew: Pros vs. Amateurs, Quality vs. Opportunity.”</p> <p>Minute Paper (Week 11) What is the most valuable thing you learned about biblical health and rest?</p>	<p>Minute Paper This is a self-regulated learning tool that helps the student process the content of the lesson.¹⁰⁰</p>
<p>5. Prepare for a simulated musical production by performing a series of mini-projects that reflect key responsibilities and tasks of the music director through each phase of the production cycle.</p>	<p>Small Group Discussions-Conclusions (Week 7) Brainstorm ideas for ways that the music director can draw the best out of their people.</p> <p>Class Discussion (Week 9) Identify the responsibilities of the music director in relationship to the technical aspects of the production (i.e. audio, video, lighting, and scenic).</p>	<p>Small Group Discussions-Conclusions This open-ended topic allows for multiple valid responses.¹⁰¹ Reporting back to class allows for assimilation of the topic at a more comprehensive level.</p> <p>Class Discussion This brainstorming tool provides a break in the mini-lecture content and, according to Nilson, allows for progressive processing which is especially important with detailed technical information.¹⁰²</p>

¹⁰⁰ Nilson, *Teaching at Its Best*, 232.

¹⁰¹ Ibid., 162.

¹⁰² Ibid., 162.

LEARNING OUTCOMES	FORMATIVE ASSESSMENT PLAN	RATIONALE FOR FORMATIVE ASSESSMENT TYPE
	<p>Conducting Exercise with Peer Assessment (Week 9) Conduct excerpts with class participating as “the cast.”</p>	<p>Conducting Exercise with Peer Assessment This is a musical formative assessment in which each students’ unique personality affects the outcome. Because conducting involves the group being led, the group will have valuable input about their perceptions of the student’s communication skills. Nilson states: “Rather than requiring an evaluation about the adequacy, effectiveness, clarity, or logic of some aspect of the work, you can ask students to identify features or parts of the work, as each student sees them, or give their personal reactions to the work.”¹⁰³</p>

¹⁰³ Nilson, *Teaching at Its Best*, 273.

Evaluation and Reflection

ISSUE/STRATEGY	RATIONALE FOR CHANGING
<p>1. On the Syllabus and Analysis Chart, added Turabian manual and removed one textbook from “Required Resources.”</p>	<p>Many of the written assignments require the Turabian style guide for formatting and citations. Need to limit the scope of required reading because: (1) consideration of weekly work load for students, and (2) cognitive load (limiting content scope). Nilson advises: “Limit the content to whatever will help your students achieve your outcomes.”¹⁰⁴</p>
<p>2. On the Syllabus, revised the sequence and scope of several production project assignments.</p>	<p>Effort was made to limit reading assignments to approximately forty pages per week. In several instances this affected the timing for the related project assignment. Sequencing of content in a logical way is enhances learning. Nilson states: “A course is a learning process of advancing through a logical succession of outcomes.”¹⁰⁵</p>
<p>3. On the Syllabus and Design Chart, revised summative assessments and point allocations:</p> <ul style="list-style-type: none"> • Reduced from three quizzes to two. • Added the “Philosophy of Christian Performing Arts” paper. • Changed the final exam from one essay to a series of shorter response questions. 	<p>One of the quizzes was replaced by the “Philosophy of Christian Performing Arts” paper after realizing that more emphasis needed to be given to the assessment of learning outcome #4. This necessitated re-allocating point values for assignments as well.</p> <p>Since the philosophy paper was basis of the single-question final exam and because Nilson recommended multiple essays to “spread the risk” for students,¹⁰⁶ the final was revised to be a series of short answer (single paragraph) questions.</p>

¹⁰⁴ Nilson, *Teaching at Its Best*, 30.

¹⁰⁵ Ibid., 25.

¹⁰⁶ Ibid., 300.

ISSUE/STRATEGY	RATIONALE FOR CHANGING
4. On the Syllabus, added more detailed and clarifying instructions for each production project assignment.	Nilson recommends providing descriptions of homework assignments so that students have a clear understanding of what is expected of them throughout the course. “The syllabus should above all communicate the mutual responsibilities of the students and instructor, including the learning outcomes, the schedule of topics and assignments.” ¹⁰⁷ Grading rubrics for each assignment will be provided in separate documents.
4. On the Syllabus, added “Additional Resources for Reference” section.	This is an expanded bibliography for the course that includes both sources that were used directly in the course materials and other sources of interest related to the subject matter. Nilson recommended a briefly annotated list of reading materials be included. ¹⁰⁸
5. On the Analysis Chart under “What is new desired behavior,” added a clarifying phrase to the statement.	Adding “in the context of the Christian environment” underscores the scope and application of the course materials. While the course will prepare the music director to function in any production setting, the distinctive part of this curriculum is its focus using the arts in Christian universities, community groups, and the church. Nilson instructs that the first task in designing a curriculum is to define what is to be accomplished and build learning outcomes that reflect the end goal. ¹⁰⁹
6. On the Syllabus, Analysis Chart, and throughout, revised learning outcomes #1, #2, and #5 for clarification of the intended result.	Nilson instructs that learning outcomes should be the source from which the course content and activities are built. “[The] learning outcomes should direct all the other elements of your course, which ensures that your course will be well aligned.” ¹¹⁰ After developing the reading material, lecture topics, and production project assignments, the learning outcomes were too simplistic; clarifying phrasing was added.

¹⁰⁷ Nilson, *Teaching at Its Best*, 62.

¹⁰⁸ Ibid., 63.

¹⁰⁹ Ibid., 17.

¹¹⁰ Ibid., 30.

