

Discovering the Performing Arts

TEACHER RESOURCE GUIDE

COMMUNITY ENGAGEMENT & EDUCATION



Playhouse Square®



Teacher Resource Guide

DISCOVERING THE PERFORMING ARTS

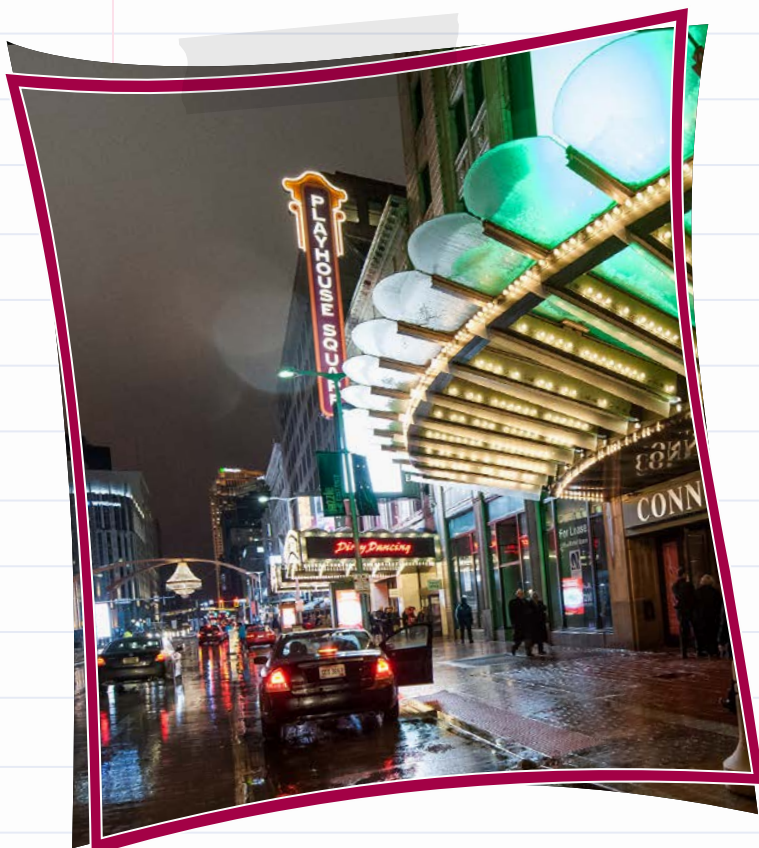


TABLE OF CONTENTS

About Playhouse Square	3
Coming to Playhouse Square	4
Helpful Information Prior to Your Field Trip	5
Pre-Field Trip Activities	11
Post-Field Trip Activities	14
Resources	17
Curriculum Standards Index	18



The lessons and activities found within are guided by the Ohio Learning Standards (2017) in English Language Arts. The College and Career Readiness (CCR) Anchor Standards in Reading, Writing, Speaking and Listening, and Language define general, cross-disciplinary literacy expectations that must be met for students to be prepared to enter college and workforce training programs ready to succeed.

21st century skills of creativity, critical thinking and collaboration are embedded in the process of bringing the

page to the stage. Seeing live theater encourages students to read, develop critical and creative thinking skills and to be curious about the world around them.

This Teacher Resource Guide includes background information, questions, and activities that can stand alone or work as building blocks toward the creation of a complete unit of classroom work.



Community engagement and education programs at Playhouse Square are made possible by the generous support of foundations, corporations and donors.





ABOUT PLAYHOUSE SQUARE

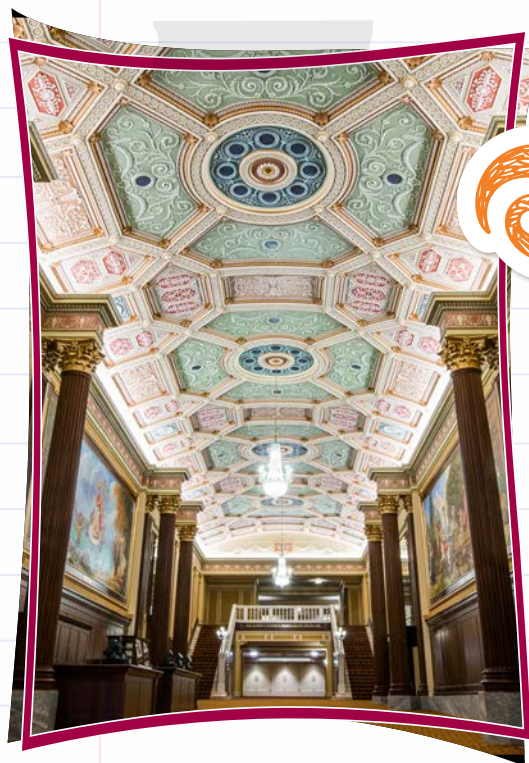


Playhouse Square is an exciting field trip destination! As the country's largest performing arts center outside of New York, the not-for-profit Playhouse Square attracts more than one million guests to 1,000+ shows and events each year. Five of Playhouse Square's 11 performance spaces are historic theaters that first opened in the early 1920s. By the late 1960s, they had been abandoned. A group of volunteers saved the theaters from being turned into parking lots. Now, all five historic theaters are fully restored.

