The logo features the word "Disney" in its signature script at the top. Below it, the words "HIGH SCHOOL MUSICAL" are written in large, bold, yellow letters with a marquee light effect, set against a dark grey grid background. At the bottom, a red banner with yellow text reads "LIVE ON STAGE!".

Disney
HIGH SCHOOL MUSICAL
LIVE ON STAGE!

STUDY

GUIDE

PREPARED BY
DISNEY THEATRICAL GROUP
EDUCATION DEPARTMENT

A NOTE FROM

A NOTE FROM: STAGE ENTERTAINMENT

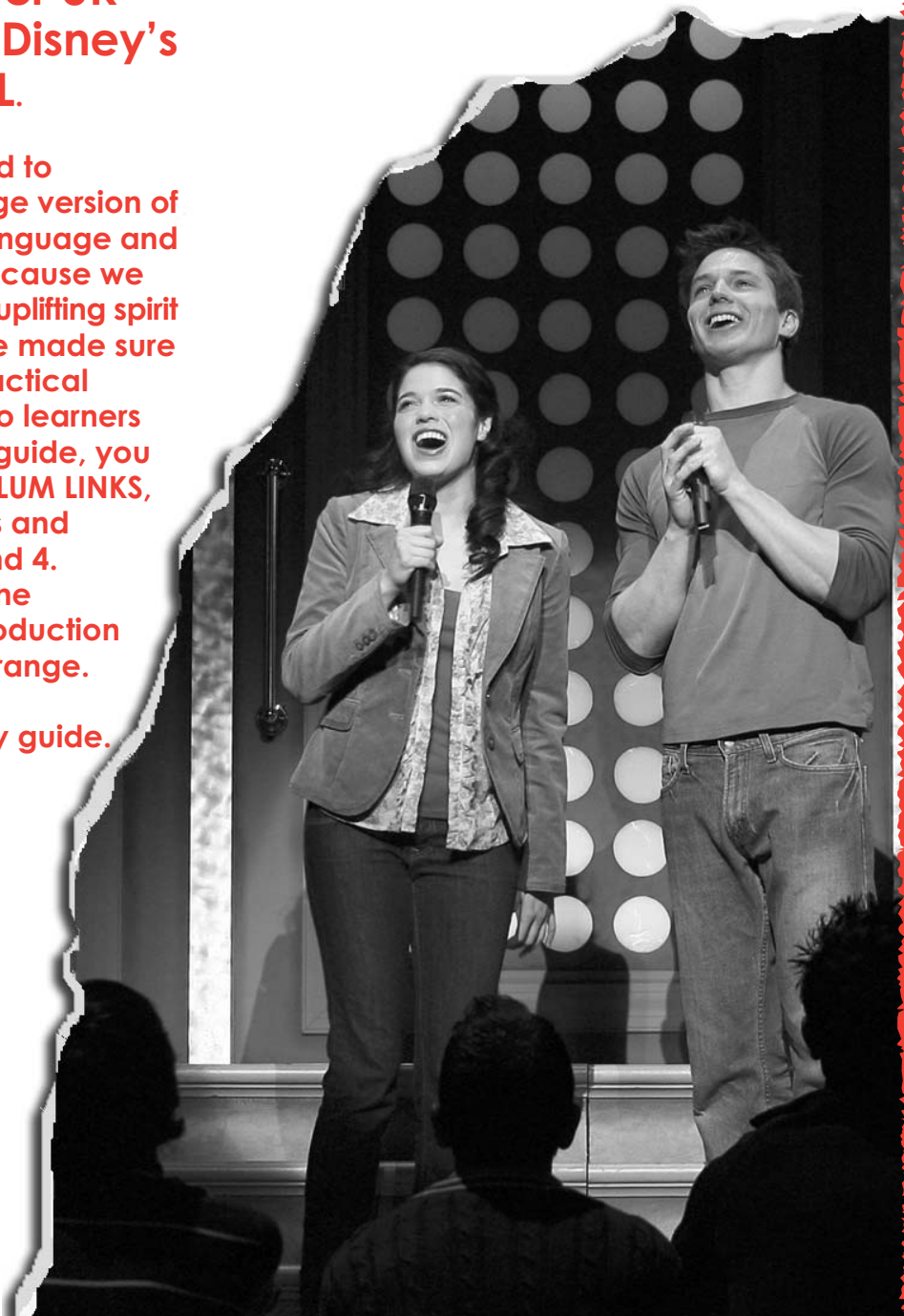
Stage Entertainment is delighted to bring you this study guide to accompany the first ever UK national theatre tour of Disney's **HIGH SCHOOL MUSICAL**.

The guide was originally conceived to accompany the first American stage version of the show. We have retained the language and style in which it was first written, because we feel that it captures the vibrant and uplifting spirit of the musical itself. What we have made sure of though, is that the ideas and practical exercises it contains are relevant to learners across the UK. So, throughout the guide, you will find sections headed **CURRICULUM LINKS**, which relate to a range of subjects and courses studied at Key Stages 3 and 4. Teachers may also wish to adapt the material for Key Stage 2, as the production is also recommended for this age range.

We hope you enjoy using the study guide.

Stage Entertainment UK Ltd.

Disney
**HIGH SCHOOL
MUSICAL**
LIVE ON STAGE!



INTRO Welcome!

Everyone has dreams. Some dream of fortune and fame. Others dream of a serious vacation away from school.

While some dream of being the star of the basketball team or science decathlon, others hope to be the lead in the school musical. What happens when someone wants to be both? This is the million dollar question for the kids at East High, who are used to maintaining a strict social order and sticking to their respective roles. In Disney's HIGH SCHOOL MUSICAL, a group of teenagers struggle together to find out just who they really are while building relationships, exploring new interests and dealing with others' expectations of them. Sound familiar? Beyond the show's catchy songs, the cool costumes, and the typical high school dramas, their stories are ones to which everyone can relate. HIGH SCHOOL MUSICAL demonstrates how it's possible for young people to achieve their goals by having faith in themselves, pursuing their passions and working together to support their friends.

Disney Theatrical Group has brought the hit Disney Channel original movie to life on stage, spreading its uplifting message to audiences of all ages and attracting a new generation of theatergoers. Inspired by popular teen musicals like *Grease* and *West Side Story*, Disney's HIGH SCHOOL MUSICAL brings a classic story to the modern world with today's music, updated technology, and contemporary themes and situations.

Disney's HIGH SCHOOL MUSICAL movie debuted on the Disney Channel in January 2006 and quickly became a world-wide phenomenon. Throw in eye-popping dance numbers, inspired staging, and two new original songs to supplement the film version, and you've got a hit! The National Tour production is unique as the audience plays a crucial role in making live theatre work. Just as Troy and Gabriella learn, performers without an audience are just rehearsing! Approximately one hundred million people in one hundred countries have watched the movie, devoured the junior book series, and sung and danced along to the live concert or the soundtrack at home. The HIGH SCHOOL MUSICAL soundtrack topped the pop music charts and sold the most records of any album in 2006!

Enjoy the show and all of the great interactive activities spelled out in the following pages. This Study Guide can be really useful whether you dream of performing on stage, aspire to write your own songs or just want to learn a little bit more about yourself and your friends. As you watch the live performance, take a second to think about your own hopes and dreams. Consider how the characters achieve their goals, but also realize that the actors portraying these fantastic characters are fulfilling one of their dreams: singing, dancing and acting in front of cheering audiences such as yourselves!



