

NEW YORK CITY CENTER
ENCORES! AT 25

HEY, LOOK ME OVER!

A MUSICAL WITHIN A MUSICAL WITHIN
A MUSICAL WITHIN A...

STUDY GUIDE

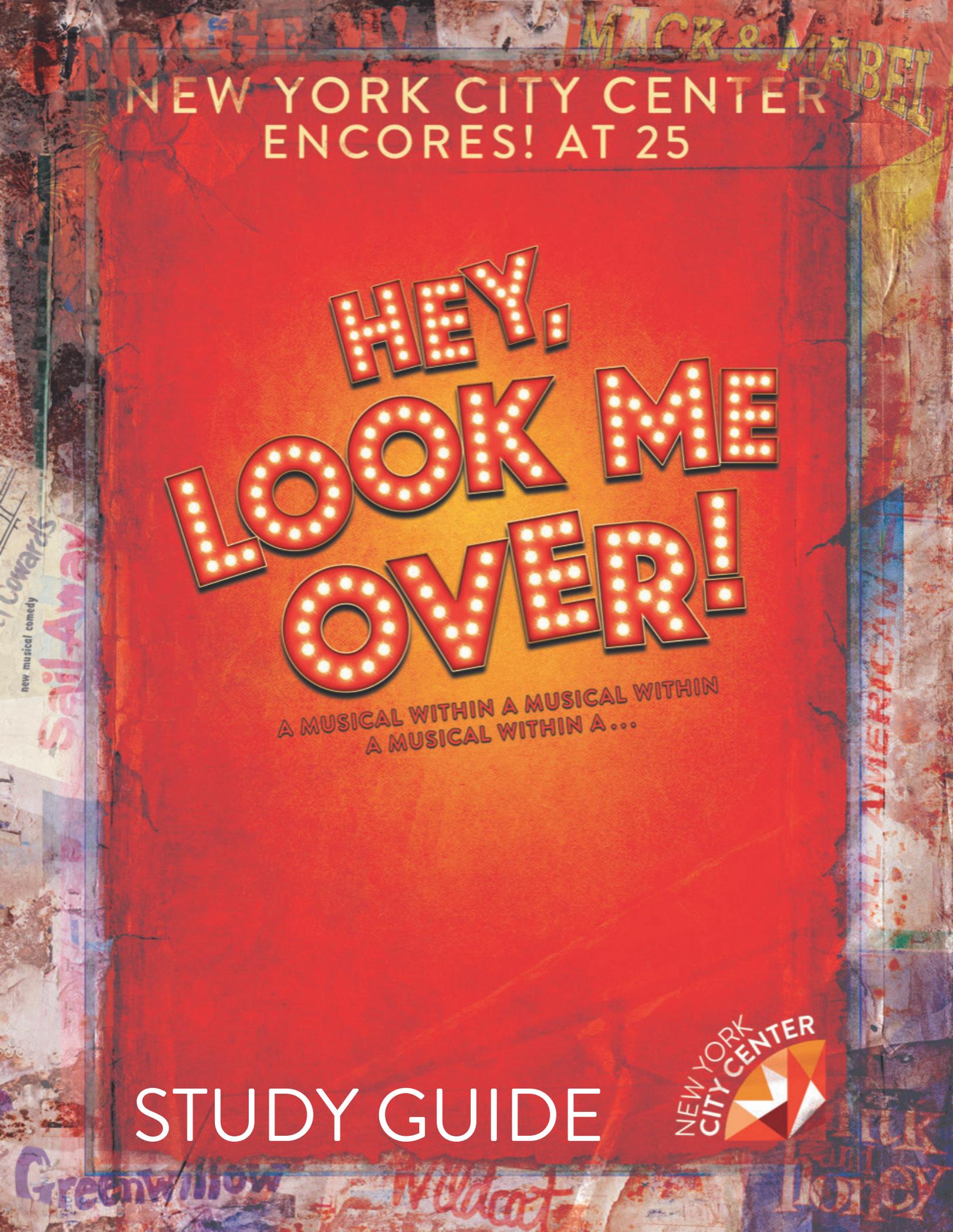


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CONTEXT

THE STORY OF ENCORES!

The Encores! series at New York City Center began with a question:

“Is anybody doing this?”

Judith Daykin, President and Executive Director of City Center from 1992-2003, had just seen an unusual theatrical event: two complete, Golden Age musicals, performed back-to-back with some narrative streamlining, making the evening three hours long, with only one intermission.

“It awed me at the time that people would sit there, rapt, for two musicals lumped together with an intermission,” Daykin would remark later in an interview with the American Theater Wing. She realized that the New York audience was hungry to hear the lush scores of old, forgotten musicals from Broadway’s Golden Age—a period loosely defined as taking place between 1943 and 1959.