You'll find Broadway, concerts, comedy, dance and family shows on Playhouse Square's stages, along with performances by Playhouse Square's six resident

companies: Cleveland Ballet, Cleveland Play House, Cleveland State University's Department of Theatre and Dance, DANCECleveland, Great Lakes Theater and Tri-C JazzFest.

When you visit, be sure to check out the GE Chandelier, the world's largest outdoor chandelier, and the retro Playhouse Square sign with its 9-foot-tall letters!



Coming to Playhouse Square

We look forward to welcoming you and your students to Playhouse Square! To prepare for a successful field trip, we encourage you to spend some time discussing what the students should expect during their field trip. Below are a few points to get you started:

Tips for a great field trip experience:

- Students and teachers will be escorted by a RedCoat volunteer or Playhouse Square staff member through the Idea Center to the Westfield Insurance Studio Theatre.
- If you are bringing brown bag lunches, please make sure your lunches are clearly marked with your school's name so they do not get mixed up with another school's lunches.
- Students will be participating in three performing arts workshops: acting, dancing and improvisation.
- Success of the workshops depends on **complete** student participation. Workshops are not for sitting and observing.
- Students should wear comfortable shoes (i.e., athletic shoes) and clothing they can easily move in. No skirts or dresses, please.
- There is no food, drink or gum permitted in any of the workshop areas.
- We ask that teachers wait until the end of each workshop to take pictures as it can be distracting for both the teaching artists and students.
- After the workshops, a RedCoat volunteer will escort you to your bus for your trip back to school. Please make sure everyone has all of their personal belongings.



HELPFUL INFORMATION PRIOR TO YOUR FIELD TRIP

Musical Theater 101

What is Musical Theater?

Musical theater is defined as the presentation of a story using the elements of music, singing and dancing on a stage in front of a live audience. This art of telling stories either through or with songs dates back to time immemorial. The ancient Greeks included music and dance in many of their stage comedies and tragedies as early as the 5th century B.C. Staged in open-air amphitheaters, these plays featured humor, political and social satire, jugglers, and anything else that might entertain the masses. While these plays had no direct effect on the development of musical theater as we know it, they prove that musicals have been around for at least 2500 years.

History of Musical Theater

The origins of the musical trace all the way back to storytelling ballads. The ballads were stories in songs, passed down orally from generation to generation. In 1597, *Dafne*, the first opera, emerged. Like ballads, opera told stories through music. However, opera is written down and performed on stage. And from opera, the operetta, literally meaning “little opera,” developed. Relative to its predecessor, operettas dealt with less serious topics and used more dialogue. Finally, in 1866, the very first musical, *The Black Crook* by Charles M. Barras and Giuseppe Operti, was performed in New York. American musical theater, however, did not establish its own identity until after the turn of the twentieth century.

George M. Cohan, librettist, lyricist, and composer, was a powerful influence in creating a truly native musical art form. Not only were the settings and characters of Cohan's musicals thoroughly American, but his dialogue, lyrics and melody had the spirit of energy and pride that were unmistakably American. Cohan also established some of the procedures governing musical-comedy writing. Any plot, however improbable, was possible just so long as it could be the frame for songs and dances. For many years, American musicals were governed by this principle.

Eventually, efforts were made to break loose from the rigid formula. The greatest revolution in American musical theater came in 1927 with *Show Boat* by Oscar Hammerstein II and Jerome Kern. The show featured popular music, such as jazz and gospel, which separated *Show Boat* from both operetta and all the musicals before it. Here was a complete integration of song, humor and production numbers into a single and inextricable artistic

entity; a musical with a consistent and credible story line, authentic atmosphere and three-dimensional characters.

Then came the first of the Rodgers and Hammerstein masterworks, *Oklahoma!*, in 1943, with which musical theater finally became a significant American art form. According to Rodgers, “By opening the show with the woman alone onstage and the cowboy beginning his song offstage, we did more than set a mood; we were, in fact, warning the audience, ‘Watch out! This is a different kind of musical!’” The national tour of *Oklahoma!* ran for an unprecedented ten years, playing before a combined audience of more than ten million people. In 1955, *Oklahoma!* was made into a film where it also found great success.