Disney
**HIGH SCHOOL
MUSICAL**
LIVE ON STAGE!

**"Wildcats, sing along-Yeah you really got it going on
Wildcats in the house-Everybody say it now!
Wildcats everywhere, wave your hands up in the air
That's the way we do it, let's get to it
Time to show the world!"**

- Company (Wildcat Cheer)

INTRO

INTRO

INFO SHEETS

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GROUP PROJECT: BRING HIGH SCHOOL MUSICAL TO LIFE!

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VARIATIONS:

Look for the theatre mask for suggested variations on exercises and activities!



Look for the dictionary icon for terminology throughout the guide. Spot the basketball player icon for tableau activities!



A NOTE ON CURRICULUM LINKS:

Each exercise includes a box which relates the activities to a selection of subjects studied in the National Curriculum. These can be adapted for use at Key Stages 3 and 4.

TABLEAU: A theatrical 'frozen picture' in which actors are positioned to show a moment in time.

INTRO

Synopsis of HIGH SCHOOL MUSICAL

ACT I

HIGH SCHOOL MUSICAL opens in front of East High School after winter vacation as everyone looks forward to the new year ("Wildcat Cheer"). Shy Gabriella Montez has just moved to town, and jock Troy Bolton is anticipating a successful basketball season. Troy and Gabriella met at a New Year's Party and were instantly drawn to one another – while singing karaoke! Back at school, Gabriella tells her new friend Taylor, the Science Club President extraordinaire, all about meeting this cute guy, while Troy tells his friends about this girl he can't get out of his mind ("Start of Something New"). However, neither mentions a new interest in singing!

In homeroom, drama teacher Ms. Darbus shares her disdain of cell phones by handing out detentions to several students including Troy and Gabriella. In the hallway, Drama Club President Sharpay notices the star of the basketball team and the new girl looking at the poster announcing auditions for the new school musical and senses disorder in her world. She orders her twin brother Ryan to research Gabriella's background. The Jocks head to basketball practice, where Troy tries to concentrate despite his crush ("Get'cha Head in the Game"). Later in Ms. Darbus' detention, Troy discusses the audition with Chad and Taylor shows Gabriella the printouts that Ryan planted in her locker, which detail Gabriella's genius. Despite her wish to break away from her old "Brainiac" role, Gabriella gives in to Taylor's pleas to join the Science Decathlon Team.

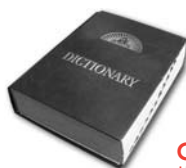
After a series of awkward and painful auditions from other students with composer Kelsi at the piano ("Auditions"), Sharpay and Ryan sing their highly polished audition number ("What I've Been Looking For"). A shy Gabriella musters the courage to audition, and Troy steps in to sing with her when she doesn't have a partner ("What I've Been Looking For" reprise). The pair gets a **callback**, and the news spreads like wildfire across the school ("Cellular Fusion"). Sharpay feels threatened, as the lead role has always been hers. Her fury spills over to the lunch cafeteria, where cliques begin to disintegrate and the whole school erupts ("Stick to the Status Quo").

ACT II

School announcer Jack Scott recaps the day's crazy events as an overwhelmed Gabriella and Troy find some quiet time in the Horticulture Garden on the school roof ("I Can't Take My Eyes Off of You"). But a storm is brewing downstairs as the Brainiacs and Jocks decide that Troy and Gabriella must be stopped before everyone abandons his or her place in the school. They convince Troy to dump Gabriella and avoid the audition ("Counting on You"). Gabriella overhears Troy via cell phone and decides to give him up as well ("When There Was Me and You").

The next day Troy seeks out Gabriella to set things right. Meanwhile, Sharpay, determined to avoid losing her prized role in the musical, schemes to change the callback time to conflict with the Science Decathlon and the basketball championships. Chad and Taylor decide they should work together to help their friends.

The championships, Science Decathlon and callbacks begin on Friday at 3p.m. Taylor engineers and electrical meltdown with her laptop bringing the game and the Decathlon to a halt. Initially suspicious, Mrs. Darbus eventually allows Gabriella and Troy to sing their callback song ("Breaking Free"). Troy and Gabriella land the lead roles and East High wins both the Science Decathlon and the basketball game as everyone celebrates in song and dance ("We're All in this Together" reprise").



CALLBACKS: A second audition in theatre where the director decides who plays which roles in the show. Like a second interview for a job!



Break It Down: The Songs of HSM - Act 1

Wildcat Cheer	Company	What I've Been Looking For	Sharpay & Ryan
Start of Something New	Troy, Gabriella & Co.	What I've Been Looking For (Reprise)	Troy & Gabriella
Get'cha Head in the Game	Troy & Jocks	Cellular Fusion	Chad, Taylor & Co.
Auditions	The Thespians	Stick to the Status Quo	Company

INTRO

Meet Some of the Artists

MEET THE MOVIE SCREENWRITER:

PETER BARSOCCHINI

Peter Barsocchini wrote the Emmy® Award-winning, smash-hit Disney Channel Original Movie "HIGH SCHOOL MUSICAL" for his daughter Gabriella and many of her friends for whom he also named characters. Barsocchini has subsequently written HIGH SCHOOL MUSICAL 2 for Disney Channel and is writing HIGH SCHOOL MUSICAL 3 as a feature film (expected fall 2008 release). He began his writing career as a music journalist in San Francisco, where he grew up. As a young journalist, he spent weekends backstage at the legendary Fillmore West, covering artists such as Janis Joplin, Jimi Hendrix, Eric Clapton, the Kinks, and Elton John. Current projects include films for DreamWorks, HBO, and MTV. He now resides in Los Angeles and Pebble Beach, California.

MEET THE BOOKWRITER:

DAVID SIMPATICO

While writing the book for HSM, David Simpatico drew on his own drama class experience. Simpatico honored his own high school drama teacher, Dorothy McLernon, by having Ms. Darbus be more sympathetic than her movie counterpart. However, Simpatico has reached far beyond the halls of his alma mater! In his theatrical writing, his experience spans numerous adaptations, including Disney's *Alice in Wonderland Jr.* and *Aladdin*, Truman Capote's classic *In Cold Blood* as well as his original musical *The Screams of Kitty Genovese*. Simpatico enjoys writing for younger and older audiences alike and was excited to write for HIGH SCHOOL MUSICAL's next generation of theatre audiences. "For a lot of kids, HIGH SCHOOL MUSICAL is their first experience with a story they can really relate to," Simpatico said. "The message is, 'You can be whatever you want to be,' and it thrills me that I'm able to be a part of it."

MEET THE DIRECTOR:

JEFF CALHOUN

Jeff Calhoun had more than a dozen Broadway credits as both director and choreographer when he got the call from Disney Theatrical Productions asking him to direct the HIGH SCHOOL MUSICAL National Tour. He remembered his own experience well when he started HIGH SCHOOL MUSICAL rehearsals: "I think what's great is that it addresses every clique in school. I have a fondness for it because I was a lot like Troy in high school," Calhoun remembered. "Like Troy, I played football and I directed the musical." Calhoun comes to the HIGH SCHOOL MUSICAL National Tour production with firsthand knowledge of one its main inspirations – he directed and choreographed the Broadway revival of *Grease* in 1994! His other directing and choreography credits include *Grey Gardens*, *Brooklyn the Musical*, *Annie Get Your Gun*, *Big River*, *Tommy Tune Tonight* and *Sleeping Beauty Wakes*. "There's something about this show that seems to work anywhere and everywhere," Calhoun said.

