



# GRAND HOTEL

THE MUSICAL



STUDY GUIDE



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**CONTEXT**

# CREATIVE TEAM



**Robert Wright and George Forrest** first met when they were in high school. From then on, they became a songwriting team, collaborating on both music and lyrics. By the time they were teenagers, they were accomplished, exceptional pianists. Unlike other songwriting teams such as Rodgers and Hammerstein or Lerner and Loewe, Wright and Forrest were famous for adapting classical music for their musicals. In addition to *Grand Hotel*, the pair is known for *The Great Waltz*, *Gypsy Lady*, and *Kismet*.

Wright and Forrest joined forces with playwright **Luther Davis** for the musical *Kismet* in 1955. After finding success with *Kismet*, Davis and the duo got together again in 1958 to work on an adaptation of Vicki Baum's book *Grand Hotel*. While they were working on the show, they made changes from the source text including a title change to *At the Grand*, a setting change to modern day Rome, and changing or cutting some characters entirely. After mixed reviews during its try-out, the show didn't make it to Broadway until three decades later.



When Wright, Forrest, and Davis finally decided to return to *Grand Hotel*, **Tommy Tune** took over as director. An acclaimed performer, dancer, and director, Tune took the story back to 1928 Berlin and chose to tell the story in a single two-hour act.

Tune also brought on composer **Maury Yeston** to collaborate with Wright and Forrest. The score of *Grand Hotel* is comprised of some songs written by Wright and Forrest from *At the Grand* and new songs written by all three composers. All four men helped synthesize Vicki Baum's novel and Davis, Wright, and Forrest's musical *At the Grand* to create *Grand Hotel, The Musical*.



# WHO'S WHO AT THE GRAND HOTEL



**Irina Dvorovento** (Grushinskaya) was born in Ukraine where she began her professional ballet career. She moved to the United States where she became a principal dancer with the American Ballet Theatre. Last seen at City Center in *On Your Toes*, she returns to play Elizaveta Grushinskaya, a diva prima ballerina.



**James Snyder** (Felix) returns to *Encores!* in *Grand Hotel* as the Baron Felix von Gaigern. He last hit the City Center stage as Marius in the *Encores!* production of *Fanny*. Other credits include Nate in *In Transit*, Josh in *If/Then*—both on Broadway—and Billy Bigelow in *Carousel* at the Goodspeed Opera House.



**Brandon Uranowitz** (Otto) was last seen on Broadway in the musical revue *Prince of Broadway*. His recent performances as Mendel in the 2016 revival of *Falsettos* and as Adam Hochberg in *An American in Paris* both earned him Tony Award nominations for Best Featured Actor in a musical. This is his first show with *Encores!*



**Heléne Yorke** (Flaemmchen) was previously seen on Broadway in *Grease* (Marty), *Bullets Over Broadway* (Olive Neal), and *American Psycho* (Evelyn Williams). She also played Glinda on the National Tour of *Wicked*. In her *Encores!* debut, Heléne plays a typist who has dreams of making it in Hollywood.



Lionel Barrymore (in hat) shakes the hand of Lewis Stone while Joan Crawford looks on as they act out a scene in the 1932 film *Grand Hotel*; photo from Photofest.

# CHECKING IN WITH GRAND HOTEL

By Will Friedwald

“Grand Hotel. Always the same. People come, people go. Nothing ever happens.” Or so utters Dr. Otternschlag (Lewis Stone) at both the beginning and end of the classic 1932 film *Grand Hotel*. This casual musing is a strong instance of dramatic irony, because what the audience sees over the course of the movie is that *everything* happens at the Grand Hotel.

Virtually everyone we meet there is engaged in a struggle between life and death. Some are fighting to stay alive, like the Baron, an impoverished nobleman flying in the face of logic, while others are fighting to stay afloat, like General Director Preysing who fears for the life of his business. Then there’s Flaemmchen, a wide-eyed and ambitious, if not entirely innocent, stenographer who dreams of getting into show business; Grusinskaya, an aging, world-weary prima ballerina who yearns only for life’s basic pleasures—like the love of a good man; and Herr Kringelein, a humble accountant with a terminal illness who is determined to get a little taste of life before he dies. Where Kringelein tells us that one can’t fully enjoy life until he has looked death



Left, Artwork for the star-studded MGM production of *Grand Hotel*; photo from MGM. Right, *Grand Hotel* novelist Vicki Baum; photo by Max Fenichel.

squarely in the face, Dr. Ottersschlag, an army medic and noticeably scarred veteran of the Great War insists that precisely the opposite is true.