During the late 1950s and early 1960s, popular music began to change with rock ‘n roll becoming more mainstream. This trend influenced musicals such as *West Side Story* (1957) and *Bye Bye Birdie* (1960) to feature more popular, contemporary music. *Hair* in 1968 continued this movement by incorporating rock music and storylines based on the hearts of the younger generation.

And setting a pattern that would redefine Broadway, *Cats* premiered in 1982, introducing opulent sets, extravagant costumes and makeup, and over-the-top special effects. The visual spectacle was unlike the painted backdrops and simple costumes seen in the past. *Cats* became the longest-running show in Broadway history with 7,493 shows. But in 2006, *Phantom of the Opera* took over as longest running show on Broadway with 11,439 shows and counting!

Then came *Rent* in 1996, which revolutionized the very concept of musical theater around the world. *Rent* blended pop, dance, salsa, rhythm and blues, gospel, and rock music together to tell its moving tale of hopes and dreams, while also addressing the serious and controversial issues of homelessness, AIDS and drug addiction. *Rent* not only challenged the mainstream, but reinvented it. Shows following *Rent* such as *Ragtime* (1998) and *Wicked* (2003) also contained intricate storylines and unique styles of music, while addressing social and political issues. *Fun Home* (2013), the five-time Tony award winning musical currently playing on Broadway, is based on the acclaimed graphic novel by Alison Bechdel. The cartoonist relives her unique childhood playing at the family's Bechdel Funeral Home, her growing understanding of her own sexuality and the looming, unanswerable questions about her father's hidden desires and sudden death.



ELEMENTS OF PRODUCTION



A musical is much more than the two and a half hour show the audience sees. The production process often takes many months, even years, to complete.



Creative Team

No musical would be possible without the imagination or inspiration of its authors. Many times, the idea for a show grows from an existing book, play, article or movie. Other times, authors write musicals from an original idea

or concept. Once an idea is developed, composers and lyricists begin to write the songs. The music needs to not only fit the overall tone and pace of the musical, but also contain lyrics that help the audience understand the story and its characters. The choreographer designs dance sequences for the performers. The dances are intricate movements that allow the performers to express the meaning of each song. The director works with all of them to help guide the overall artistic vision of the show.

Cast

The director works with the casting agent to cast both the principal performers and the ensemble or chorus members. Each performer must have a well-trained singing voice, acting skills, and the ability to dance, and fit the look of his /her character. These elements are all evaluated during the audition process. Actors are generally asked to bring a headshot as well as perform two pieces, one up-tempo song and one ballad. Those who are not chosen for a principal role through the auditioning process sometimes become standbys or understudies, who take over the part when the leading actor is unable to perform. There are also swings, who serve as backups for ensemble or chorus members.

Rehearsal

The cast will do an initial read-through of the script, without singing or dancing, followed by additional practices with the rehearsal pianist. The music director



or conductor teaches and rehearses the music with the orchestra and is responsible for the musical aspect of the production. The dance captain, sometimes together with the choreographer, teaches and rehearses the dance sequences with the performers. During rehearsals, the director coaches the actors' reading of the lines and emotions, and also gives them their blocking, line by line, scene by scene. Next, the cast does a sitzprobe, where they sit and sing with the orchestra before incorporating any staging, scenery, costumes or props. Eventually, the cast does a wandelprobe, where they run through the show, including movements and dancing, while the orchestra plays. The technical rehearsal is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also go through a dress rehearsal, many times more than one, to bring all the different elements (costumes, music, dance, lights, sound) together.

Crew

The set designer creates the locale and period in which the musical occurs. While some sets are very simple and focuses the audience's attention on the show itself, some are lavish and extravagant, providing visual appeal.



The head carpenter is responsible for building the actual set. The lighting designer decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time. The electrician implements the lighting designer's work and makes sure the lights are set properly and safely. The property (props) master is in charge of obtaining or making and maintaining all props used in the show. He or she also sets the props in their proper places before the show begins. There is also a flyman, who operates the flying system (if necessary), and controls the raising and lowering of backdrops, light set pieces, and the curtain itself. When young performers (18 and younger) need extra guidance and direction, the child wrangler helps them through the rehearsals and production for a smooth and successful show. The stage manager is responsible for the overall integrity of a production. He or she assists the director by calling out forgotten lines during rehearsals, and "calls the show," making sure each performance runs as smoothly as possible.