MEET THE CHOREOGRAPHER:

LISA STEVENS

Lisa Stevens is a choreographer for musical theatre, television variety shows, the Macy's Thanksgiving Day Parade, and even the 2007 Winter Canada Games! She was the choreographer for the national tour of Andrew Lloyd Webber's *Bombay Dreams*, having served as the assistant choreographer for the Broadway and London productions. Stevens also choreographed for the Off-Broadway production of *Bingo!* and the New York Theater Music Festival 2006, 'Common Grounds,' for which she received a Best Choreography Award. In regional theaters across the country she has worked on *Fiddler on the Roof*, *Hello Dolly*, *Cabaret* and *Jesus Christ Superstar*. She worked in tandem with director Jeff Calhoun to stage all the dance numbers. Stevens was immediately drawn to the themes of friendship and romantic connection when she first encountered HIGH SCHOOL MUSICAL: "It's got such a wonderful message," she said, "with that wonderful Romeo and Juliet pull."

MEET THE MUSICAL DIRECTOR:

BRYAN LOUISELLE

Bryan Louiselle began his musical theatre career acting in a high school musical when he played Harold Hill in *The Music Man* – a title that suits him today! Since then, Louiselle has worn many musical hats – he is an arranger, composer, lyricist, conductor and musical director. Since 2002, he has been the resident music supervisor, adaptor, and recordings producer for Music Theatre International/Disney KIDS, JR. and Theatre for Young Audiences musicals. Louiselle brought all this experience to HIGH SCHOOL MUSICAL, where he serves as arranger, composer and musical director. He worked closely with bookwriter David Simpatico to adapt the film into the National Tour version as well as a shorter, one-act version. As the "music man," he adapted the film's music and also composed the music for the two brand-new numbers, "Counting on You" and "Cellular Fusion." In his theatrical writing, Louiselle's experience spans numerous adaptations, including Disney's *High School Musical 2* and *Aladdin* as well as *A History of Tom Jones*.

ORIGINAL SONGS BY:

MATTHEW GERRARD & ROBBIE NEVIL

RAY CHAM, GREG CHAM & ANDREW SEELEY

RANDY PETERSON & KEVIN QUINN

ANDY DODD & ADAM WATTS

BRYAN LOUISELLE

DAVID N. LAWRENCE & FAYE GREENBERG

JAMIE HOUSTON

Break It Down: The Songs of HSM - Act II

I Can't Take My Eyes Off of You	Troy & Gabriella
Wildcat Cheer (Reprise)	Cheerleaders
Counting on You	Jocks & Brainiacs
When There Was Me and You	Gabriella, Troy, Jocks & Brainiacs
Start of Something New (Reprise)	Troy & Gabriella

We're All in This Together	Chad, Taylor, Kelsi, Jocks & Brainiacs
Bop to the Top	Sharpay, Ryan, Brainiacs & Jocks
Breaking Free	Troy, Gabriella & Company
We're All in This Together (Reprise)	Company
HIGH SCHOOL MUSICAL Megamix	Company

INTRO

Background on HIGH SCHOOL MUSICAL

Have you seen the HIGH SCHOOL MUSICAL TV movie? Well get ready for HIGH SCHOOL MUSICAL live on stage! The movie has been **adapted** into a musical theatre stage show by Disney Theatrical Group, adding two brand-new songs entitled "Cellular Fusion" and "Counting on You." This national tour will surely add countless new audiences to the ever-expanding list of HIGH SCHOOL MUSICAL fans!

When did the HIGH SCHOOL MUSICAL phenomenon begin? Producer Bill Borden had a dream project. He kept thinking about making a contemporary but old-fashioned musical about a high school, inspired by classic musicals *West Side Story* and *Grease*. Borden thought William Shakespeare's *Romeo and Juliet* would make excellent source material for his idea. When given the green light by the Disney Channel to begin creating his movie, he hired writer Peter Barsocchini, a former journalist turned screenwriter, to write the script. Next, he invited Kenny Ortega to direct and choreograph. Ortega, a protégée of film actor, choreographer, and dancer Gene Kelly, leapt at the chance, stating, "I really liked the idea of young people coming to know their own voice, regardless of outside pressure from peers, teachers, parents and society."

Ortega set out to film with a cast almost entirely of teenagers, some with impressive performing credits under their belts and others who had never danced before! Starring Ashley Tisdale, Zac Efron, Vanessa Anne Hudgens and Corbin Bleu, HIGH SCHOOL MUSICAL was filmed in just twenty-eight days – a relatively short filming schedule – and the days were often filled with eight-hour dance rehearsals alone. The crew and cast filmed around Salt Lake City and Ogden, Utah. "There were so many stand-out moments," actor Zac Efron said. "We'd be working on a dance number with confetti shooting out at us – you don't get to do that everyday. Kenny would teach us all something. The whole experience was about breaking free!" Ortega worked hard to create this supportive and collaborative atmosphere. "These kids were so 'there' for each other," Ortega said. "Some of them missed basketball practice so they could be on the sets to cheer on fellow actors doing practice runs. I had been waking up every morning thinking, 'God, I hope the kids like it.' The public viewing seemed secondary."

The movie first aired on the Disney Channel in January 2006 and was an instant hit! Since then, more than 100 million people have viewed the movie around the world! "Kenny Ortega has created a tableau through innovative dance and choreography," Gary Marsh, President of Entertainment at the Disney Channel, said. "I'm most proud of this production. The themes of 'follow your dreams,' and 'express yourself,' are all things kids are grappling with." The movie also received multiple industry accolades including Emmy®, Billboard Music, and American Music Awards for both the movie and its soundtrack! The soundtrack itself was 2006's highest selling CD. The release of the DVD – including a karaoke and Dance-Along special edition – set historic sales records, selling 1.2 million copies in six days! In addition to the stage version, HIGH SCHOOL MUSICAL has been adapted into a concert tour, ice show, video game, and book series! The sequel HIGH SCHOOL MUSICAL 2 premiered in August 2007 on the Disney Channel.



ADAPTED: Modified or changed into another form. Many films are adapted into stage versions, like Disney's Broadway shows *The Lion King*, *Beauty and the Beast* and *Mary Poppins*.

**"You know the world can see us
In a way that's different from who we are!
Now is the time to free us
To touch the sky, to reach for the highest star!"
- Troy, Gabriella & Company (Breaking Free)**

INTRO

A Brief History of Musical Theatre

Songs and singing are used in many ways in **HIGH SCHOOL MUSICAL** – karaoke, audition songs, and traditional musical theatre, where characters break into song in the middle of spoken dialogue. Ultimately, **HIGH SCHOOL MUSICAL** is part of the musical theatre tradition, a distinctly American invention. Like other uniquely American arts, such as the blues and jazz, the musical theatre genre is a combination of European operetta and comic operas (including the still-popular Gilbert and Sullivan), musical and dance revues, and vaudeville comedy acts.