*Grand Hotel* was and is a literary phenomenon. First as a novel by Vicki Baum, then as a play, a movie (more than one movie, in fact), and finally as a Broadway musical, this was one of the milestone stories of the 20th century that had to be told and retold in a new way with every successive generation. It's a tale that perfectly captured a unique moment in world culture—that instant when the Jazz Age unexpectedly morphed into The Great Depression—and yet continues to impart its lessons to us almost a century later.

Vicki Baum (1888–1960) was a Viennese, Jewish novelist (her father was killed by Nazis) and like many of her characters, a strong and independent woman; she served as a nurse during WWI and also

took up boxing. Baum was writing short stories in her teens and already was keenly observing people both famous (“fading” prima ballerina Anna Pavlova) and obscure (a newspaper story about a businessman who came upon a burglar in his hotel room and their scuffle that ensued). She poured these tales and more into a book, her tenth, in which she had the innovative idea of formatting into isolated, but interconnected stories—a style that literary critic Ted Gioia would later characterize as a “fragmented” novel. (*Dubliners* by James Joyce and “May Day,” the extended short story by F. Scott Fitzgerald, are both variations on this format.) Frank N. Magill, esteemed publisher and editor of *Masterplots*, called her book, “One of the most perfectly constructed popular novels in modern literature.”

*Menschen im Hotel* (“People at a Hotel”), as it was originally titled, was successfully published in the year of the stock market



Alone, Greta Garbo's Grusinskaya telephones out of her room in *Grand Hotel*; photo from Photofest.

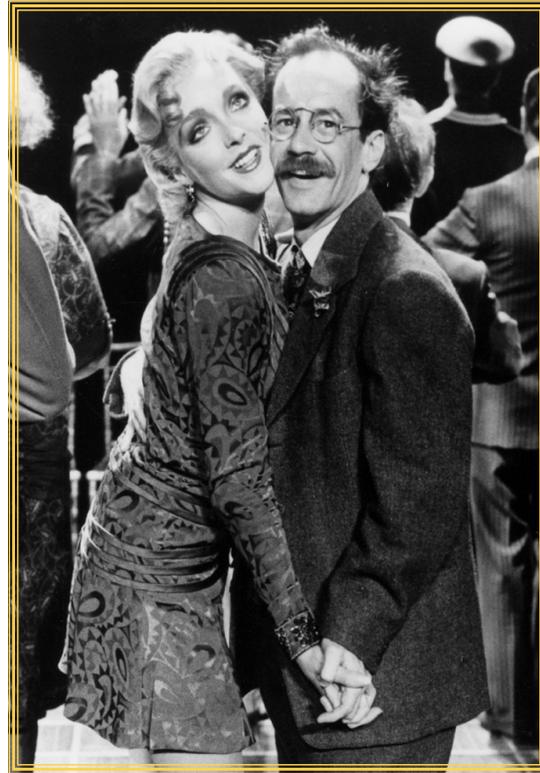
crash, 1929, and adapted that same year into a play, which enjoyed an accomplished run in Berlin. Thankfully Baum escaped to America before the rise of the Third Reich, and it was there that she enjoyed her greatest success. Roughly simultaneously in 1931, an English adaptation of her play (by William Drake), now titled *Grand Hotel*, ran on Broadway for over a year, and the English translation of her book (by Basil Creighton) became a runaway bestseller.

Motion picture rights were purchased by MGM, the most prestigious studio in Hollywood, where producer Irving Thalberg welcomed the chance to adapt the story into an ensemble film with a script by Drake, overseen by Baum. The cast boasted no less than five name-above-the-title stars including Wallace Beery, a pair of Barrymores (Lionel and John), Joan Crawford, and Greta Garbo. The major change in the plot was reversing the ages of the two lovers: here the Baron (John Barrymore) is considerably older than Garbo's ballerina. It was in this film that Garbo, as

Grusinskaya, uttered her signature line, "I want to be alone."

The star-studded cast and acclaim of Baum's book and play "could draw box-office lines for some months to come," wrote movie critic Irene Thirer (*New York Daily News*) of the film, "[but] it does not have to depend on its reputation." *Grand Hotel* was a hit—winning the Academy Award for Best Picture—and is considered a trend-setting classic of the early-talkie, pre-Production Code era. Its ensemble format was borrowed by other studios (as in the 1934 *Wonder Bar*, set in a *cabaret* in Weimar Berlin) and MGM produced a semi-remake titled *Weekend at the Waldorf*, in which Ginger Rogers makes an on-screen observation that the plot is "straight out of the picture *Grand Hotel*!" (To which Walter Pidgeon answers, "That's right, I'm the baron, you're the ballerina, and we're off to see the Wizard.")