Sound

The sound designer plans the layout of all sound playback and equipment for the show and adjusts the pitch, volume, duration, and overall quality of the music to meet each specific scene's needs. The

sound operator executes the sound designer's plans and handles the mixing equipment for the show. Music and sound must fit the context in which they are used. The adjustments are made using the soundboard. The sound effects designer is responsible for creating or enhancing sounds distinct from music and dialogue, such as doorbells or running water.



Costumes and Makeup

The costume designer first researches the setting of the musical. Costumes must be appropriate for the time period and culture of the show, while also practical enough to

allow for movement and dance. He or she then decides which styles and fabrics to use, and draws the costumes

in renderings. Through costume fittings, the tailor adjusts the outfits to fit each individual performer. During dress rehearsals and performances, actors have dressers to help them put on their costumes. The ensemble or chorus members also have dressers to help them change during quick character or scene transitions. The makeup artist is responsible for applying cosmetics to each performer's face and body to increase visibility, enhance certain features, and modify the actor's look to resemble his or her character. In addition to makeup, certain roles call for a specific hairstyle. The wig master/mistress obtains the wigs, styles and shapes them, and helps the actors put them on.

Audience

At the front of the theater, audience members will see a marquee displaying the name of the show being performed that night. After purchasing tickets at the box office and entering the theater, audience members will receive a program, which provides information about the show, actors' biographies, a song listing, characters, scenes, and possibly a synopsis. An usher escorts them to their seats, which may be in the boxes, orchestra, mezzanine, or gallery sections. Each show typically begins with an overture and is separated into two acts by a fifteen-minute intermission. At the end of intermission, the entr'acte plays, signaling the start of act two. The show ends with the finale. Audience members will then give a standing ovation if they felt the show was exceptionally good. The house manager oversees all aspects of the audience, including supervising the ushers and contacting the stage manager about any audience delays for starting the show or ending intermission.



Why is musical theater important?

Musical theater can help students grow academically, aesthetically and personally. Musical theater writers, lyricists and composers have long looked to literature for their inspiration and subject material. As a result, students have the opportunity to engage in literary analysis of both the story and its inspiration. Elementary students can begin to explore plot and characters, while junior high and high school students can delve into theme, symbolism and historical context.

Students will also have the opportunity to discover how music, dance, lighting, backdrops, etc. contribute to the

show. Musical theater allows young people to explore the elements of production beyond television and film, and gain a greater appreciation for the arts.

Musical theater can bring students together, build confidence and solidarity, and stimulate discussion. Furthermore, with shows that address political or social issues, musical theater encourages young people to reflect on these issues, explore alternative options for action, and build a personal commitment to change.



BROADWAY in CLE

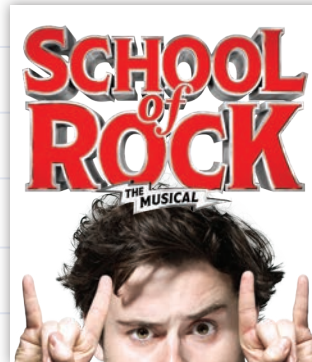
your love • your life • on stage

2018-2019 KeyBank  BROADWAY SERIES

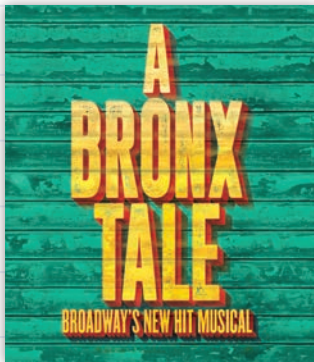
 Playhouse Square®



January 29-February 17, 2019



March 5-24, 2019



April 23-May 12, 2019



June 11-30, 2019



July 9-28, 2019

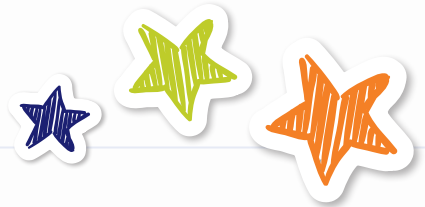
Les Misérables Distance Learning – November 6, 2018

Miss Saigon Distance Learning – February 5, 2019

School of Rock Distance Learning – March 12, 2019



GLOSSARY OF TERMS



Author – the writer of a musical script

Auditioning – to perform in order to get a role in the production; usually includes singing, dancing and reading scenes from the show

Ballad – a slow, romantic song for actors to showcase vocal clarity

Blocking – the specific movements of actors on stage

Box – a separate compartment of seats usually elevated on the sides of the theater

Box office – a booth inside the theater where tickets are sold

Calling the show – the process of calling out the lighting, sound and scene-change cues during a performance usually done by the stage manager