The modern musical is generally thought to have begun in the **Jazz Age of the early 1920's**. Shows such as George Cohan's *No No Nanette* and George and Ira Gershwin's *Show Boat* began incorporating each of the ingredients into a theatrical narrative, though often the plot stopped to make way for elaborate and lavish dance numbers that rarely related to the story. Tin Pan Alley, the area in midtown New York City where composers created and recorded their Broadway songs, became known for cranking out popular musical theatre hits that were massively reproduced for the population's consumption. This began the decades-long tradition of Broadway songs infiltrating the radio waves. Today, singers and songwriters such as Gwen Stefani, Jay-Z and Missy Elliot have all sampled musical theatre songs in their pop music hits!

The face of musical theatre changed forever when the legendary team of composer Richard Rodgers and lyricist and bookwriter Oscar Hammerstein adapted the play *Green Grow the Lilacs* by Lynn Riggs into ***Oklahoma!*** in 1943. Considered the first fully integrated **book musical**, the show revolutionized how songs could tell a story. *Oklahoma!* was a watershed moment in theatre history, and Broadway saw its theaters fill with now classic musicals such as *Kiss Me Kate*, *South Pacific*, *The Pajama Game* and *Guys and Dolls*.



BOOK MUSICAL: All of the elements of a musical – the dialogue, the songs, the instrumental music and dance numbers all carry the narrative to tell the story. Rather than functioning as isolated pieces, the song lyrics propel the action forward and the dance numbers and choreography reveal character and plot.

ROCK OPERA: A show that has rock-and-roll musical influences and, like the opera in its name, is usually sung-through without pause for dialogue.

But more change was still to come! Musical theatre, which had been largely comedic or melodramatic in tone, showed a new side with the premiere of *West Side Story* in 1957. Based on William Shakespeare's *Romeo and Juliet*, the show was much more serious than other Broadway musicals and included themes of gang violence, forbidden love and death in 1950s New York City. The lyricist of *West Side Story* was a young Stephen Sondheim. He continued exploring more dramatic and darker themes in his own subsequent work as both a lyricist and composer, and his classical and opera-influenced shows *Sweeney Todd*, *A Little Night Music*, *Sunday in the Park with George*, and *Into the Woods* further expanded what was considered musical theatre! Meanwhile, the **rock operas** *The Who's Tommy*, *Hair*, and *Jesus Christ Superstar* all reflected the turbulent 1960s and 1970s. The shows were aimed at younger audiences and focused on rebellion and coming of age themes. In the late 1970s and 1980s, technological advances led to bigger spectacles, musical synthesizers, and more lavish productions with British composer Andrew Lloyd Webber's *Phantom of the Opera* – with its famous giant crashing chandelier – *Cats*, and Boublil and Schönengerg's *Miss Saigon* playing to packed houses on both sides of the Atlantic. In 1996 another rock opera named *Rent*, based on the opera *La Bohème*, featured modern characters struggling with artistic expression and the AIDS epidemic in 1990s New York City.



"I can make this happen
I know it in my heart
All I have to do is prove
That I can play the part"
- **Company (Bop to the Top)**

INTRO

Musical Theatre and Film

HIGH SCHOOL MUSICAL is part of a long tradition of recorded musical theater stretching back to the beginning of motion pictures!

While stages were filled with musical theatre, the first films were silent. Up until 1927, a pianist or band in each movie theater accompanied the films live. Head of Warner Brothers Henry Warner announced, "Who wants to hear actors talk? The music – now *that's* the plus." The very first movie with recorded song and dialogue was popular singer and actor Al Jolson's *The Jazz Singer*. Most of the film was silent except for his musical numbers, though Jolson did ad-lib some dialogue, including his famous catchphrase "You ain't heard nothing yet!" Audiences hadn't – and the film was a roaring success! Silent films were largely abandoned and almost all of Hollywood's early sound films included at least one song.

No one loved musicals more than the head of Metro-Goldwyn-Mayer Studios' Louis B. Mayer. He spared no expense to create the most lavish and star-studded films. He also actively sought out "triple-threat" stars, so deemed because they could act, sing and dance. 1939's *The Wizard of Oz*, starring a young triple-threat named Judy Garland – who would appear in fourteen musicals in ten years for MGM – was Mayer's crown jewel. Who hasn't sung along with Judy Garland's "Over the Rainbow?" On a smaller scale, Twentieth Century Fox filmed most of the popular theatre team Rodgers and Hammerstein's musicals, including *Oklahoma!*, *The Sound of Music*, *The King and I*, and *South Pacific*. *West Side Story* was also made into an Academy Award®-winning film in 1961.

1920S

1940S

1960S

1930S

1950S

The 1930s and the Great Depression brought audiences to the theaters looking for escape and happy endings, and musicals were a perfect fit. Soundtrack production and quality rose as movie studios rushed to out-do each other with competing collaborative teams that could make bigger and better musicals. Musical film director and choreographer Busby Berkeley perfected the then-new technique of synchronizing the filmed image to a pre-recorded musical soundtrack. Berkeley also invented a new technique to build cameras on cables and rails so they could move all around to capture his dance numbers – something that the previously fixed camera couldn't do – and his musical films single-handedly revolutionized the entire film world!

Disney
**HIGH SCHOOL
MUSICAL**
LIVE ON STAGE!

INTRO

Musical Theatre and Film

The big studios and their chains of theaters, whose big budgets and contracted talents had helped produce expensive musicals, were disbanded. But musicals still made it to big screens, particularly 1978's huge hit *Grease* – set in a high school, and one of *HIGH SCHOOL MUSICAL*'s main inspirations!

1970S - 1990S

THE 21ST CENTURY

In the 21st century the popular musicals. critical and audience Best Picture in 2003. sales records when not only still alive,

film industry has seen a new boom of *Moulin Rouge*, *Chicago*, and *Dreamgirls* were hits – and *Chicago* won the Academy Award® for *HIGH SCHOOL MUSICAL* broke all Disney Channel and it premiered in 2006 – so the musical film genre proves it's it's also kicking!



(Library of Congress)

WALT DISNEY: 1930S & TODAY!

When Walt Disney expanded beyond animated short films to begin creating his first full-length movie *Snow White and the Seven Dwarfs* in the 1930s, he also included songs – and the result was decades-long dominance of the animated film world! Each song moved the plot and characterizations along just like the stage book musical, and the film was a smash hit. Millions of children and adults can sing every word to the classic Disney tunes of *Snow White* and the films that followed – *Cinderella*, *Alice in Wonderland*, *Peter Pan*, *Lady and the Tramp*, *Sleeping Beauty*, *Mary Poppins*, and *The Jungle Book* – and the studio continues its success today. Disney Theatrical Group has adapted the films *Beauty and the Beast*, *The Lion King*, *TARZAN*®, *Mary Poppins*, and most recently *The Little Mermaid* into successful Broadway musicals.

INTRO

“The Playmakers:” Introduction to Theatre

Have you ever been involved in theatre before? Or secretly sung along to a favorite song in the privacy of your room? HIGH SCHOOL MUSICAL is chock-full of passionate feelings and experiences involving theatre. Sharpay and Ryan live for performing. Brainiac Gabriella and jock Troy discover new sides of themselves when they have to sing karaoke and are drawn to auditioning for the new feminist musical at their school, *Juliet and Romeo*. Quiet Kelsi works day and night to compose an original score for the show. Ms. Darbus loves introducing young people to theatre. However, not everyone at East High School has a passion for theatre. Coach Bolton has no time for anything theatrical, Troy’s friends and basketball teammates Chad and Zeke are highly skeptical about anything involving singing or the possibility of leotards, and Gabriella’s friend Taylor is 100% focused on science!