Vicki Baum was also a conservatory-trained musician and a pro-level harpist as well as a writer and journalist, so perhaps



Left, Greta Garbo and John Barrymore as the ballerina and baron in *Grand Hotel*; photo from an ad in *The Film Daily*. Right, Jane Krakowski and Michael Jeter as the stenographer and ailing accountant in the Broadway production of *Grand Hotel*; photo from Photofest.

it's hardly surprising that her most famous work found its ultimate incarnation as a work of musical theater. *At the Grand*, the first attempt to bring the story to life as a musical from the creative team behind the hit show *Kismet*—music and lyrics by Robert Wright and George Forrest, book by Luther Davis—proved unsuccessful in 1958. Tommy Tune revitalized the show in the 1980s with the help of Maury Yeston (music and lyrics) and Peter Stone (book), directing and choreographing a critically acclaimed production titled *Grand Hotel, The Musical*, which garnered 12 Tony nominations and five awards, including those for Tune and featured actor Michael Jeter. *Grand Hotel*, both the novel and the hospitality itself, is full of music, from the string quartet in the salon to “the peppery strains of a jazz band” in the ballroom. As Baumwell knew, there’s no artistic medium that better illuminates the clash between life

and death than musical theater, which helps show us why a story first brought to life 90 years ago seems just as vital today. “There are shortcuts to happiness,” she famously wrote, “and dancing is one of them!”

*Will Friedwald writes for The Wall Street Journal, Vanity Fair, and Playboy (among other publications) and is also the author of nine books including the brand new The Great Jazz and Pop Vocal Albums and Sinatra! The Song is You (revised second edition).*

New York City Center presents *Grand Hotel, The Musical* March 21 – 25 as part of Encores! at 25.

# BACKDROP OF THE GRAND HOTEL

**June 28th**

The Treaty of Versailles is signed at the Paris Peace Conference, heavily punishing Germany for WWI. The country is forced to pay reparations to the Allies and give up their colonies.

1919

**August 11th**

The German Empire ends and is succeeded by the Weimar Republic.

1920

Tensions between the rich, the middle class, and the working class in Germany continue to rise. Communist groups in Germany form the Ruhr Red Army.

1921

Due to complications paying the Allies under the Treaty of Versailles, Germany undergoes a period of “hyperinflation,” meaning German money (called “marks”) decreased in value. Hyperinflation leads to a period of economic struggle.

1923

In Munich, Adolf Hitler, the Nazi Party chairman, holds the Bavarian state officials at gunpoint to force them to support a Nazi coup.

**September 8th**

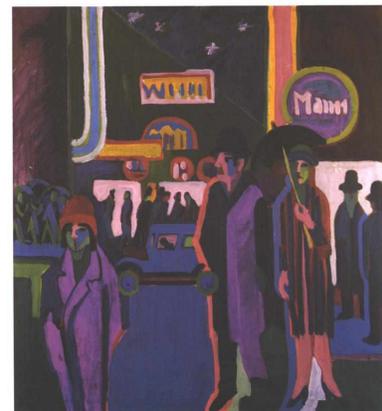
Germany joins the League of Nations.

1926

**October 29th**

The New York Stock Market crashes, marking the beginning of the Great Depression in the United States, which greatly affects the entire world.

1929



**“Street Scene at Night”**  
by Ernst Ludwig Kirchner

# RESOURCES & ACTIVITIES

# BEFORE THE SHOW

## THE FASHION OF GRAND HOTEL

Costume choices are critical to creating the atmosphere of *Grand Hotel*, a time when hopes were higher than ever, foreboding the deepest economic depression in recorded history. Not only were there vast disparities between the fashion styles of the lower, middle, and upper classes, but fashion was a rapidly growing industry. This activity allows students the opportunity to understand how to make costume design choices for the characters in *Grand Hotel*.

### OBJECTIVES

- Students will be able to design costumes for characters in *Grand Hotel*.
- Students will be able to make informed design choices based on *Grand Hotel* and historical context.
- Students will be able to articulate and justify their design choices using character traits and history.