ISSUE/STRATEGY	RATIONALE FOR CHANGING
On learning outcome #3 added another skill set focused on spiritual leadership.	On #3, the addition of the spiritual leadership skillset (along with the replacement of one project assignment) strengthened the course's application within the Christian environment.
7. On the Design Chart, content points were added throughout to coincide with each lecture/discussion and reading assignment.	The addition of content points strengthened the rationale of the learning/training activities and clarified what would be learned from each. This also connects the content points directly back to each learning outcome as well as forward to each assessment strategy. Providing the content statements to students will help them to mentally structure the knowledge they are acquiring and gain a better understanding of the "big picture" for the course. ¹¹¹
8. On the Development Chart, content was added to the Expository and Narrative strategies. The Graphical Organizer was also revised to clarify its meaning.	By adding more content and revising the graphical chart, the subject matter was more fully developed. The sequence of how the chart is revealed throughout the interactive lecture provides a clear path for guiding the discussion in a linear way, thereby helping students mentally structure what they are learning. Nilson states: "Many types of visuals are similarly structured to display component parts in hierarchical or web-like arrangements. Therefore, well-crafted graphics should do an excellent job of depicting disciplinary schemata." ¹¹²

¹¹¹ Nilson, *Teaching at Its Best*, 260.

¹¹² Ibid., 261.

SAMPLE ASSESSMENTS

David Schubert	Music Direction for the Stage: Training for success in Christian-Based Performing Arts - RES
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Formative Assessment

Name	Date	Period
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Question 1 | Multiple Choice (4 points)

Which of the following jobs is not part of the production team (artistic staff): (Laster, 9)

- A. Director
- B. Choreographer
- C. Musical director
- D. Scenic designer*

Question 2 | Multiple Choice (4 points)

Which of the following is not part of the director's role: (Laster, 4)

- A. Secures financing for the production*
- B. Determines the look and style of the production
- C. Determines how the actors will interpret their roles
- D. Has final authority on artistic questions

Question 3 | Multiple Choice (4 points)

Which of the following is not part of the music director's role: (Laster, 4)

- A. Providing input on casting during auditions
- B. Initiating and deciding upon cuts within the score, if needed
- C. Determining lighting cues based on hits in the score*
- D. Working with the choreographer on music for the dance numbers

Question 4 | True or False (4 points)

The musical director is the only member of the production team who stays with the show from auditions through the final performance. (Laster, 5)

- A. True*
- B. False

Question 5 | True or False (4 points)

Once the show opens, the musical director runs the show along with the director. (Laster 7)

- A. True
- B. False*

Question 6 | True or False (4 points)

Broadway shows can be legally performed by purchasing the piano/vocal score. (Laster 13)

- A. True
- B. False*

Question 7 (9 points/3 points each)

List the three primary people who evaluate auditionees. (Laster 20)

- A. _____ Director
- B. _____ Music Director
- C. _____ Choreographer

Question 8 | True or False (4 points)

Never allow a person to sing their audition without musical accompaniment. (Laster 25)

- A. True*
- B. False

Question 9 | Multiple Choice (4 points)

For callbacks, how many people should be considered for each role? (Laster 27)

- A. Only 1
- B. At least 2*
- C. At least 3
- D. At least 4

Question 10 (9 points/3 points each)

Three skills that are considered during casting are: (Laster 31)

- A. _____ Singing
- B. _____ Acting
- C. _____ Dancing

Total points possible: 50

Summative Assessment

Name	Date	Period
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Question 1 | True or False (3 points)

The definition of music direction depends on what the music director is hired to do in each job. (Church, 14)

- A. True*
- B. False

Question 2 | Multiple Choice (3 points)

Which of the following is not a factor in considering synthesized orchestras? (Church, 24)

- A. Keyboard players
- B. Union dues*
- C. Computer crashes
- D. Programming

Question 3 | True or False (3 points)

A music director's interpretive guide in a musical is the score. (Church, 38)

- A. True
- B. False*

Question 4 | Multiple Choice (3 points)

In the development phase of an original musical, which of the following is not a reason for holding workshops? (Church, 43)

- A. Allows for experimentation at a quasi-performance level
- B. Allows for feedback from an invited, trusted audience
- C. Allows word to spread about the show's potential success*
- D. Eases hurriedness and costs in full production phase

Question 5 | Completion (12 points/2 each)

List six types of stage productions that utilize a music director. (Church, 45-67)

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____
- F. _____

Broadway productions, national tours, nightclubs, cabarets, concerts, regional (local), repertory, stock theater, revues, special events, industrials, academic theater, corporate events, amateur/community, talent shows, workshops/developmental productions, churches

Question 5 | True or False (3 points)

Musical productions for the stage in academic institutions are staffed mostly with professional contractors, though students are often involved. (Church, 64)

- A. True
- B. False*

Question 6 | True or False (3 points)

The entertainment industry is currently energetic, and opportunities to work as a music director for a stage production are bountiful. (Church, 69)

- A. True*
- B. False

Question 7 | Multiple Choice (3 points)

Which of the following is not part of the producer's role: (Church, 74-75)

- A. Secures financing for the production
- B. Determines the look and style of the production
- C. Manages the management
- D. Attends production meetings*

Question 8 | Multiple Choice (3 points)

Which of the following is not part of the stage manager's role: (Church, 76-77)

- A. Responsible for everything and everyone from the proscenium upstage
- B. Runs the show after it opens along with the music director
- C. Publishes rehearsal schedules, reports, contact sheets, and memoranda
- D. Tracks production expenses*

Question 9 | True or False (3 points)

The composer and/or lyricist know(s) what is best for the music as well as for the production, and relies on the music director to support his ideas. (Church, 81)

- A. True
- B. False*

Question 10 | Multiple Choice (3 points)

The ideal marriage of dance and music departments in a production includes the following except for: (Church, 89)

- A. Is collaborative
- B. Works best when dance accompanies the music*
- C. Has plenty of give and take
- D. Has mutual trust

Question 11 | Completion (6 points/3 points each)

List two reasons (job tasks) why the music director may not conduct a performance: (Church, 94)

- A. _____
- B. _____

Observation from the house to hear audience's perspective, work with sound engineer on balances, working on a different project.