What is it about theatre that can bring them all together?

Throughout the following section, you will explore the themes of HIGH SCHOOL MUSICAL in a hands-on introduction to theatrical technique that even Coach Bolton would enjoy!

Here and throughout the guide, the HIGH SCHOOL MUSICAL characters offer help for each other and you.

THEATRE POP QUIZ: PART ONE

TRAGEDY:

It’s when the hero or heroine (some might say protagonist) fails to achieve goals or overcome negative forces.

Like, your hair is a tragedy!

BREAK A LEG:

It’s what we say in theatre to wish a performer good luck!

Ow! That has to hurt!

CAT WALK:

It’s that little bridge above the stage providing access to scenery and lighting units.

Oh, that’s why that’s up there!

DRAMATIC:

It’s when we as actors portray emotions, story, or conflict in a heightened manner.

So is that why you’re such a good performer!

OBSTACLE:

It’s any person, place or thing in the way of a character reaching their goals.

Wait, that makes sense! Just like when the Science team must overcome our challenges.

Sharpay



(Chandra Lee Schwartz)

Taylor



(Shaullanda LaCombe)



Inspiration #1

“The purpose of life is to live it, to taste experience to the utmost, to reach out eagerly and without fear for newer and richer experience.”

- Eleanor Roosevelt (one of Taylor’s heroes!)

You Learn By Living: 11 Keys For a More Fulfilling Life. New York: Harper and Brothers Publishing, 1960 (p. XII, forward)

THE CHARACTER

THE CHARACTERS OF HIGH SCHOOL MUSICAL

Character Profiles: Say What!?!?

Get to know the characters of **HIGH SCHOOL MUSICAL** by checking out their profiles below. Then write one line of dialogue that you think each character would speak or think in the dialogue bubbles provided. What vernacular – or unique words or phrases – would they use that could only be spoken by that character? Be creative!

[Empty dialogue bubble]

[Empty dialogue bubble]

[Empty dialogue bubble]



(Shaullanda LaCombe)

TAYLOR MCKESSIE lives for science, thinks sports are for "morons," and is the president of East High's Science Club. She hopes that befriending new student Gabriella will help her team win the prized Science Decathlon!



(Chandra Lee Schwartz)

SHARPAY EVANS is the president of East High's Drama Club. She's used to getting all the lead roles and her way.

[Empty dialogue bubble]



(John Jeffrey Martin)

TROY BOLTON is the star of the basketball team and son of Coach Bolton. He is not so secretly interested in theatre and Gabriella!

[Empty dialogue bubble]



(Olivia Oguma)

KELSI NIELSON is a quiet, hard-working lyricist and composer currently writing *Juliet and Romeo*, the new feminist school musical.

[Empty dialogue bubble]



(Bobby List)

RYAN EVANS is Sharpay's sidekick and fraternal twin, younger by eight minutes – a fact Sharpay won't let him forget! He has starred opposite Sharpay in seventeen productions. He also loves wearing hats.

[Empty dialogue bubble]



(Arielle Jacobs)

GABRIELLA MONTEZ is the new girl at East High School. While she tries to keep her brilliant math skills undercover, she finds herself drawn to Troy and auditioning for the new musical.

[Empty dialogue bubble]



(Ellen Harvey)

MS. DARBUS is East High's "dramatic" drama teacher! She loves introducing students to the "magic" of theatre. She frequently fights with Coach Bolton over the relative importance of theatre and sports.

[Empty dialogue bubble]



(Shakiem Evans)

CHAD DANFORTH is Troy's best friend and teammate. He loves basketball and has no interest in theatre or wearing leotards. He develops a crush on Taylor when they work together to help Gabriella and Troy.

[Empty dialogue bubble]



(Ben Thompson)

ZEKE BAYLOR is a basketball player on the Wildcats team. He has two secrets, a crush on Sharpay and a love of baking, both of which are eventually revealed!



(Ron Bohmer)

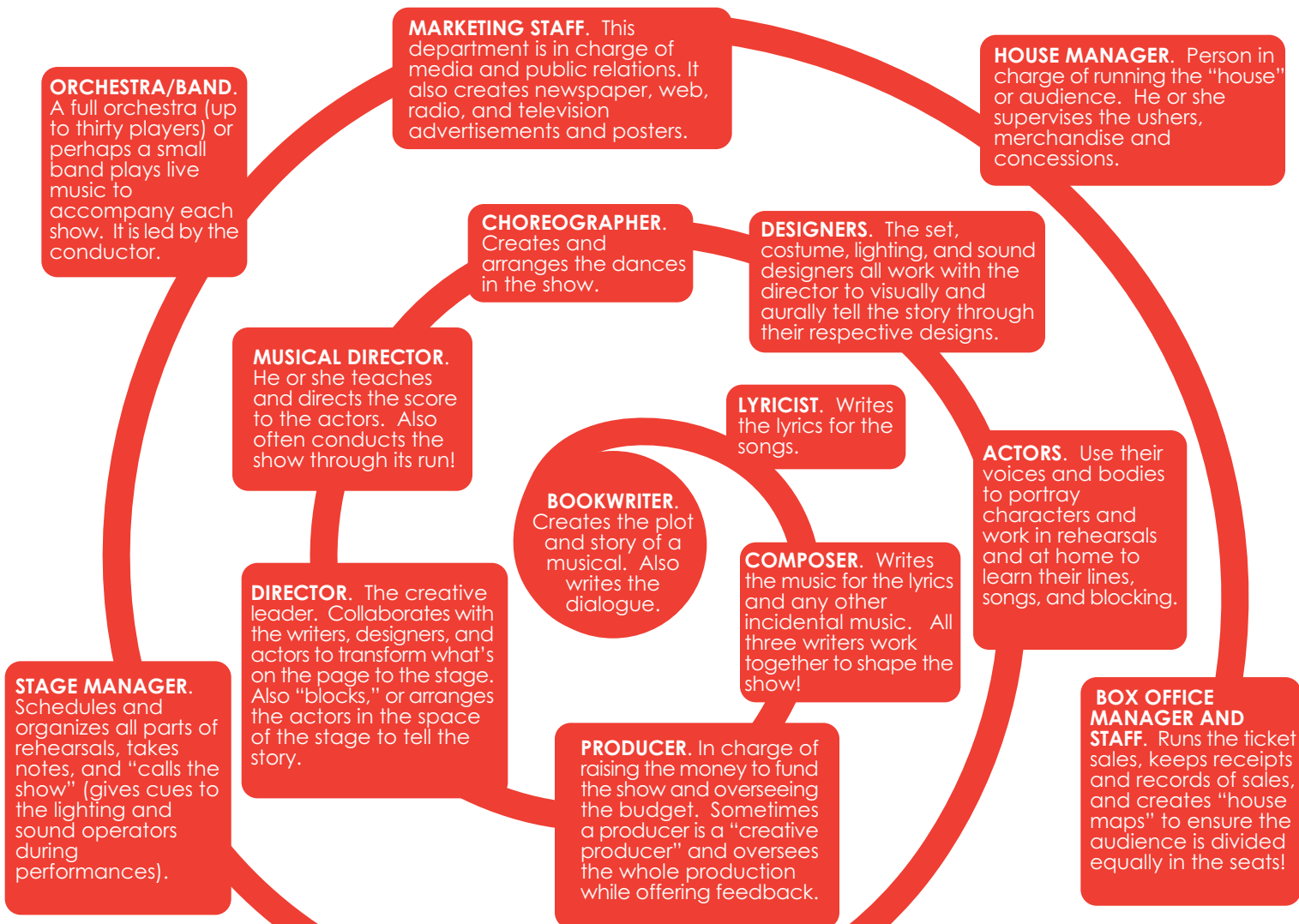
COACH BOLTON is Troy's father and the basketball coach. A former Wildcats player himself, he has high hopes for his team and even higher expectations for his star son.