**CONTEXTUALIZE** Explain to students that costumes help actors to bring the characters to life and provide visual information for the audience. Costumes might communicate a character's job or emotional state. Explain that *Grand Hotel* takes place in the 1920s, when designers like Coco Chanel and Elsa Schiaparelli sought to make clothing more functional and expressive.

**OBSERVE** Show the images on pg. 13 to the class as examples of clothing from the 1920s. Lead a brief discussion about what the students notice. Ask them about similarities and differences between these pictures and contemporary clothes, and ask why people dressed this way. Distribute copies of the Guest Register on pg. 14, and lead a discussion around it. What are the characters of *Grand Hotel* like?

**DESIGN** Provide the Costume Plot on pg. 15, which lists some costume pieces for each character. Ask them to select two characters. Students will design costumes for their selected characters. They can use the provided pictures of 1920s fashion and their own creativity for inspiration. Provide them with copies of the figures on pg. 16, as well as art supplies. Instruct them to tailor design to the character they select. Encourage students to be creative, but to stay within the world of the play. If students feel uncomfortable using art supplies, then ask them to create an inspiration board from research.

**REFLECT** In pairs or small groups, have students show each other their designs. Ask the discussion questions:

- What characters did they choose and why?
- What choices did they make about each character's costume, and how did they make them?
- How are students' designs similar or different from each other?



To make this activity more challenging, ask students to perform more research into the era. At the end, they can present their findings. Students might consider the following questions:

- What were the popular fashions?
- What economic changes influenced fashion in the 1920s?
- What clothing differences existed between social classes (e.g., between rich businessmen and factory workers)?

To make this activity simpler, give students access to research tools. Students can, instead of drawing, research images online and print them out. Ask them to work in partners to write answers to the **REFLECT** questions, instead of discussing them as a class.

# FASHION OF THE 1920'S



## 1920'S FASHION

**Evening**

**Tuxedo**

- \*Tail coat or single button dinner jacket (tuxedo coat) with satin stripe flat front pants
- \*White plain front wingtip collar dress shirt with cuff links
- \*White vest (formally) Black vest (semi-formal)

**Accessories**

- \*White gloves
- \*White bow tie (formal) / Black bow tie (informal)
- \*Walking stick
- \*Pocket watch on chain
- \*Top Hat

**Shoes**

- \*Black patent leather oxford shoes

**Men's Fashion**

**Day**

**Hat**

- Hamburg (pictured), Bowler, Fedora, Straw Boater, Straw Optimo Panama, or Tweed Newsboy cap (working class)

**Suit**

- \*Striped, plaid, tweed, or herringbone pattern fitted suit with matching trousers and vest.
- \*Striped shirt with white collar (round club collar or straight collar)
- \*Necktie or bow tie and coordinating pocket square

**Shoes**

- Black or brown lace up oxfords. Two tone brown and white for sportswear. White with slimmer whites.

The men of the early 1920's were gradually leaving traditional stiff suits and adapting to the new, softer, casual fashion trend. Formal suits called for tailcoats with white tie accessories but the new semi-formal dinner jacket, now called a tuxedo, with black tie accessories was becoming common. Day wear too was losing its post WW1 drab colors in favor of brighter textured wool suits with bold stripes, checks or tweed. What sets a 1922 suit apart from the modern is the slimmer fit, snazzy shirt collar and a well chosen hat. Learn about 1920's menswear and buy everything you need for your 1920's look at:



1920 1921 1922 1923 1924 1925 1926 1927 1928 1929

# GUEST REGISTER

NAME	OCCUPATION	REASON FOR STAY
<u>MR. OTTERNSCHLAG</u>	<u>DOCTOR</u>	<u>ALWAYS THE SAME. I'LL STAY ONE MORE DAY.</u>
<u>Felix von Gaigern</u>	<u>Baron</u>	<u>For the thrill of a careless existence!</u>
<u>Elizaveta Grushinskaya</u>	<u>Ballerina</u>	<u>The first stop of my final farewell tour.</u>
<u>Flaemmchen</u>	<u>Typist, for now</u>	<u>I want to go to Hollywood!</u>
<u>HERMANN PREYSING</u>	<u>GENERAL DIRECTOR</u>	<u>NO ONE EVER MADE A LIVING GIVING WHEN HE HAD THE CHANCE TO TAKE!</u>
<u>Otto Kringelein</u>	<u>Former bookkeeper</u>	<u>Life! It went by while I wasn't looking. I've quite entirely missed it!</u>
<u>RAFFAELA OTTANNIO</u>	<u>ELIZAVETA'S CONFIDANTE</u>	<u>SHE NEEDS SOMEONE STRONG TO LEAN UPON WHEN SHE'S LOW.</u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>
<u> </u>	<u> </u>	<u> </u>