Question 12 (3 points)

It is the orchestrator's job to communicate with the stage manager to know what stage-related information will affect the orchestration, or that should be included in the orchestra parts.

(Church, 99)

- A. True
- B. False*

Question 13 | Completion (9 points/3 points each)

List three drawbacks to using synthesized sound versus real instruments. (Church, 105-106)

- A. _____
- B. _____
- C. _____

Less than realistic samples, rapid changes of technology renders programming obsolete, not all theatrical companies have access to the same gear – not universal, robs musicians of employment and performance opportunities

Question 14 | True or False (3 points)

Music directors' relationships with singers are usually closer than with dancers, because they work more closely with singers. (Church, 112)

- A. True*
- B. False

Question 15 | Multiple Choice (3 points)

Characteristics of “triple threat” performers include the following except: (Church, 114)

- A. They need a lot of personalized care*
- B. They are well-trained professionals
- C. They learning music quickly and thoroughly
- D. They take direction well

Question 16 | Completion (4 points)

For the music director, the non-performing creative work (preparing and writing arrangements and scores) and organizational and technical work (staffing, physical planning, rehearsal preparation) take place predominantly in what phase of the production cycle? (Church, 121)

- A. _____ Pre-production

Question 17 | True or False (3 points)

Because musical issues seldom occupy more than a small fraction of production meeting time, it is not essential for the music director to attend regularly. (Church, 122)

- A. True
- B. False*

Question 18 | Completion (6 points/3 points each)

Explain the difference between the rehearsal schedule and the rehearsal agenda. (Church, 125)

The schedule of when rehearsals take place is set by the director and stage manager; what is covered in the rehearsal is the agenda set by the musical director.

Question 19 | Multiple Choice (3 points)

During casting, the musical director is looking for these qualities except for: (Church, 126)

- A. Overall voice quality
- B. Range of talents
- C. Ability to sing while dancing*
- D. General musicianship

Question 20 | True or False (3 points)

To determine the correct size of an accompaniment ensemble, the music director and production team factor in the content of the music, the physical and financial nature of the production, its unique artistic vision, and the audience's expectation. (Church, 132)

- A. True*
- B. False

Question 21 | True or False (3 points)

No matter how limited your practice time is before rehearsal, it is essential that the music director has mastered it before going to rehearsal. (Church, 139)

- A. True
- B. False*

Question 22 | Multiple Choice (3 points)

The most overriding issue in readying an existing score for a production is which of the following: (Church, 141)

- A. Determining how much time the cast will need to learn it
- B. Determining how to properly mark the score with staging cues
- C. Determining how the click tracks work and affect your conducting patterns
- D. Determining how and how much of it will require changing*

Question 23 | True or False (3 points)

Accompaniment stage arrangements are clever, but not complex so that they do not run the risk of detracting from, rather than sustaining the stage content. (Church, 156)

- A. True*
- B. False

Question 24 | Multiple Choice (3 points)

When arranging for vocals, which of the following is not a factor of consideration? (Church, 166)

- A. Costume changes*
- B. Who is where on stage
- C. Lighting and scenery
- D. Choreography

Question 25 | Multiple Choice (3 points)

Incidental music refers to the following except for: (Church, 235)

- A. Underscoring
- B. Transitional music
- C. Dance segments*
- D. Overtures

Total points possible: 100

APPENDIX B: ADDITIONAL CURRICULUM DETAIL

Lecture/Discussion Topics Chart

Classroom lectures and discussion topics were designed to extend the study about the role of the music director beyond course textbooks. The topics focus on unique aspects of production work in the Christian environment. Included with each topic in the following chart are subpoints and the primary literature sources from which lectures and discussion questions are formed.

Topic Color Shading Key	
Production Industry	
Pastoral Leadership	
Philosophy, Biblical Rationale	

TOPIC	SUBPOINTS
Week 1A “Having a Christian Worldview in the Arts” ¹¹³	<ul style="list-style-type: none"> • Church-artist tensions through history • <i>Secular</i> vs. <i>sacred</i>: the value of the performing arts • Jesus, the master storyteller¹¹⁴ • Pop culture and the church • Biblical rationale for the arts

¹¹³ Terrence R. Lindvall and J. Matthew Melton, “Christians and the Entertainment Media Culture,” in *Elements of a Christian Worldview*, ed. by Michael D. Palmer (Springfield, MO: Logion Press, 2002), 377-410; Whaley, *Called to Worship*, xvii-xxi.

¹¹⁴ William M. Taylor, *The Parables of Our Savior* (Grand Rapids, MI: Kregel Publications, 1975), 1-16.

TOPIC	SUBPOINTS
Week 1B “Using the ‘P’ Word: The Place of Performance in the Church”	<ul style="list-style-type: none"> • What is the place of the arts in the church and as Christians? • Are performing artists worship leaders?¹¹⁵ • How to balance performance for its own sake with worship that glorifies God • The stage of self-gratification vs. the platform of influence
Week 2A “The Music Team vs. The Lone Ranger Music Director” ¹¹⁶	<ul style="list-style-type: none"> • Delegation vs. abdication • Communication vs. isolation¹¹⁷ • Team dynamics¹¹⁸ • Resolving conflict¹¹⁹
Week 2B-1 “The Production Cycle: An Overview” ¹²⁰	<ul style="list-style-type: none"> • Introduction of production phases (see Appendix C)
Week 2B-2 “Organizational Charts and Church Dynamics” ¹²¹	<ul style="list-style-type: none"> • Pros and cons of different structures • Review of professional, community, and educational company models • Church company models

¹¹⁵ Noland, *The Worshiping Artist*, 51-152.