CURRICULUM LINKS: ENGLISH (SPEAKING AND LISTENING).

Students should be able to select different dramatic techniques and justify choices used to convey action, character, atmosphere and tension.

THE "THEATRE-MAKERS"

What is your unique talent and passion? There's a role for everyone in the creation of a musical production! Read through the following roles – and see which one captures you!



Activities:
Research a role or roles that particularly interest you through one of these activities:

Interview!

Get to know one of these roles better! Interview a local theatre professional about his or her job. Research the role beforehand and write ten questions you'd like to ask. Write up your interview as a dialogue and perform for your group!

Role-Play a Production Meeting!

Production meetings are held before rehearsals to get all the people involved on the same page! Pretend your group is putting on a production of HIGH SCHOOL MUSICAL – or apply it to your own show! Cast the roles with students. Ask each person to write down four goals and tasks he/she needs to accomplish. How can you work together to put on the show?

CURRICULUM LINKS: ENGLISH (SPEAKING AND LISTENING)

Students should be able to:

- Speak fluently, adapting talk to a wide range of familiar and unfamiliar contexts and purposes.
- Present information clearly and persuasively to others.
- Judge the intentions and standpoint of a speaker.
- Listen with sensitivity, judging when intervention is appropriate.

COMMUNITY BUILDING

The following exercises will help build classroom community by encouraging students to work together constructively and take creative risks.

MIX & MINGLE:

PAIR INTERVIEWS

SKILLS: FOCUS & LISTENING

Play music from the HIGH SCHOOL MUSICAL soundtrack while students mingle around the room, making eye contact and getting comfortable in the space. Pause the music and ask them to find a partner and stand back to back. Students assign themselves A and B. A will answer one of the following prompts, while B listens. B then tells A's story to the group. Switch. B tells their story while A listens and re-tells.

- Talk about one thing you love to do.
- Explain the role of music in your life.
- Tell a favorite memory of a time you sang, acted, or danced in public.

CRUCIAL THEATRE LINGO

ENSEMBLE & TEAM:

You have to work together & trust your team or cast to perform on any stage in life!

CHARACTER:

It's not just a role in a play, but how you treat everyone you know - that reveals who you really are - your character.

MOTIVATION:

We're talking about what drives you - what makes you work hard to do the best you can in sports, arts, academics, work, and life.

FRIENDS & ENEMIES

SKILLS: BUILDING CONFIDENCE AND TEAMWORK

What are the relationships among the characters? Not every character in HIGH SCHOOL MUSICAL gets along in the beginning - in fact, the different cliques are in direct conflict - and it changes how they move with one another! In this exercise, students physically explore the characters' relationships through physicality and space.

Students will silently choose one person to be their pretend "enemy," but keep their decision a secret. Call "action" and have students move (safely) around the room - but avoid their chosen "enemy" at all costs! Call "freeze" and have them silently choose a "friend." Call "action" again. This time they must move throughout the room, keeping their chosen "friend" between them and their "enemy."

Afterwards, discuss reactions:

- Could you tell who was your friend or "enemy"? How?
- Did you change your physicality? What did you do?
- Do similar situations ever really happen in school (in the hallway, cafeteria, etc.)? If so, how?



(Ellen Harvey as Ms. Darbus & Ron Bohmer as Coach Bolton)

Troy

(John Jeffrey Martin)

Gabriella

(Arielle Jacobs)

(Ellen Harvey)



"Oh, the magic that is theatre! I have lots of ideas. So you might hear from me from time to time, my dears. Try modeling these exercises for and with students! They can also be modified to accommodate your group's comfort level. Now, if I could just get them to get rid of those horrible cell phones."

"YESTERDAY, WE WERE ALL ON OUR OWN ROAD WE DIDN'T REALLY KNOW THAT EACH OF US BRINGS SOMETHING TO THE TABLE TO HELP THE OTHERS GROW"

- Chad and Taylor (We're All in this Together)

THEMATIC STUDY:

Getting to Know HIGH SCHOOL MUSICAL

EXPLORING HIGH SCHOOL MUSICAL'S THEMES!

Skills: Identifying and Portraying Stereotypes

Step One: Word Web.

Read the following chorus from the song "Stick to the Status Quo" aloud as a group. Play the song on the CD.

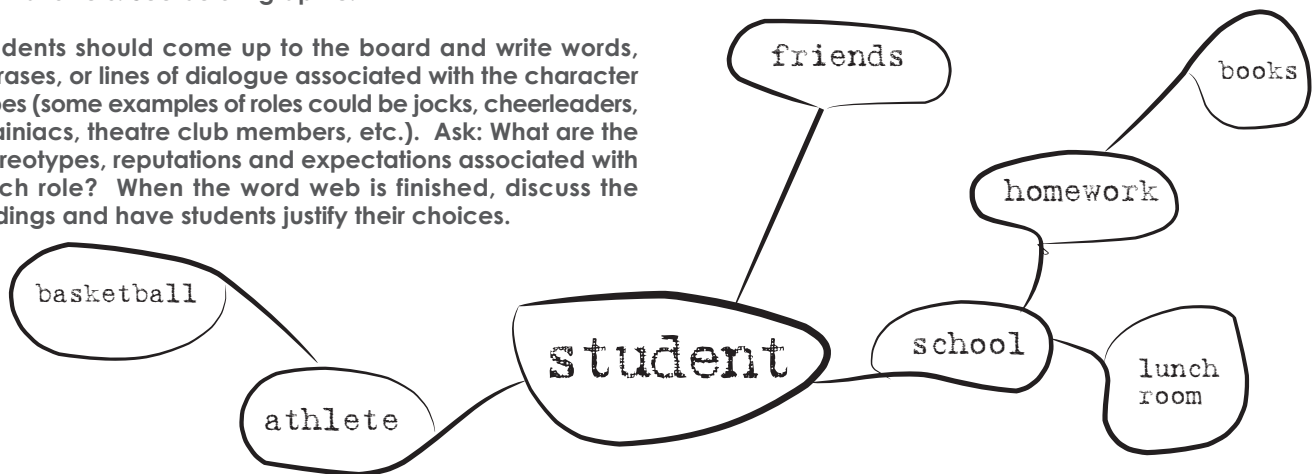
*NO, NO, NO, NO! NO, NO, NO
STICK TO THE STUFF YOU KNOW
IF YOU WANNA BE COOL
FOLLOW ONE SIMPLE RULE:
DON'T MESS WITH THE FLOW, NO, NO
STICK TO THE STATUS QUO*

Discuss:

- What does "status quo" mean to you? Why do you think the songwriters chose that term?
- Do the characters accept their respective roles?
- How might stereotypes be limiting?
- Do any of the characters try to break out of their assigned roles? How do the other characters react?