Casting – the process through which actors are chosen for roles in the production

Casting agent – one who chooses actors for roles in the production

Child wrangler – one who works with child performers

Choreographer – one who designs dance sequences

Composer – one who writes music

Conductor – one who directs the orchestra

Dance captain – one who teaches and rehearses dance sequences with the performers

Director – one who supervises the creative aspects and guides the artistic vision of the production

Dress rehearsal – rehearsal in which performers practice with costumes and props

Dresser – one who assists performers with their costumes during dress rehearsals and shows

Electrician – one who works with the lighting designer to adjust and operate lighting instruments

Ensemble / Chorus – a group of singers, dancers or actors who perform musical numbers

Flyman – one who pulls the curtain before and after performances and operates the flying system, if one is used

Gallery – the section of seats in a theater farthest away from the stage; separated into front gallery and rear gallery

Head carpenter – one who builds the sets for the production

Headshot – a photograph of an actor from the shoulders up

House left – the left side of the theater, when facing the stage (audience's point of view)

House manager – one who oversees all aspects of the audience; responsible for ushers and audience safety

House right – the right side of the theater, when facing the stage (audience's point of view)

Lighting designer – one who decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets

Lyricist – one who writes the words to a song

Makeup artist – one who applies cosmetics to a performer's face and body

Marquee – a signboard projecting over the theater's entrance

Mezzanine – the middle section of seats in a theater between the orchestra and the gallery; separated into front mezzanine and rear mezzanine

Music director – one who teaches and rehearses the music with the orchestra



GLOSSARY OF TERMS



Orchestra – the section of seats in a theater immediately behind where the orchestra sits

Principal performers – the leading actors, those who portray the major roles

Program – a listing of the order of events, names of the cast and crew, and other relevant information for the production

Property (props) master – one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe

Read-through – the cast reads through the script without movement or music

Rehearsal pianist – one who plays the piano for early-stage rehearsals

Set designer – one who creates the scenery for the stage

Sitzprobe – the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound designer – one who plans and executes the layout of all sound playback and equipment for the show

Sound operator – one who handles the sound playback and mixing equipment for the show; works with the sound designer

Sound board – a desk with a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; changes the quality of the sound

Sound effects designer – one who creates or enhances sounds that are not part of the music or dialogue

Standby / Understudy – one who studies a role and is prepared to substitute for the principal performer when needed

Stage left – the left side of the stage, when facing the audience (performer's point of view)

Stage manager – one who is responsible for the quality of the show's production, assists the director and oversees the show at each performance

Stage right – the right side of the stage, when facing the audience (performer's point of view)

Swing – one who is prepared to substitute for ensemble or chorus members who are unable to perform

Tailor – one who alters garments to fit a person's specific measurements

Technical rehearsal – rehearsal incorporating the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects

Up-tempo song – a fast, upbeat song for actors to showcase dancing and acting ability

Usher – one who guides audience members to their seats

Wandelprobe – rehearsal in which the performers practice singing and dancing on stage while the orchestra plays

Wig master/mistress – one who obtains and customizes wigs for performers to wear



The First North American Tour Company of COME FROM ANAY. Photo by Matthew Murphy, 2018



PRE-FIELD TRIP ACTIVITIES



Evolution

The Ohio Learning Standards listed below are addressed in the following activity:

W.K.2, W.1.2, W.2.2, W.3.2, W.4.2, W.5.2

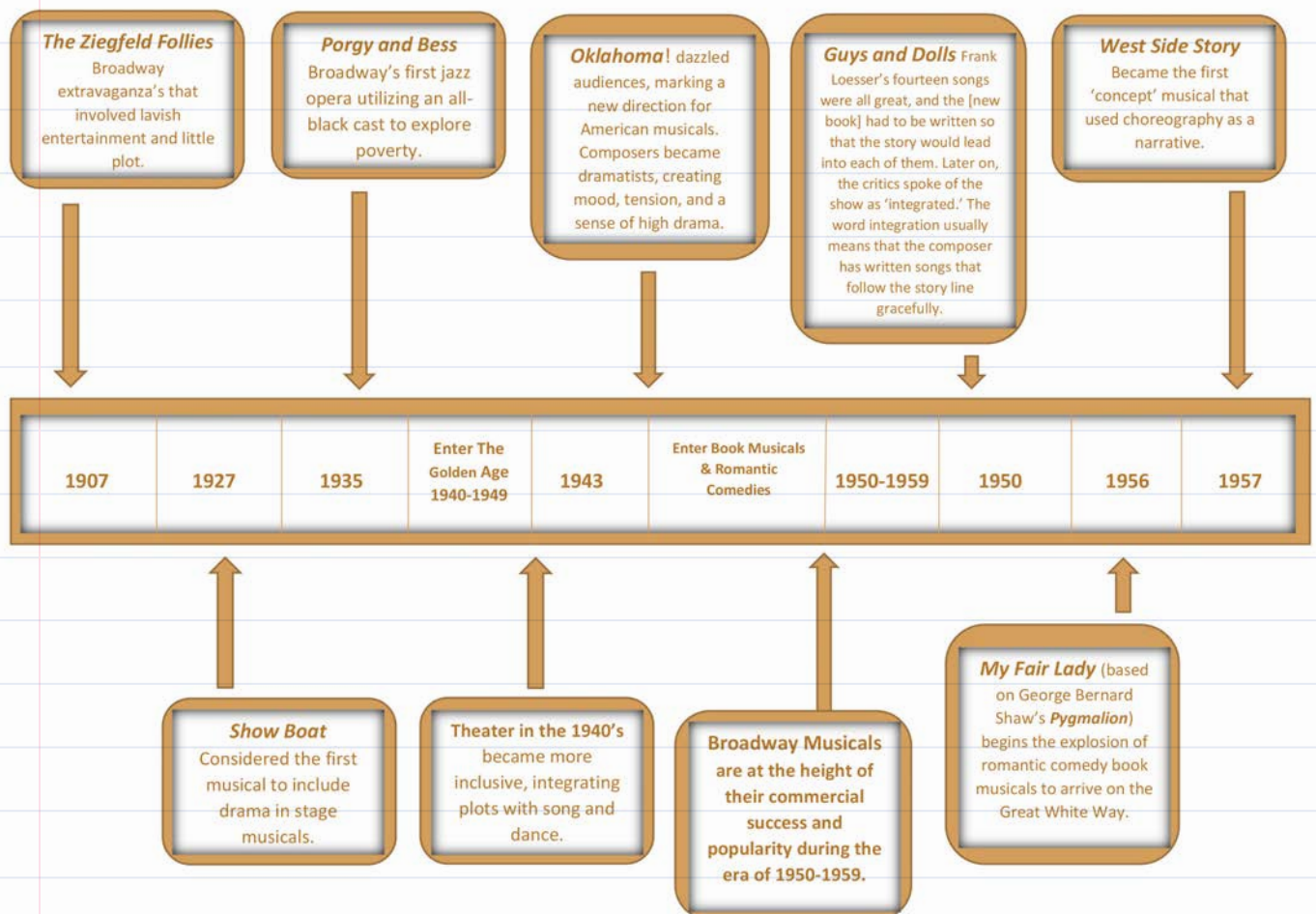
SL.K.5, SL.1.5, SL.2.5, SL.3.5, SL.4.5, SL.5.5

Objective: to learn the major shows throughout the history of musical theater.

Action: Have students create a timeline of the major musicals (*Show Boat*, *Oklahoma*, *West Side Story*, *Bye Bye Birdie*, *Hair*, *Cats*, *Rent*, *Ragtime*, *Wicked*) and draw pictures to represent each one.

Materials: construction paper, crayons/markers/colored pencils

MUSICAL THEATER TIMELINE EXAMPLE



Everyone's a star!



The Ohio Learning Standards listed below are addressed in the following activity:

SL.K.2, SL.1.2, SL.2.2, SL.3.2, SL.4.2, SL.5.2

Objective: to learn the elements of production in musical theater, stimulate imagination, develop teamwork skills, build self-confidence.

Action: As a class, choose a story and act it out, incorporating music with real or homemade instruments. Suggested Stories: *Hansel and Gretel*, *Little Red Riding Hood*, *Three Little Pigs*, *Johnny Appleseed*, *Rapunzel*, *Rumpelstiltskin*

Materials: homemade or real instruments, props (optional)



Inspiration

The Ohio Learning Standards listed below are addressed in the following activity:

R.6.1, R.7.1, R.8.1, R.9.1, R.10.1, R.11.1, R.12.1

R.6.7, R.7.7, R.8.7, R.9.7, R.10.7, R.11.7, R.12.7

Objective: to learn how historical context affects and inspires musical theater, develop research and public speaking skills

Action: Have students choose a musical to research and present on how the show reflects the times in which it was created, including historical figures and relevant social or political issues. Encourage students to watch videos of the show, study song lyrics and research the time period in which the musical was written.