¹¹⁶ John C. Maxwell, *The 17 Essential Qualities of a Team Player* (Nashville, TN: Thomas Nelson Publishers, 2002), 1-9.

¹¹⁷ Ibid., 28-36.

¹¹⁸ Ibid., 125-133.

¹¹⁹ Ibid., 107-115.

¹²⁰ Ionazzi, *The Stage Management Handbook*, 13, 75, 131; Ball, *A Sense of Direction*, 93-149.

¹²¹ Volz, *How to Run a Theater*, 22-25; Ionazzi, *The Stage Management Handbook*, 155-161.

TOPIC	SUBPOINTS
Week 3A “Casting in a Christian Environment” ¹²²	<ul style="list-style-type: none"> • Called but not gifted: a conundrum • The heart of the artist (David vs. Saul) • Building a community of affirmation • Speaking the truth in love
Week 3B “Heart Matters” ¹²³	<ul style="list-style-type: none"> • What is <i>core</i> vs. <i>craft</i>? • Do unbelievers have a place in a Christian show?
Week 4A “Three Necessities to Function” ¹²⁴	<ul style="list-style-type: none"> • Calendar • Budget • Personnel
Week 4B “Of Schedules and Tasks: The Bane of the Musician’s Life!” ¹²⁵	<ul style="list-style-type: none"> • Value of strategic planning • Defining your goals • Setting mile-markers (“The 20-Mile March”)¹²⁶
Week 5A “Technology and Virtual Orchestras” ¹²⁷	<ul style="list-style-type: none"> • Stems and tracks • Clicks and guides • Hardware and software <i>Ableton Live</i>, <i>ProTools</i>, <i>Logic</i>, etc.

¹²² Marshall, *Strategies for Success in Musical Theatre*, 98-123; Ball, *A Sense of Direction*, 37-43; Novelly and Firth, *Staging Musicals for Young Performers*, 79-92.

¹²³ Beach, *An Hour on Sunday*, 124-137.

¹²⁴ Volz, *How to Run a Theater*, 142-158.

¹²⁵ Volz, *How to Run a Theater*, 30-31; Marshall, *Strategies for Success in Musical Theatre*, 26-31; Novelly and Firth, *Staging Musicals for Young Performers*, 40-52.

¹²⁶ Jim Collins and Morten T. Hansen, *Great by Choice* (New York, NY: HarperCollins Publishers, 2011), 39-67.

¹²⁷ Paul Gilreath, *The Guide to MIDI Orchestration*, 4th ed. (Marietta, GA: MusicWorks Atlanta, 2010).

TOPIC	SUBPOINTS
Week 5B “Leading Like Christ” ¹²⁸	<ul style="list-style-type: none"> • Leadership lessons exemplified in life and ministry of Jesus
Week 6A “Orchestrating Principles for the Stage” ¹²⁹	<ul style="list-style-type: none"> • Writing tips and tricks • Using notation software (<i>Finale, Sibelius</i>) • Shortcuts and efficient workflow
Week 6B “Pastoring Your People” ¹³⁰	<ul style="list-style-type: none"> • Teaching, coaching, discipling, pastoring • “Walk slowly through the crowd” • Connecting the dots with spiritual truth • Authentic care: being present in crisis
Week 7A “Drawing the Best from Your People”	<ul style="list-style-type: none"> • Serving with a towel over your arm Serving God Serving others • Tuning your team¹³¹ • Stretching for new levels of excellence • Dealing with divos and divas

¹²⁸ Briner and Pritchard, *The Leadership Lessons of Jesus*.

¹²⁹ Adler, *The Study of Orchestration*, 677-740; Marshall, *Strategies for Success in Musical Theatre*, 56-63; Feist, *Berklee Contemporary Music Notation*; Purse, *Finale Primer*.

¹³⁰ Robert Morris, *The Blessed Church* (Colorado Springs, CO: WaterBrook Press, 2012), 55-86; Beach, *An Hour on Sunday*, 68-84.

¹³¹ Sweet, *Summoned to Lead*, 75-102.

TOPIC	SUBPOINTS
Week 7B “War Stories: The Best and the Worst Rehearsal Experiences”	<ul style="list-style-type: none"> • Rehearsal techniques¹³² • Pacing • Challenge vs. affirmation • Working with younger ensembles¹³³
Week 8A “The Music Director’s Leadership Paradox” ¹³⁴	<ul style="list-style-type: none"> • The subordinate-leader paradox • The deep-wide paradox (high-altitude perspective while working on the ground) • The contentment-dreaming paradox
Week 8B “Leadership Principles You Can’t Ignore” ¹³⁵	<ul style="list-style-type: none"> • The Law of Influence • The Law of Navigation • The Law of Solid Ground (trust) • The Law of Connection (touching the heart first) • The Law of Empowerment
Week 9A “Fostering Spiritual Growth in the Company” ¹³⁶	<ul style="list-style-type: none"> • Personal relationship with God; spiritual disciplines • Corporate worship • Building Christian community: atmosphere of love and support vs. competition

¹³² Timothy W. Sharp, *Precision Conducting: Seven Disciplines for Excellence in Conducting*, 2nd ed. (Dayton, OH: Roger Dean Publishing Company, 2003), 26-32.