Write the following question on the board: **What are the different roles people play in our school? Create a word web (a series of ideas where one word is associated with the previous word) based on this question. When the word web is finished, discuss the findings and have students justify their answers. See below graphic.**

Students should come up to the board and write words, phrases, or lines of dialogue associated with the character types (some examples of roles could be jocks, cheerleaders, brainiacs, theatre club members, etc.). Ask: **What are the stereotypes, reputations and expectations associated with each role? When the word web is finished, discuss the findings and have students justify their choices.**



Step Two: Tableau!

Ideas into action! Break the class into groups of four to cover each role on the word web. Each group will:

1. Create a theatrical tableau that highlights their role or stereotype.
2. Share the tableau with another group and ask them to name three things they observed about your character based on the tableau. Observe the other tableaux and give feedback as well.
3. Re-construct the tableau, portraying different aspects of the character that the observing group didn't name (for example, skater dudes could be portrayed as stereotypically indifferent or as dedicated and hard-working). Share again.

Debrief afterwards:

- Why did you choose the stereotypical gesture you portrayed in the tableau? What does that say about how we perceive people versus how they really are?
- How are they similar, or how do they fit together?
- How can the character fit into two groups or explore two different roles?

ZEKE: "So, uhm, anyway, like I thought maybe you'd like to come see me play ball sometime...."

SHARPAY: "I'd rather suck the mucous from a dog's nostrils 'til his skull caves in!"

THEMATIC STUDY:

Getting to Know HIGH SCHOOL MUSICAL

CONFLICT AND RESOLUTION

Skills: Role-Playing and Debating

The drama teacher Ms. Darbus and basketball coach Bolton are passionate about their respective professions. However, they clearly believe their activity is more valuable to their students than the other. Students will have the chance to create trial roles and debate whether basketball or theatre is more important in high school life.

Divide the class into three groups: the drama club, basketball team, and the judges. Each group will have ten minutes to collect their thoughts and brainstorm their best arguments for the following questions:

VARIATIONS:

Stage a trial! Cast a prosecutor, defense attorney, and witnesses (portrayed by students involved in each activity, PTA, school administrator, the coach and drama teacher). End in a musical number working out the conflict!



JUDGES:

- What are the similarities and differences between the drama club and the basketball team?
- How might you highlight the similarities?
- Is there a way to encourage student support and respect instead of competition?

DRAMA CLUB:

- What makes theatre more important than basketball?
- What are five skills needed to perform theatre?
- How does participating in theatre help the individual/group?

BASKETBALL TEAM:

- What makes basketball more important than theatre?
- What are five skills needed to play basketball?
- How does playing basketball help the individual/group?

Stage a debate between the two groups. After each presents its case, the judges decide the strongest argument.

Discuss the process!

- How did each person support his or her role and position?
 - Is there really a conflict? Why or why not?
 - What are constructive ways of solving conflict?
- Gabriella calls both the theatre and the basketball court "stages." Do you agree?

Hot Topics

Debate other hot topics that relate to HIGH SCHOOL MUSICAL themes.

CURRICULUM LINKS: ENGLISH (SPEAKING AND LISTENING)

Students should be able to:

- Listen to complex information and respond critically, constructively and cogently in order to clarify points and challenge ideas.
- Work purposefully in groups, negotiating and building on the contributions of others to complete tasks or reach a consensus.

WHO: Creating Characters!

I live and breathe theatre - my first word was **thespian**! Just kidding. Well, not really! These are some of my favorite ways of getting into character. Don't forget: I've been in seventeen shows, so I know what I'm talking about!



(Chandra Lee Schwartz)

Sharpay

THE ACTOR'S BODY

Character Walk!

Now it's time to move as characters! Recall the findings in the "Character Profiles" section. How can we work as actors to bring them to life? Students will embody the characters from HIGH SCHOOL MUSICAL in frozen poses. Call out character names one by one and ask students to transition between the characters. Then students pick their favorite character and pose using their whole bodies.

Clear a space in the classroom. Frequently call "freeze!" so students know to stop, observe their peers, and listen to directions. Students will walk around the room as their characters. As students walk, use the following prompts to encourage full body response and character transformation:

- What sort of posture does the character have? Eye contact? (Can they make it, or do they avoid it with the other characters?)
- What sort of gestures do they make? (Hair pulling, hair tossing, nail biting, finger-snapping, hiding their hands, unconsciously dribbling a ball, etc.)

Call out "Home" so students can show their characters at home, not at school. Use the following as prompts:

- Show the characters when they feel most comfortable.
- What is their favorite activity at home?
- How do they eat? Sit? Sleep? Pick an activity!

Add in levels! Levels can be high, medium, and low positions of the body - it's fun to move around and explore different areas of space!



Discuss afterwards:

- You were just acting! What did you discover about the character? Yourself?
- How do people express themselves through body language? What do you notice in school and on the street?
- Why is it important for actors onstage to physically express meaning behind words and the script? How can they do this? How did you do it?

If students are reluctant to move at first, use prompts such as "Walk fearfully, intensely, shyly, boldly" etc. to begin the "Character Walk."



(Ellen Harvey)



THESPIAN: Someone or something related to the theatre or the profession of acting. The word comes from the ancient Greek poet Thespis, who is known as the first actor and won the first tragedy competition in ancient Athens.

CURRICULUM LINKS: COURSES IN DRAMA AND THE PERFORMING ARTS

Students should be able to demonstrate their knowledge and understanding of:

- Developing the means to portray a role using vocal and physical skills.
- Evaluating the effectiveness of their own drama work and that of others.

WHO: Creating Characters!

THE ACTOR'S VOICE

How do we transform our voices as actors to show a character and meaning? These exercises use choral speaking – where everyone speaks together in unison – to help students prepare their voices for acting and character work.

Focus on Breath and Vocalizing

Students should concentrate on their breathing and lead a group breath together several times until everyone is focused. When exhaling, ask students to vocalize by holding the sound of the letter A, S, or F in unison.

Tongue Twisters

Tongue Twisters help with diction and prepare the students for working on text. They should be repeated as spoken tempo is adjusted. Some great tongue twisters include:

1. "Red leather, yellow leather."
2. "You know New York. You need New York. You know you need unique New York."
3. "Simple Caesar seized his knees and sneezed!"
4. "Whether the weather be cold, or whether the weather be hot, we'll be together whatever the weather, whether we like it or not."

Use your whole body and voice to communicate! Remember to pay attention to how they speak. What is the unique slang and vernacular your character would use? Try different tactics to convince your audience! Use levels and gestures!

BODY AND VOICE:

30-SECOND MONOLOGUES

This exercise introduces improvised language inspired by **HIGH SCHOOL MUSICAL**.

Students are asked to talk "in character" as their favorite **HIGH SCHOOL MUSICAL** character for 30 seconds on topics given to them by their fellow classmates. They can use the "Character Profile" dialogue they wrote as inspiration to begin. Share monologues aloud with the class.

VARIATIONS:

Improvise a "Dialogue." Add a second person and have a conversation based on the subject matter. Do you get along? Are they a friend or "enemy?" Write down and polish your dialogue!



(Ellen Harvey)

"Remember: Be like a sponge! Soak up other ideas for warm-ups and exercises if any of these activities do not work for your particular group. Research others and give them a whirl!"