# COSTUME PLOT

## COLONEL-DOCTOR OTTERNSCHLAG:

- Suit
- Shirt
- Boots
- Leg Brace

## BARON FELIX VON GAIGERN:

- Suit
- Vest
- Shirt
- Cape
- Gloves
- Shoes

## OTTO KRINGELEIN:

- Suit
- Shirt
- Boots
- Old Overcoat
- Old Hat
- Old Sweater Vest

## HERMANN PREYSING:

- Suit
- Shirt
- Shoes
- Full-Collared Coat

## FLAEMMCHEN:

- Dress
- Coat
- Hat
- Handbag
- Shoes

## ELIZAVETA GRUSHINSKAYA:

- Tutu
- Leotard
- Ballet Slippers
- Lace Shawl

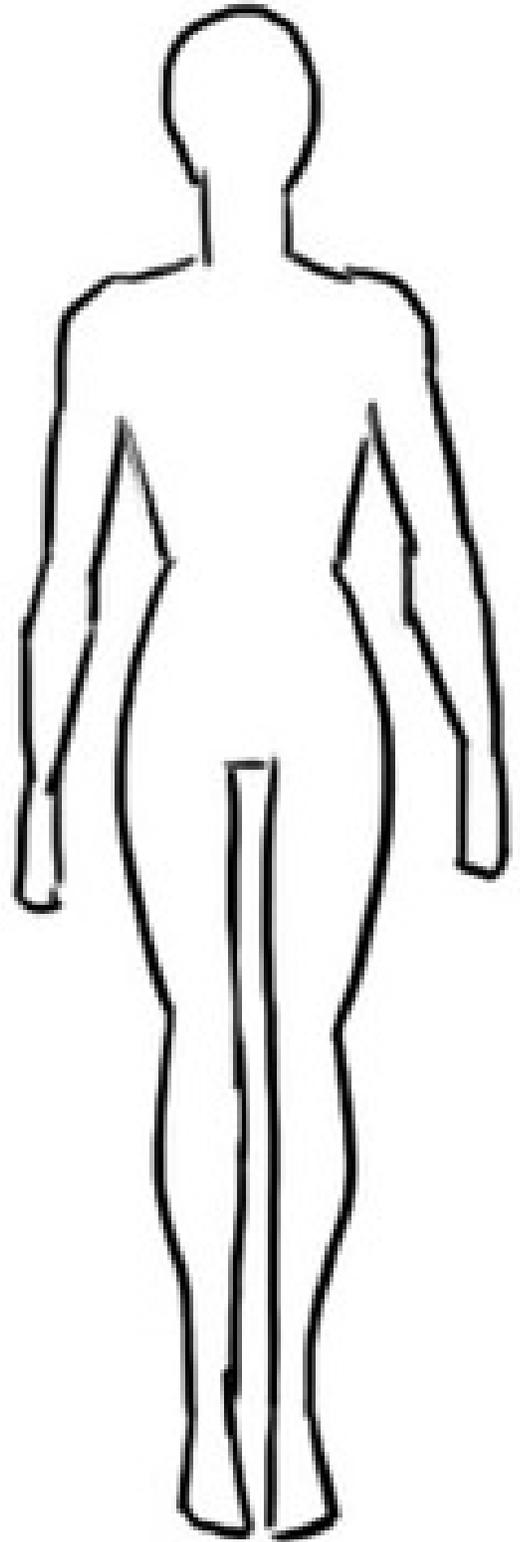
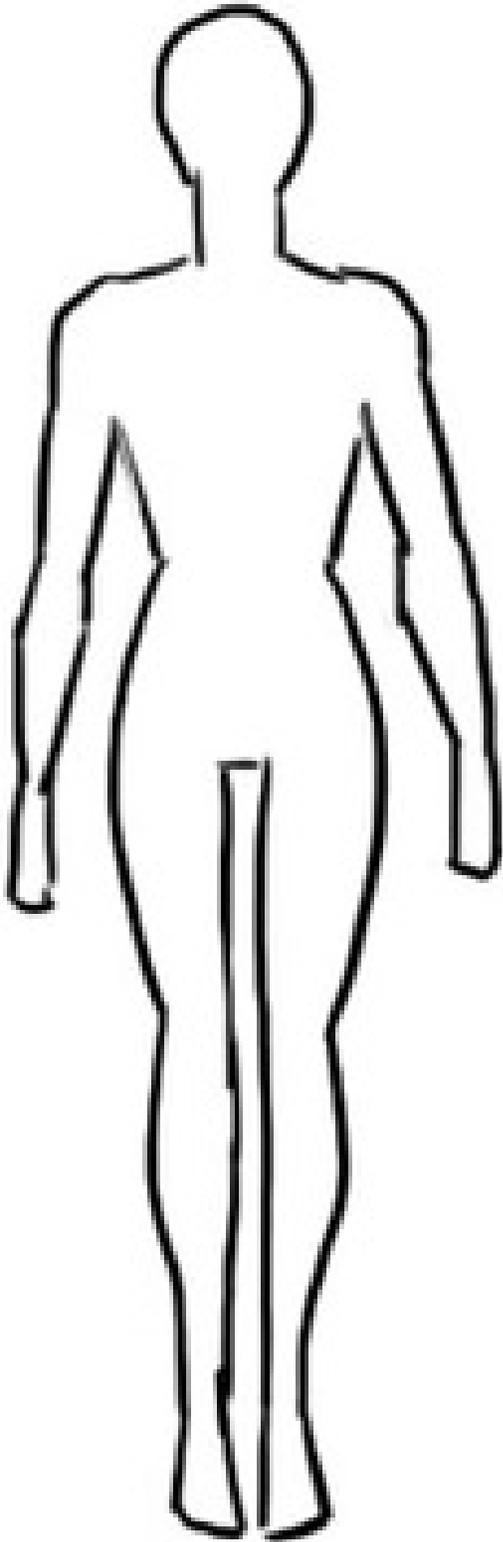
## RAFFAELLA:

- Blouse
- Skirt or Pants
- Vest
- Coat
- Cape

## ERIK:

- Hotel Uniform
- Shirt
- Shoes

# COSTUME FIGURES



# THEATER MANNERS

Attending the theater is an adventure and a privilege. Before you see the performance this evening, understand your responsibilities as a good audience member. Remember to “Show Respect”!

**S** Sit in your seat properly. Please do not bother your fellow audience members by standing up, sitting on your knees, or placing your feet on the back of the chair in front of you.

**H** Hush! Talking in the theater is appropriate only before and after the performance. The performance is live! That means the actors can hear and see you. Give them your full attention.

**O** Only use the restrooms before and after the performance, when the lights are up. Restroom locations can be found by asking the ushers. (Also make note of the Fire Exit nearest your seat.)

**W** Walk when moving through the theater. Don't run! Your safety and the safety of those around you depend on this.

**R** Respond respectfully. It is alright to respond to the show with applause and laughter, but please be respectful and non-disruptive to the performers.

**E** Eating, drinking, gum chewing and smoking are not allowed in the theater.

**S** Singing along is distracting to the performers. We're so happy that you've learned songs from the show. However, during the performance, it's the actors' turn to sing!

**P** Placing anything on the railing is dangerous; it could fall over the balcony.

**E** Electronics like iPods, gaming devices, and cameras should be left at home. They are distracting to the performers and will be confiscated if brought into the theater.

**C** Cell phones should be turned off! And make sure to unwrap any noisy candy or cough-drops before the performance.

**T** Theater is meant to be enjoyed. Remember to have fun!

# AFTER THE SHOW

## THE REVOLVING DOOR

Many characters in *Grand Hotel* have secret goals. Flaemmchen wants to be a Hollywood star, Felix wants money, and Otto wants to make the most of his remaining days. They think they can get what they want with some help from each other. But as the Doctor says, “People come, people go,” and this “revolving door” makes it challenging for the characters to accomplish their objectives. In this activity, students will explore different tactics to achieve their goals.

### OBJECTIVES

- Students will be able to explain the themes of *Grand Hotel*.
- Students will be able to make acting choices that support their objective.
- Students will be able to point out specific objectives and tactics of the characters in *Grand Hotel*.

**PREPARE** Make copies of the cards on pg. 19 so that you have enough for each student to receive one. Distribute the cards so that there is an even number of students with each card. Instruct them to review their cards **silently** and without revealing their secret trait or goal. Keep a secret of your own: Don’t state that there are only three traits!