What followed would go down in musical theater history. Daykin began assembling a team to produce concert readings of these musicals. The original team included Ira Weitzman and Rob Fisher. Fisher, Daykin would later say, was a natural choice for music director, as he had been part of the team who had put up the performance she had seen. Now, the Artistic Director of Encores! is Jack Viertel, who conceived *Hey, Look Me Over!*, and Rob Berman is the music director.

With an eye toward history, Daykin and her colleagues asked whether they might be able to revive the scores of great American musicals, performing them in such a way as to recreate the sense of the score on their original opening night many decades before.

In 1994, Encores! began with *Fiorello!*, a tribute production to Mayor of New York City Fiorello LaGuardia. Mayor LaGuardia was one of the biggest forces behind reopening the theater, then called New York City Center for Music and Drama, in 1943. That same year, Mayor LaGuardia even conducted the New York Philharmonic Orchestra as they played The Star Spangled Banner for the grand re-opening. The 1994 revival of *Fiorello!* seemed like a perfect choice to honor his legacy.

The Encores! process is difficult. It begins with an advisory board meeting together to select shows for that season. Typically, the brainstorming session produces a number of old titles which make their way to the drawing board, but never get produced. That’s because Encores! produces only three or four concert readings per year. After dates are selected for each production, the Encores! team begins to gather bits of the score from all kinds of sources. They often find bits and pieces in the Library of Congress, the Performing Arts Library at Lincoln Center, and the papers of the composer’s descendents—but not always the whole thing. There were no copy machines when these musicals were first performed!

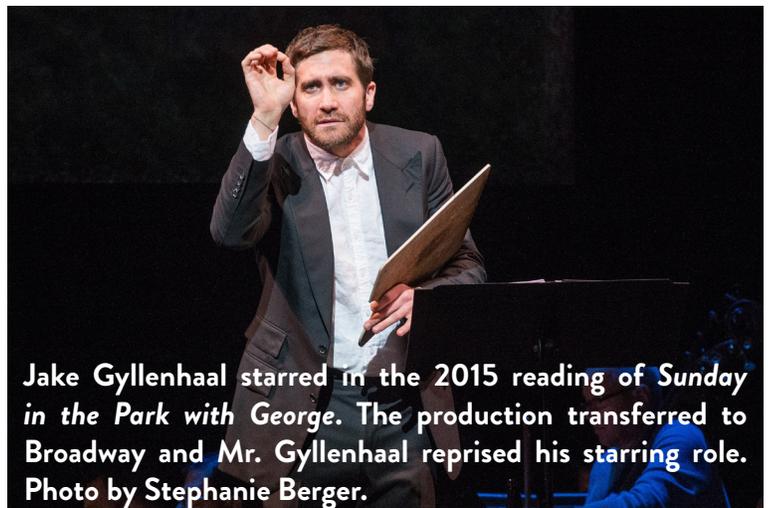


The *Chicago* revival in 1996 was the first major hit for Encores! Photo by Gerry Goodstein.

Since Encores! began as a concert reading, the rehearsal process was short: about ten days, followed by a limited number of performances. Actors would carry binders with their lines on stage. There would be limited set, limited lighting, limited costumes, and big stars. One of the first major stars to participate was Tyne Daly in *Call Me Madam*. Since then, many stars of stage and screen have participated, including Jake Gyllenhaal, Bebe Neuwirth, Kristin Chenoweth, Nathan Lane, Kelli O'Hara, and many more. Encores! productions have become more fully-realized to include greater technical aspects. Actors often memorize now, too!

In 1996, Encores! found a hit in the musical *Chicago*, scored by John Kander and Fred Ebb, with a book by Bob Fosse and Fred Ebb. Starring Bebe Neuwirth, the production transferred to Broadway before touring all over the world. It inspired the 2002 film adaptation directed by Rob Marshall, which was later awarded several Academy Awards, including Best Picture. *Chicago* is still running on Broadway to this day, making it the second longest-running musical in Broadway history.

After years of success, the team was looking for ways to expand. Where Encores! focuses more on Broadway musicals, Encores! Off-Center was founded in 2013 with the mission of presenting Off-Broadway musicals that pushed creative boundaries when they were first produced. Filtered through the lens of today's artists, these shows are presented not as historical documents but as living, vital works that speak to audiences both new and old.



Jake Gyllenhaal starred in the 2015 reading of *Sunday in the Park with George*. The production transferred to Broadway and Mr. Gyllenhaal reprised his starring role. Photo by Stephanie Berger.