¹³³ Elizabeth A. H. Green and Mark Gibson, *The Modern Conductor*, 7th ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2004), 208-210; Novelty and Firth, *Staging Musicals for Young Performers*, 40-52.

¹³⁴ Bonem and Patterson, *Leading from the Second Chair*, 1-10.

¹³⁵ Maxwell, *The 21 Irrefutable Laws of Leadership*, 11-20, 33-42, 55-66, 99-108, 121-132.

¹³⁶ Noland, *The Heart of the Artist*, 321-355; Beach, *An Hour on Sunday*, 86-100.

TOPIC	SUBPOINTS
Week 10A “Interfacing with the Technical Team: Audio, Video, Lighting, and Scenic” ¹³⁷	<ul style="list-style-type: none"> • The worlds of audio, video, lighting, and scenic • Musical mixing
Week 10B-1 “The Pit Crew: Pros vs. Amateurs, Quality vs. Opportunity” ¹³⁸	<ul style="list-style-type: none"> • In the community • At the university • In the church
Week 10B-2 “To Pay or Not to Pay: That Is the Question” ¹³⁹	<ul style="list-style-type: none"> • Rationale for paying company members • Volunteers and the related dynamics • Pay scales
Week 11A “Health and Rest” ¹⁴⁰	<ul style="list-style-type: none"> • Achieving rest in the chaos • The importance of Sabbath <ul style="list-style-type: none"> What is it? What is it not? Why? Benefits? Blessings? Curses?
Week 11B “Surviving and Thriving in the Arts” ¹⁴¹	<ul style="list-style-type: none"> • Setting boundaries • Understanding church dynamics • Dealing with criticism

¹³⁷ Marshall, *Strategies for Success in Musical Theatre*, 189-204; Novelly and Firth, *Staging Musicals for Young Performers*, 164-179.

¹³⁸ Ibid., 96-98.

¹³⁹ Ibid., 25-26.

¹⁴⁰ Morris, *The Blessed Church*, 181-187.

¹⁴¹ Rory Noland, *Thriving as an Artist* (Grand Rapids, MI: Zondervan, 2004), 19-40, 169-196.

TOPIC	SUBPOINTS
Week 12A “Stepping Back from the Trees to See the Forest: Assessing the Value of Doing Productions” ¹⁴²	<ul style="list-style-type: none">• Transcendent moments• The reward

¹⁴² Beach, *An Hour on Sunday*, 18-35, 204-223, 248-268.

Curriculum Contents by Week Chart

Curriculum content for each week of the course draws upon one or more learning outcomes. This chart sequentially orders the contents, reading assignments, class activities, and project assignment(s) for each week of study. The related learning outcomes are indicated in the second column labeled “LO.” Formative assessment definitions are not included. Color shading is by week.

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
1	1	<ul style="list-style-type: none"> Recognize the purpose and need for the music director as it relates to various types of stage productions. 	Church: 1 “Music Direction Today and Yesterday” 2 “Musical Stage Production” 3 “Job Opportunities for Music Directors”		
1	4	<ul style="list-style-type: none"> Articulate a biblical worldview as to the value of the performing arts in Christian environments. 		<ul style="list-style-type: none"> Lecture A/Class Discussion “The Arts and a Biblical Worldview” 	
1	4	<ul style="list-style-type: none"> Differentiate between performance that is self-focused versus God-focused, articulate biblical rationale for the latter, and relate God-focused performance to current definitions of <i>authentic worship</i>. 		<ul style="list-style-type: none"> Lecture B/Small Group Discussion “Saying the ‘P’ Word: The Place of Performance in the Church” 	

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
1	3	<ul style="list-style-type: none"> Identify redemptive themes that support a biblical worldview within a mainstream musical. 			<ul style="list-style-type: none"> Select and Review Libretto and Score Collect material needed to create a synopsis, analysis of redemptive themes, if any, that support a biblical worldview.
2	1	<ul style="list-style-type: none"> Recognize the roles of the production, creative, and music teams within the structure of the production company. 	Church: 4 "The Production Team" 5 "The Creative Team" 6 "The Music Team" Lester: 1 "So You're the New Music Director" 2 "The Production Team"		
2	1	<ul style="list-style-type: none"> Evaluate the pros and cons of two models of working: (1) working alone, and (2) dividing the responsibilities amongst a music team. 		<ul style="list-style-type: none"> Lecture A/Class Discussion "The Music Team vs. The Lone Ranger Music Director" 	

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
2	2	<ul style="list-style-type: none"> Identify the phases of the production cycle from the creative planning stage through pre-production, rehearsals, performances, and post-production. 		<ul style="list-style-type: none"> Lecture B-1/Class Discussion “The Production Cycle: An Overview” Active Listening Check List the phases of the production cycle 	
2	4	<ul style="list-style-type: none"> Analyze several organizational models from the professional world and consider needed modifications for application within the Christian environment. 		<ul style="list-style-type: none"> Lecture B-2/Class Discussion “Production Organization Charts and Church Dynamics” 	
2	3	<ul style="list-style-type: none"> Summarize the plotline and articulate redemptive themes, if any, to support rationale of show selection. 			<ul style="list-style-type: none"> Show Synopsis and Redemptive Themes Report Write show synopsis and analysis of redemptive themes, if any, that support a biblical worldview
3	2	<ul style="list-style-type: none"> Identify the factors involved in selecting a work to be produced and articulate the rationale for the decision. 	Lester: 3 “Selecting the Work”		