**ACTIVATE** Tell the students that they are in the lobby of the Grand Hotel. Ask them to physicalize their character trait without sound. The more creative, the better! Instruct them to greet the other lobby guests while still in character. Begin with eye contact, then ask them to add a gesture. Finally, instruct them to try and form a cast of three with two characters who they believe to have different traits and goals from their own.

**REVOLVE** Remind students that there are two main ways for actors to achieve their objectives on stage: gesture and sound. State that each cast will improvise a scene in which—**without using words**—all three characters try to accomplish their secret goals. Establish that the casts cannot see each other. All casts will begin improvising simultaneously. The scenes can’t end until all characters accomplish their objectives. After some time, without warning, call out, “Freeze!” Teach students the Doctor’s lines: “**Always the same. People come, people go... Always the same.**” Ask one character from each cast to exit their scene and join a new cast. The new scenes will begin after the whole class says the Doctor’s lines. Repeat revolving at least two more times.

**REFLECT** Ask students to guess what the secret traits and goals are. Then, draw connections back to the show.

- What tactics did students use? Did the characters in *Grand Hotel* use similar tactics?
- Did students adapt? Did the characters?
- How did adapting (or failing to adapt) impact the pursuit of their goals?
- How did using gestures and sounds impact this activity, compared to the dialogue and lyrics of the play?



To make this activity more challenging, ask students to produce their own secret traits and secret goals. This will complicate the **REVOLVE** portion, making students less certain about each other’s goals.

To make this activity simpler, ask students to guess the secret traits and goals after the **ACTIVATE** step. Then, allow them to write a “Revolving Door” scene with dialogue. Keep the goals secret in the world of the scene. The scene should include at least one exit and one entrance. For fun, ask students to perform these scenes.

# REVOLVING DOOR CARDS

WELCOME TO THE GRAND HOTEL

YOU ARE HUNGRY.  
YOU WANT TO BUY FOOD FROM A CONCIERGE.

A

WELCOME TO THE GRAND HOTEL

YOU ARE TIRED.  
YOU WANT TO BOOK A ROOM.

B

WELCOME TO THE GRAND HOTEL

YOU ARE LONELY.  
YOU WANT TO MAKE A NEW FRIEND.

C

# LEARNER OUTCOMES

## CURRICULUM STANDARDS

### THE ARTS

#### Creating, Performing and Participating in the Arts

- Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts.

#### Knowing and Using Arts Materials and Resources

- Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

#### Responding to and Analyzing Works of Art

- Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

#### Understanding the Cultural Dimensions and Contributions of the Arts

- Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

### ENGLISH LANGUAGE ARTS

#### Students will read, write, listen, and speak for information and understanding.

- Literary response and expression
- Critical analysis and evaluation
- Social interaction

### SOCIAL STUDIES

#### History of the United States

- Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments and turning points in the history of the United States and New York.

#### World History

- Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments and turning points in world history while examining the broad sweep of history from a variety of perspectives.

# NEW YORK CITY DEPARTMENT OF EDUCATION BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS

## MUSIC MAKING

- Learn, sing, and perform a musical theater number in unison
- Use a vocal warm-up
- Use their voice expressively
- Use a variety of vocal skills for appropriate articulation, dynamics, phrasing and rhythm
- Create lyrics for an original song
- Write lyrics that fit the scansion of the melody
- Develop thematic connections through lyric writing

## DEVELOPING MUSIC LITERACY

- Learn several musical theater motifs
- Compare several songs in one score
- Interpret motifs through original song
- Understand and use specific music vocabulary
- Use and understand music vocabulary necessary for performing musical theater number

## DANCE MAKING

- Develop Skills and Techniques
- Explore the movement vocabulary of a number
- Apply basic partnering skills
- Choreography
- Use their bodies expressively to recall, repeat and revise movement sequences
- Demonstrate basic grouping and patterning choreographic techniques
- Move appropriately in personal and general space
- Make personal movement choices that enhance the number
- Performing
- Dance with focus and intent
- Reproduce dance sequences accurately
- Exhibit self-awareness and awareness of the audience
- Understand stage directions

## DEVELOPING DANCE LITERACY

- Understand dance as a means of personal expression
- Understand how personal commitment determines performance
- Adapt movement to character
- Apply dance vocabulary and terminology
- Use appropriate terms and vocabulary for musical theater dance
- Analyze, critique, and communicate about dance
- Be able to talk with peers about dance
- Be able to self-assess their own dance performance