Jeanine Tesori, Tony award-winning composer of pieces such as *Thoroughly Modern Millie*, *Caroline or Change*, and *Fun Home*, inaugurated Encores! Off-Center as Artistic Director. In 2016, musical theater composer Michael Friedman was named to succeed her in the role. However, after Mr. Friedman's untimely and tragic passing in 2017, Ms. Tesori, joined by Mr. Friedman's collaborator Anne Kaufman, agreed to return to City Center.

Now in its 25th year, Encores! is bringing a number of those classic pieces we've never done, and putting them together in *Hey, Look Me Over!*, a musical revue celebrating all the pieces we always wanted to produce, but never got the chance—until now.

MEET THE STARS



Bob Martin joins the cast of *Hey, Look Me Over!* as the Man in Chair, reprising the role he played in *The Drowsy Chaperone*, winner of the 2006 Best Musical Tony Award. Mr. Martin is an actor, a writer, and comedian from Canada. Just as his character in *The Drowsy Chaperone*, Mr. Martin—or, at least, Mr. Martin’s character—took audiences on a journey through many forgotten musicals. Mr. Martin has won many awards for his writing, including the Tony Award for Best Book of a Musical, and was nominated for Best Actor in a Musical in 2006.

Bebe Neuwirth returns to *Encores!*, having previously been seen in the *Encores! 1996 Chicago* revival. Ms. Neuwirth is a two-time Emmy Award-winning actor and a two-time Tony Award-winning actor, as well as a Drama Desk Award-winning actor. Ms. Neuwirth has been seen on stage and screen in a career spanning nearly 40 years, and she shows no signs of stopping. She is especially known for her work on the classic television show *Cheers* and its spin-off *Frasier*, where she played Dr. Lilith Sternin, ex-wife of Dr. Frasier Crane. Ms. Neuwirth was born in Newark, New Jersey and attended the Juilliard School to study ballet.



Vanessa Williams is no stranger to *Encores!* or to Broadway. In 1984, Ms. Williams was the first African-American to receive the title of Miss America. She began her theatrical career in 1985, later being seen in the revival of Stephen Sondheim and James Lapine’s *Into the Woods*. Her work earned her a Tony Award nomination. She has had an extensive career in film and television, as well as fashion design. She launched a musical career in 1988, and her song “Save the Best for Last” reached the number one spot on the music charts in the United States.

Carolee Carmello has been seen on Broadway in *Parade*, *Mamma Mia!*, *Kiss Me, Kate*, *Finding Neverland*, and more. She has been nominated three times for Tony Awards and five times for the Drama Desk Award. In 1999, she won the Drama Desk Award for her role as Lucille Frank in *Parade* on Broadway. She has been seen on television many times, and is particularly known for her role as Maple LaMarsh on the AMC series *Remember Wenn*. *Hey, Look Me Over!* represents Ms. Carmello’s first time in *Encores!*



Reed Birney has been an actor of stage and screen for over 40 years. In 2016, Mr. Birney won the Tony Award for Best Featured Actor in a Play for his performance in Stephen Karam’s *The Humans*. He was recently seen on Broadway in the stage adaptation of George Orwell’s dystopian classic *1984*. Mr. Birney was nominated for a Drama Desk Award for his work on Annie Baker’s adaptation of Anton Chekov’s famous *Uncle Vanya*. He has also won an Obie Award and a Drama Desk Award for other stage appearances. Mr. Birney has been featured in the television series *Gossip Girl* and *House of Cards*.

HEY, LOOK US OVER!

Jamaica

Savannah dreams of leaving the island of Jamaica for the island of Manhattan. She meets a businessman from New York who proposes to her suddenly—but she can't leave her family alone. This story of Savannah's dilemma opened in 1957.

1957

Greenwillow

In the magical town of Greenwillow, Gideon Biggs falls in love with the Dorrie, but he also wants to leave the town. In this 1960 musical, Gideon struggles with his conflicting desires. How could he leave her alone?

1960

Wildcat

Starring Lucille Ball of *I Love Lucy* fame, this musical's 1960 production was about a bold and daring woman who believes she can make it in the oil business. Despite some setbacks from her business partners, she remains tenacious and committed.

1961

Milk and Honey

A popular musical from 1961, *Milk and Honey* takes place in Jerusalem, Israel, where Phil Arkin is visiting his married daughter. He meets Ruth Stein, and falls in love. But there's a problem: Phil is still married. They try to find a way to be together despite their circumstances.