(Derek Ferguson as Ripper)

CURRICULUM LINKS: COURSES IN DRAMA AND THE PERFORMING ARTS

Students should be able to:

- Communicate a role effectively to an audience.
- Consider how action, character, atmosphere, tension and themes are conveyed through improvisation.

WHO: Creating Characters!

HOW TO: CREATING AN ORIGINAL COSTUME DESIGN!

Skills: Designing Costumes

Step One: Creating an Original Character and His/Her Look. Who else could be in this show? Brainstorm and choose a character you would like to see included. The costume designer's job is to create a costume that shows each character's personality and actions through their choice of clothing, fabric, and color. Use the following questions to help you create:

- How does your character present him or her self to the world through clothing?
- How do they view themselves? How is this reflected in their appearance?

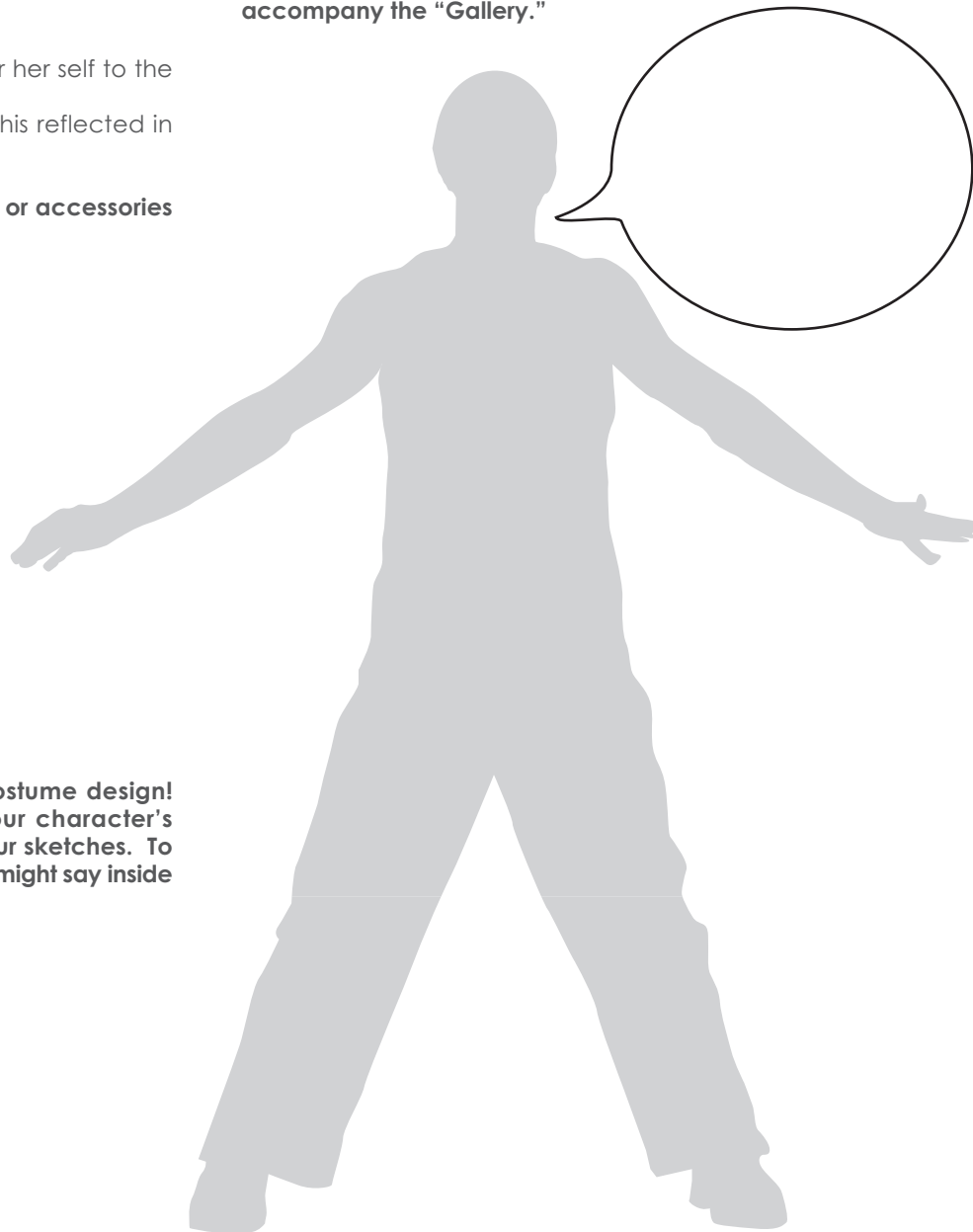
Write down five articles of clothing, colors, or accessories your character would wear:

- 1.
- 2.
- 3.
- 4.
- 5.

Use these ideas to begin your original costume design! Using the template to the right, draw your character's costume. Identify fabrics and colors in your sketches. To finish, add in a catchphrase your character might say inside the dialogue bubble.

Step Two: Gallery Walk!

Display the costume designs throughout the room or a school hallway, and take other invited students on a "walk." Ask students to offer commentary or take notes, and discuss their observations later. As the Metropolitan Museum of Art in New York City does each year for their annual costume show, you can also make color-copies of all the works and create a "Limited Edition Costume Design Volume" to accompany the "Gallery."



CURRICULUM LINKS: COURSES IN DRAMA AND THE PERFORMING ARTS WITH COMPONENTS IN COSTUME.

Students should be able to:

- Understand the costume requirements of a text.
- Know how to apply research skills to develop costume design ideas.
- Understand the practical demands of costume design.

WHAT: The Plot: What Happens Next?

TELLING THE STORY

Skills: Story Structure

Step One: Storyboarding.

Whether a novel, screenplay, play or musical, the story is revealed through the plot - a sequence of events. The plot usually begins with an inciting event that kicks off the action to come for the rest of the story. Characters within the plot encounter both obstacles and opportunities that further the action.

Pass out copies of the Synopsis on page 4. Ask for volunteers to read each section of the plot. Discuss the plot using the following questions:

- What are the main events?
- How does each obstacle or opportunity lead to the next scene?
 - What are the conflicts in the story?
 - How do the characters work to resolve them?



(Michael Mahany as Jack Scott)

I like to read so much that my mom usually has to pry me away from my books - so I know all about stories and their plots! Still, I can't help wondering - how is this plot going to unravel? I wouldn't mind knowing a little bit more about a certain guy and what's going to happen at the callbacks. (Shhh!)



(Arielle Jacobs)

Gabriella

Now students will use visual art to further explore the setting through storyboarding! Designers and directors of film and theatre use storyboards to visually represent the sequence of events. They resemble a comic strip and include the following criteria:

- Labeled details of the setting and characters
- Dialogue bubbles to convey the interactions and scenes
- Color sketches of people or events portrayed

Give each student a small section of the plot. Ask them to create a storyboard of their event, as if they were the director of HIGH SCHOOL MUSICAL. Share storyboards with the class and arrange them in HIGH SCHOOL MUSICAL plot order.



Tableau!

Transform your storyboards into tableaux. Students can create tableaux from each storyboard and take pictures to create photographic storyboards.

Comic Strip.

Students can make color copies of all the storyboards and turn them into a comic-strip version of HIGH SCHOOL MUSICAL.

HIGH SCHOOL MUSICAL sketches

Courtesy of Steve Downing & Ed Resto