## THEATER MAKING

### Acting

- Create a distinct character and make choices reflecting that character
- Understand characters relationship to others
- Understand stage directions
- Sustain focus and character throughout performance
- Receive, respond and incorporate directions
- Demonstrate appropriate onstage and offstage behavior

### Playwriting

- Create original dialogue that is thematically coherent

## DEVELOPING THEATER LITERACY

- Use and understand appropriate theater vocabulary
- Understand basic stage directions
- Understand the director's direction regarding character work
- Understand dramatic texts
- Articulate how musical theater is different from a standard play
- Respond to a theater performance
- Develop shared criteria for evaluating performance

## MAKING CONNECTIONS: MUSIC, DANCE AND THEATER

- Understand the history of musical theater as a culturally significant performing art
- Understand the general historical progression of musical theater in this century
- Identify the year of the original musical production
- Understand that musical theater is a unique combination of the disciplines of dance, theater, and music
- Articulate how musical theater draws on three disciplines to create a unique performing art
- Understand how this particular work of musical theater is a product of a particular time and place

## WORKING WITH COMMUNITY AND CULTURAL RESOURCES

- Engage with Cultural Institutions
- Be able to articulate their personal experience of the *Encores!* in Residence program
- Identify New York City Center as a site of American musical theater preservation
- Identify other theaters and organizations who provide access to musical theater

## EXPLORING CAREERS AND LIFELONG LEARNING

- Gain awareness of careers available in musical theater
- Identify several key jobs in creating and producing musical theater
- Identify roles and responsibilities of key jobs
- Set career goals and plans
- Understand the education background and training necessary for key jobs in musical theater
- Gain appreciation of musical theater as a source of personal enjoyment and lifelong learning
- Articulate how musical theater is a valuable and enjoyable part of our shared cultural heritage
- Exhibit appropriate audience behavior at peer and professional performances

## SOURCES

- “Brandon Uranowitz.” Playbill, [www.playbill.com/person/brandon-uranowitz-vault-0000116941](http://www.playbill.com/person/brandon-uranowitz-vault-0000116941).
- “Byzance’ evening dress.” Victoria and Albert Museum, London, 1924, [www.vam.ac.uk/content/articles/h/history-of-fashion-1900-1970/](http://www.vam.ac.uk/content/articles/h/history-of-fashion-1900-1970/).
- “Grand Hotel Broadway @ Martin Beck Theatre - Tickets and Discounts.” Playbill, [www.playbill.com/production/grand-hotel-martin-beck-theatre-vault-0000008218](http://www.playbill.com/production/grand-hotel-martin-beck-theatre-vault-0000008218).
- “Helene Yorke Theatre Credits.” BroadwayWorld, [www.broadwayworld.com/people/Helene-Yorke/](http://www.broadwayworld.com/people/Helene-Yorke/).
- “James Snyder.” Playbill, [www.playbill.com/person/james-snyder-vault-0000061594](http://www.playbill.com/person/james-snyder-vault-0000061594).
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- “Robert Wright & George Forrest.” The Official Masterworks Broadway Site, 2015, [masterworksbroadway.com/artist/robert-wright-george-forrest/](http://masterworksbroadway.com/artist/robert-wright-george-forrest/).
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# NEW YORK CITY CENTER EDUCATION VISION STATEMENT

The mission of New York City Center Education is to ignite an appreciation of the performing arts, cultivate the creative mind and create a culture of inquiry and exploration. Committed to drawing inspiration from works on the mainstage, New York City Center Education strives to provide innovative, accessible arts education to schools and communities across New York City.

## ABOUT NEW YORK CITY CENTER EDUCATION

Each year City Center reaches over 9,000 students from NYC public and private schools, kindergarten to grade 12, through dance and musical theater performances and in-school performance workshops. In-depth residencies engage young people in building technical and expressive skills, personal voice, and collaborative spirit. Residencies culminate with student showcases of works-in-progress in schools and at City Center's studios. Master classes and open rehearsals are offered to mature dance students. Innovative workshops are crafted for families, seniors, and other special groups that express an interest in collaborating with City Center.

Through the Introduction to Performing Arts program, students have the opportunity to view live performing arts at City Center. At the Workshops level, students receive two in-school workshops in addition to attending a live performance. Mini-Residencies and Residencies provide in-depth multi-week study around one of the productions presented during the season. During the 2017-2018 Season, City Center Education offers students the opportunity to study dance and musical theater productions from City Center's mainstage.