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
3	2	<ul style="list-style-type: none"> Recognize the process and responsibilities involved in auditions, call-backs, and casting. 	Lester: 4 “Auditions” 5 “Call-Backs” 6 “Casting”		
3	1	<ul style="list-style-type: none"> Recognize the role of the performers within the structure of the production company. 	Church: 7 “The Performers”	<ul style="list-style-type: none"> Quiz (true/false, multiple choice) covering reading material for Weeks 1-3 	
3	4	<ul style="list-style-type: none"> Recognize the unique dynamics of casting in a Christian environment. 		<ul style="list-style-type: none"> Lecture A/Small Group Discussion “Casting in a Christian Environment” 	
3	4	<ul style="list-style-type: none"> Define important characteristics and disciplines that foster a healthy spiritual life for an artist/performer. 		<ul style="list-style-type: none"> Lecture B/Small Group Discussion “Heart Matters” 	

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
3	3	<ul style="list-style-type: none"> • Research data necessary for each role and organize in a report in preparation for auditions, call-backs, and casting. 			<ul style="list-style-type: none"> • Score Analysis and Character Description Report Create a summary of musical numbers, instrumentation requirements, and assessment of vocal ranges required for each character with brief description.
4	2	<ul style="list-style-type: none"> • Recognize the methods for assessing and analyzing the score in the early stages of pre-production. • Recognize the process of music preparation for rehearsals. 	Church: 8 “Mounting a Production” 9 “The Music: Assessment and Analysis” Lester: 7 “Chorus Books/Vocal Parts” 17 “The Piano/Vocal Score”		
4	2	<ul style="list-style-type: none"> • Recognize the importance of strategic planning, calendaring, budgeting, and recruitment of personnel. 		<ul style="list-style-type: none"> • Lecture A/Class Discussion “Three Necessities to Function” 	

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
4	2	<ul style="list-style-type: none"> Gain an understanding of the interconnectedness of planning between members of the production team. 		<ul style="list-style-type: none"> Lecture B/Class Discussion “Of Schedules and Tasks... the Bane of the Musician’s Life!” Minute Paper What is the most important or valuable thing you learned today? 	
4	3	<ul style="list-style-type: none"> Define cuts and determine rationale for each with respect to every role in preparation for auditions, call-backs, and casting. 			<ul style="list-style-type: none"> Audition/Call-back Cuts Report Create a report showing recommended musical cuts for use in auditions and call-backs for each character.
5	2	<ul style="list-style-type: none"> Recognize the unique considerations of arranging/orchestrating for a stage production. Recognize the requirements for score layouts and book designs for each orchestral section. 	<p>Church: 10 “Arranging for Music Directors”</p> <p>Lester: 11 “Some Electronic Help” 16 “Accompaniment of the Performance” 18 “String Books” 19 “Reed Books” 20 “Brass, Percussion, and Keyboard Books”</p>		

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
5	2	<ul style="list-style-type: none"> • Compare the options for incorporating technology and virtual orchestras into the production design. 		<ul style="list-style-type: none"> • Lecture A/Class Discussion “Technology and Virtual Orchestras” • Reflective Writing What are the most important principles you just heard, and what do you not understand clearly? 	
5	4	<ul style="list-style-type: none"> • Survey leadership principles exemplified in the work and ministry of Jesus. 		<ul style="list-style-type: none"> • Lecture B/Class Discussion “Leading Like Christ” 	
5	3	<ul style="list-style-type: none"> • Analyze the musical score and form a strategic plan to adequately prepare the cast and orchestra for performance. 			<ul style="list-style-type: none"> • Music Rehearsal Agenda Create a detailed plan of music rehearsals including the anticipated time budgeted for each item on the agenda.

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
6	2	<ul style="list-style-type: none"> Recognize how incidental music factors into transitions. 	Church: 15 “Adapting Music to the Production” Lester: 22 “Cuts in the Score” 26 “Vamps” 27 “Holding It All Together: Transitions”		
6	2	<ul style="list-style-type: none"> Recognize orchestrating principles that affect composition of incidental music. Employ efficiency tips and tricks from industry orchestrators into the workflow of scoring in <i>Finale</i> and <i>Sibelius</i>. 		<ul style="list-style-type: none"> Lecture A/Class Discussion “Orchestrating Principles for the Stage” Minute Paper Write down the most important tips and tricks that were new to you. 	
6	4	<ul style="list-style-type: none"> Recognize ways that the music director serves as a pastor, counselor, and servant to the cast. 		<ul style="list-style-type: none"> Lecture B/Class Discussion “Pastoring Your People” 	
6	2			Midterm Exam (true/false, multiple choice) covering reading and class discussions from Weeks 1-6	

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
6	3	<ul style="list-style-type: none"> Apply methods of score reduction to form a simplified orchestration typical of a pit configuration of strings. 			<ul style="list-style-type: none"> Score Reduction Using an existing orchestration scored for full strings, reduce the arrangement for: 1 violin, 1 viola, 1 cello, with keyboard supplement.
7	5	<ul style="list-style-type: none"> Recognize the overarching rehearsal process. Identify the unique dynamics of individual vocal rehearsals. Identify the characteristics of different vocal styles called upon in musical theatre and effectively communicate those concepts to cast members. 	Church: 11 “Overview of Rehearsal Process” 12 “Individual Vocal Rehearsals” Lester: 8 “First Musical Rehearsal with Cast” 9 “Style”		
7	5	<ul style="list-style-type: none"> Identify methods and principles that foster growth and maximize the abilities of cast members. 		<ul style="list-style-type: none"> Lecture A/Small Group Discussion “Drawing the Best from Your People” 	

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
7	5	<ul style="list-style-type: none"> Recognize rehearsal practices that are beneficial to the process and things to avoid. 		<ul style="list-style-type: none"> Lecture B/Class Discussion “War Stories: The Best and the Worst Rehearsal Experiences” 	
7	3	<ul style="list-style-type: none"> Exercise arranging/orchestrating skills to create a transition between scenes within the show. 			<ul style="list-style-type: none"> Scoring Incidental Music Create an eight-bar piece of incidental music for a scene change. Design to vamp and segue seamlessly into next song. Orchestrate and engrave parts.