POST-FIELD TRIP ACTIVITIES

Debate

The Ohio Learning Standards listed below are addressed in the following activity:

R.6.7, R.7.7, R.8.7, R.9.7, R.10.7, R.11.7, R.12.7
W.6.1, W.7.1, W.8.1, W.9.1, W.10.1, W.11.1, W.12.1
W.6.7, W.7.7, W.8.7, W.9.7, W.10.7, W.11.7, W.12.7
SL.6.1, SL.7.1, SL.8.1, SL.9.1, SL.10.1, SL.11.1, SL.12.1
SL.6.4, SL.7.4, SL.8.4, SL.9.4, SL.10.4, SL.11.4, SL.12.4

Objective: to learn the differences between various media, develop public speaking and verbal expression skills, encourage self-expression

Action: Divide the class into three groups. Have each group choose a form of media – television, movies, or theater -- and debate one another on which medium is the best. Make sure students support their claims with specific benefits and limitations of each medium.



IMPROVISATION FOR THE CLASSROOM

Machine

This is a great game that gives the students a chance to express themselves creatively both physically and vocally. A leader begins by making some sort of noise and motion repeatedly (such as pushing their hand forward and honking), and participants join in one at a time, interacting with those already in play to create a human machine that moves and makes sound. This game can be used to encourage members to leave their inhibitions behind and collaborate in a silly game. This game is also useful in learning to play with different height levels, collaborating with other members, and repeating a motion/sound over and over. For more advanced/older students, the machine can be made to actually accomplish a task, such as making a pizza.

Variations

Tell the players the machine goes into overdrive, until it explodes. Or tell the players the power's out, and the machine slowly grinds to a halt.

Who Started the Motion?

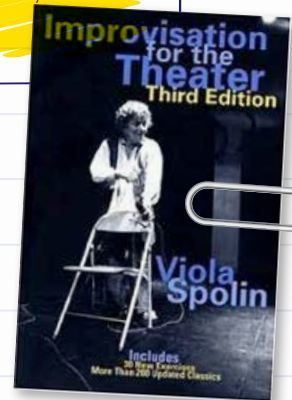
This works on peripheral vision and ensemble playing. One player is sent outside the room, and the others form a circle. The players in the circle decide on one of them to initiate the motion. That person starts some easy, repeatable motion. The single player is then brought back in the room and placed in the center of the circle. The initiator changes the motion every so often; the person in the center tries to guess who the initiator is,

getting three guesses. It is up to the caller to make sure that the initiator changes motion frequently enough and that the guesser doesn't take too long between guesses. If everyone in the group stares at the initiator, the guesser will have no problem. The trick is to look at someone who is looking at someone else, who is looking at the initiator, who is in turn looking at someone else. The motion trickles outward from the initiator. It's up to the guesser to find the center of the pattern.

Viola Spolin (November 7, 1906–November 22, 1994) was an important innovator of the American theater in the 20th century. She created directional techniques to help actors to be focused in the present moment and to find choices improvisationally, as if in real life.

These acting exercises she later called Theater Games and formed the first body of work that enabled other directors and actors to create improvisational theater. Her book, *Improvisation for the Theater*, which published these techniques, includes her philosophy, as well as her teaching and coaching methods and is considered the "bible of improvisational theater."

Spolin's contributions were seminal to the improvisational theater movement in the U.S. She is considered to be the mother of Improvisational Theater. Her work has influenced American theater, television and film by providing new tools and techniques that are now used by actors, directors and writers.



Critical Response Questions



Students develop their comprehension when they reflect upon what they wondered about, noticed and felt. Ignite a classroom discussion with the following critical response questions:

Ask these critical response questions after your Discovering the Performing Arts field trip:

1. How did you feel about reading scenes you have never seen before?
2. How do you talk about musical theater dance to people that have not encountered it?
3. After participating in Discovering the Performing Arts, what skills stayed with you? Why?
4. What questions did the workshops bring up after participating in Discovering the Performing Arts?
5. Name three tools you will use after participating in these workshops and why.
6. How will you use these new tools you were taught during other theater rehearsals and/or performances?
7. Tell me something you know now that you didn't know before participating in the acting, drama and improvisation workshops?
8. What was the most challenging workshop for you? Why?

9. Name one person in the arts that inspires you and why.
10. What were your thoughts about coming to Discovering the Performing Arts and did they change after your experience?



Ask these critical response questions after seeing a Broadway show:

1. Why do the characters sing instead of talk in a musical?
2. What role does music play in your life?
3. If you were to choose moments in your life to set to music, what would they be?
4. Which character in the performance is most like you? Why?
5. Which character in the performance is least like you? Why?
6. If you were writing a musical, what would the title be?
7. What emotion(s) did the performance make you feel? Describe the scene that stirred your emotions.