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
8	5	<ul style="list-style-type: none"> • Recognize unique dynamics of rehearsing with the ensemble, directors, and choreographers in the production process. • Recognize the ways in which blocking and dance numbers can impact the musicianship of the cast and how to compensate appropriately. • Recognize the purpose of run-through and stop/go rehearsals and the music director's role in facilitating them. 	<p>Church:</p> <p>13 "Ensemble Vocal Rehearsals"</p> <p>14 "Rehearsals with Directors and Choreographers"</p> <p>Lester:</p> <p>8 "First Music Rehearsal with Cast"</p> <p>10 "Blocking"</p> <p>12 "Dance Numbers"</p> <p>13 "Rehearsal Pianist"</p> <p>14 "Run-through Rehearsal with Cast"</p> <p>15 "Stop/Go Rehearsal with Cast"</p>		
8	4	<ul style="list-style-type: none"> • Recognize the paradoxes for the music director that come with simultaneously leading and following. 		<ul style="list-style-type: none"> • Lecture A/Class Discussion "The Music Director's Leadership Paradox" • Active Listening Check Write down the three most important points of the lecture/discussion. 	

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
8	4	<ul style="list-style-type: none"> Define leadership principles that are essential to success as a music director. 		<ul style="list-style-type: none"> Lecture B/Class Discussion “Leadership Principles You Can’t Ignore” 	
8	3	<ul style="list-style-type: none"> Recognize the preparation process required to be ready for rehearsal with the cast and orchestra. 			<ul style="list-style-type: none"> Score Preparation Prepare music director’s score (including Overture, Entr’acte, Bows, Exit and incidental music) with applicable markings for effective rehearsal.
8	3	<ul style="list-style-type: none"> Assess the show for potential challenges that might require special attention or additional rehearsal. 			<ul style="list-style-type: none"> Special Considerations Report Write one- to two-page paper outlining any potential problem areas and unusual technical considerations and propose viable solutions.

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
8	3	<ul style="list-style-type: none"> Recognize and respond to last-minute changes that are a normal part of the production process and must be absorbed into the pre-established timeline of deliverables. 			<ul style="list-style-type: none"> “Unexpected Change” Process a list of “unexpected changes” for one musical number in the show including cuts, addition of a vamp, and insertion of several measures. Revised score and parts must be prepared.
9	5	<ul style="list-style-type: none"> Recognize the unique dynamics of working with small instrumental ensembles in the pit environment. Identify unique conducting principles that facilitate the stage production for instrumentalists and for singers. 	Church: 16 “Orchestras and Orchestrations” 17 “Instrumental Conducting for the Stage”	<ul style="list-style-type: none"> Conducting Exercise / Peer Assessment Students will conduct a short piece made available several days in advance. The class will participate as “the cast.” 	

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
9	4	<ul style="list-style-type: none"> Recognize ways that the music director can facilitate spiritual growth within the cast throughout the production process. 		<ul style="list-style-type: none"> Lecture A “Fostering Spiritual Growth in the Company” Reflective Writing / Class Discussion Students assess their own discipleship experiences and list some of the things that impacted them most deeply. Class discussion follows to form a global list. 	
9	3				<ul style="list-style-type: none"> Devotional Series Prepare a five-part devotional series that can be used to enhance the spiritual development of the company.

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
10	5	<ul style="list-style-type: none"> Recognize dynamics that affect the transition from the rehearsal phase in the studio to tech rehearsals and final preparation before the opening of the show. Recognize principles of instrumental configurations in the orchestra pit. 	Church: 18 "From the Studio to the Stage" Lester: 23 "The First Instrumental Rehearsal" 24 "Conducting" 25 "Pit Placement of Instruments" 28 "That 'Sticky' Question: Who to Follow, Singers or Conductor?" 29 "Tech Rehearsals" 30 "Dress Rehearsal"		
10	5	<ul style="list-style-type: none"> Recognize the responsibilities of the music director in relationship to the technical aspects of the production (i.e. audio, video, lighting, and scenic). 		<ul style="list-style-type: none"> Lecture A/Class Discussion "Interfacing with the Technical Team: Audio, Video, Lighting, and Scenic" 	
10	4	<ul style="list-style-type: none"> Identify strengths and weakness of recruiting professional players for the sake of quality versus amateur volunteers for the sake of providing a ministry opportunity. 		<ul style="list-style-type: none"> Lecture B Pt 1/Class Discussion "The Pit Crew: Pros vs. Amateurs, Quality vs. Opportunity" 	

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
10	4	<ul style="list-style-type: none"> Recognize the factors that affect pay scales and rationale for implementing within the Christian environment. 		<ul style="list-style-type: none"> Lecture B Pt 2/Class Discussion “To Pay or Not to Pay: That Is the Question” Active Listening Check Write down the three most important points of the lecture/discussion. 	
10	3	<ul style="list-style-type: none"> Recognize the technical and musical gear requirements in preparation for rehearsals with the orchestra. 			<ul style="list-style-type: none"> Pit Setup Design and Musical Equipment Manifest Create a scaled floor plan showing the required setup for all pit personnel and create an inventory manifest of all needed musical gear and equipment.
11	5	<ul style="list-style-type: none"> Recognize the dynamics of conducting in performance and dealing with unforeseen problems. Recognize the responsibilities involved with preserving a show for future productions. 	Church: 19 “Conducting in Performance” 20 “Maintaining a Production and Preserving a Show” Lester: 31 “Performance” 32 “Opening Night”	<ul style="list-style-type: none"> Quiz (true/false, multiple choice) covering reading material for Weeks 7-11 	