8. What is the plot of the musical?
9. Did the performance remind you of a book that you have read? What is the title? How are the performance and book similar?
10. How did the set add meaning to the performance?
11. What information did the costumes give you about the characters?
12. How did the story end? How would you change the ending?
13. Is there a part of the performance you would change? What would you change (script, lighting, music, set, costumes, etc.)?
14. What five words best describe the performance?
15. What skills and knowledge are needed to create a performance?



RESOURCES

Books

Musicals!: Directing School and Community Theatre by Robert Boland, Paul Argentini, William Gibson. Scarecrow Press 1997.

Acting Games: Improvisations and Exercises: A Textbook of Theatre Games and Improvisations by Marsh Gary Cassady. Meriwether Publishers 1993.

Elegantly Frugal Costumes: The Poor Man's Do-It-Yourself Costume Maker's Guide by Shirley Dearing. Meriwether Publishers 1992.

Let's Put on a Musical!: How to Choose the Right Show for Your School, Community or Professional Theater by Peter Filichia.

Stage it With Music: An Encyclopedic Guide to American Musical Theatre by Thomas S. Hischak. Greenwood Publishing Group 1993.

The Costume Designer's Handbook: A Complete Guide for Amateur and Professional Designers by Rosemary Ingham, Liz Covey.

Broadway Costumes on a Budget: Big Time Ideas for Amateur Producers by Janet Litherland, Sue McAnally. Meriwether Publishers 1996.

Stage Lighting in the Boondocks: A Lawman's Handbook of Down-To-Earth Methods of Lighting Theatricals with Limited Resources by James Hull Miller. Meriwether Publishers, 1987.

Staging Musical Theatre by Deborah Novak. Betterway Publishing 1996.

Way Off Broadway: A Complete Guide to Producing Musicals with School and Conununity Groups by Lynn M. Soeby

Theater Games for the Classroom: A Teacher's Handbook by Viola Spolin. Northwestern University Press 1986.

Stage Makeup Step-By-Step: The Complete Guide to Basic Makeup Planning and Designing by Rosemarie Swinfield. Betterway Publishing 1995.

Staging a Musical by Matthew White, Stella Mary Newton. Routledge 1999

Retail Stores

Applause Theatre Books
211 West 71 Street, NYC
212-496-7511
applausebooks.com

Drama Book Shop
250 West 40 Street, NYC
212-944-0595
dramabookshop.com

Theatre Circle Books
1 Shubert Alley, NYC
346 West 44 Street, NYC
212-586-7610
800-223-1320
BroadwayNewYork.com

Web Sites

backstage.com

broadwayleague.com

broadwayspotted.com

broadwayworld.com

ipayweb.org

musicals101.com

lists.neohiopal.org/listinfo.cgi/neohiopal-neohiopal.org

nypl.org

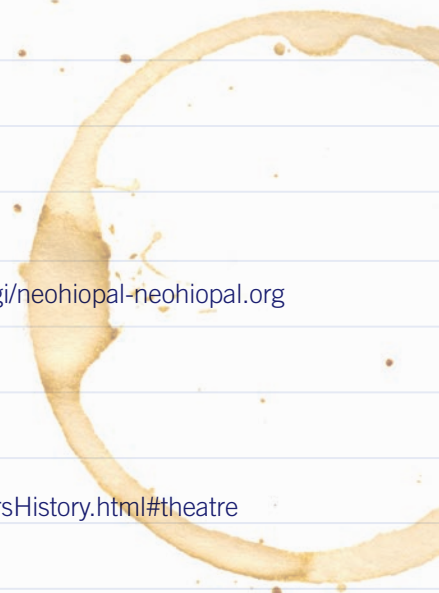
playbill.com

TalkinBroadway.com

theatrelibrary.org/links/ActorsHistory.html#theatre

tonyawards.com

vl-theatre.com





COLLEGE AND CAREER READINESS ANCHOR STANDARDS INDEX

Standard	Description	Grade	Activity	Page
CCR.W.2	Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.	K-5	Evolution	11
CCR.SL.2	Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.	K-5	Everyone's a Star	12
CCR.SL.5	Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.	K-5	Evolution	11
CCRA.R.1	Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text	6-12	Inspiration	13
CCRA.R.7	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	6-12	Inspiration Debate	13 14
CCR.W.1	Analyze how and why individuals, events, and ideas develop and interact over the course of text.	6-12	Debate	14
CCR.W.7	Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation	6-12	Debate	14
CCR.SL.1	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	6-12	Debate	14
CCR.SL.4	Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.	6-12	Debate	14