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
11	4	<ul style="list-style-type: none"> Recognize the blessing and benefits of incorporating healthy work principles and Sabbath rest into the production cycle. 		<ul style="list-style-type: none"> Lecture A/Class Discussion “Health and Rest in the Production” Minute Paper What is the most valuable thing you learned about biblical health and rest? 	
11	4	<ul style="list-style-type: none"> Identify the dynamics of working with church leadership, setting healthy boundaries, dealing with criticism, etc. 		<ul style="list-style-type: none"> Lecture B/Class Discussion “Surviving and Thriving in the Arts” 	
11	3	<ul style="list-style-type: none"> Demonstrate the ability to conduct a show. 			<ul style="list-style-type: none"> Conducting Show Excerpt Video Create a ten-minute video of the student conducting a segment of the show using a live performance recording.
12	5	<ul style="list-style-type: none"> Recognize the dynamics of making a career as a music director. 	Church: 21 “Working as a Music Director”		

WK	LO	CONTENT	READING	CLASS ACTIVITY	PROJECT
12	4	<ul style="list-style-type: none"> Recognize the benefits of musical productions for the company, for the church, and for the community. 		<ul style="list-style-type: none"> Lecture A / Small Group Discussion “Stepping Back from the Trees to See the Forest: Assessing the Value of Doing Productions” 	
12	5			<p>Final Exam: a series of short answer (single paragraph) essays focused on each of course learning outcomes and reading material for course</p>	
12	4	<ul style="list-style-type: none"> Recognize the potential impact of Christians in the largely unchurched arts community. 			<ul style="list-style-type: none"> Philosophy of Christian Performing Arts Paper Write two- to three-page paper outlining rationale (philosophy) for the performing arts as it applies to the Christian environment.

APPENDIX C: PHASES OF THE PRODUCTION CYCLE

The production cycle can be divided into several phases. The following chart provides an overview of the phases and related tasks/activities as developed by this author and utilized by Gateway Performing Arts (Gateway Church, Southlake, Texas). The tasks/activities listed are carried out by many different people associated with the production. They may vary from one organization to another and from one production to the next. Also, they may overlap with multiple phases. In these cases, the task/activity was placed in the phase ideally suited to its initiation. There are many additional tasks/activities that could be added to this chart. The ones listed here are meant to provide a broad understanding of the sequence of the production cycle.

PHASE	TASKS/ACTIVITIES
Research (eighteen months to two years out)	<ul style="list-style-type: none"> • Develop show concept (original) • Select show (pre-existing) and tentatively secure rights to perform • Create character list, scene list, and detailed synopsis • Create production timeline (including approval markers and completion deadlines) • Create and secure approval of budget proposal • Secure approval from executive producer to begin development

PHASE	TASKS/ACTIVITIES
<p>Development <i>(twelve to eighteen months out)</i></p>	<ul style="list-style-type: none"> • Write libretto and songs (original) <i>NOTE: Must be able to be read, seen, or heard by someone other than the author/composer</i> • Finalize show contract (pre-existing) • Revise character and scene list (include sequence, pace, timing, mood, and required elements) • Create song arrangements (not orchestrations) • Complete any derivative work • Secure all rehearsal and performance venues
<p>Pre-Production <i>(nine to eleven months out)</i></p>	<ul style="list-style-type: none"> • Engage and secure contracts for designers (scenic, video support, lighting, audio, costumes, hair, makeup, etc.) • Create scenic design concepts • Create hand prop, set dressing designs • Create video design storyboards • Create costume design concepts • Create hair and makeup designs • Create blocking and choreography concepts • Revise libretto, lyrics, and song arrangements as needed based on design concept requirements • Create and implement marketing plan and timeline

PHASE	TASKS/ACTIVITIES
Production (Part 1) <i>(five to eight months out)</i>	<ul style="list-style-type: none"> • Create scenic working drawings • Create lighting plot • Begin work on video support elements • Secure bids from technical vendors for lighting, rigging, scenic construction, video, audio • Secure approval for any needed budget revisions • Finalize all vendor contracts
Production (Part 2) <i>(three to four months out)</i>	<ul style="list-style-type: none"> • Conduct auditions and call-backs • Make casting decisions • Make minor script, lyric, song arrangement adjustments as needed based on casting • Contract musicians • Begin orchestrations • Begin scenic construction • Begin costume construction • Begin hand prop, set dressing construction and procurement • Finalize blocking and choreography design and create practice demos

PHASE	TASKS/ACTIVITIES
Rehearsals <i>(two to three months out)</i>	<ul style="list-style-type: none"> • Begin rehearsals with cast • Make minor script adjustments as needed based on actor's development of character • Record orchestrations and cast album • Develop and incorporate foley audio designs and tracks into rehearsals • Develop lighting cues (virtual)
Technical Rehearsals <i>(two to three weeks out)</i>	<ul style="list-style-type: none"> • Load in scenic and all technical rentals • Conduct sitzprobe rehearsal with cast and musicians • Begin technical rehearsals (sound check, cue-to-cue, run-through, dress)
Show Run	<ul style="list-style-type: none"> • Previews • Opening Night • Maintenance of show throughout the run • Closing • Strike and load-out
Post-Production <i>(immediately after)</i>	<ul style="list-style-type: none"> • Document all changes to libretto, lyrics, and music arrangements • Return rental goods and equipment • Inventory all new acquisitions (scenic soft goods, costumes, props, etc.) • Store or dispose of goods and equipment

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