1962

Sail Away

Mimi, a divorced cruise director, meets Johnny Van Mier, a younger man. Nevertheless, they feel an instant attraction to each other. A cast of crazy characters turns their romance-at-sea into a difficult enterprise. This production ran for 167 performances between 1961 and 1962.

1968

All American

Premiering in 1962, this piece with a book by famous comic writer Mel Brooks tells the tale of an immigrant who becomes a successful businessman—only to be betrayed by his business partner, and subjected to deportation.

George M.

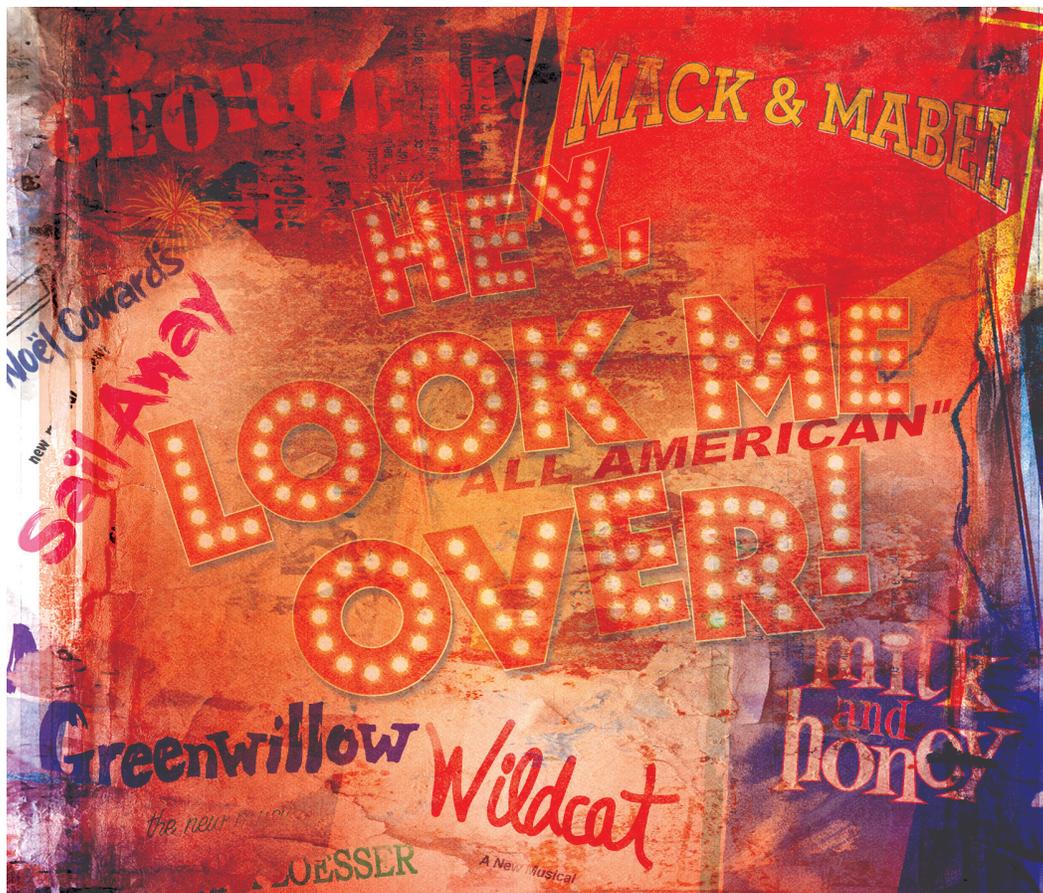
This 1968 Broadway classic was about one of the biggest stars of the Great White Way from the 1930s, George M. Cohan. It focuses on the trials and tribulations of Cohan's stage career spanning decades, and had such hit classics as "You're a Grand Old Flag," "Give My Regards to Broadway," and "Yankee Doodle Dandy."

1974

Mack & Mabel

This 1974 musical followed the real life of silent film director Mack Sennett and his relationship with one of his stars, Mabel Normand. Starring Robert Preston and Bernadette Peters, it ran for only two months, despite earning a whopping eight Tony Award nominations.

AN INTERVIEW WITH JACK VIERTEL AND ROB BERMAN BY KATIE LABOVITZ



FROM WILDCAT TO MACK & MABEL: A GUIDED TOUR OF MUSICAL THEATER MOMENTS

By Katie Labovitz

To kick off Encores! at 25, the beloved series' artistic director Jack Viertel and music director Rob Berman created *Hey, Look Me Over!*, a new musical celebrating shows that have yet to grace the New York City Center stage.

We sat down to talk about putting together a production which combines lesser-known Broadway shows, returning musical theater favorites, and a man in a chair.

Jack Viertel: A long time ago, without having formed it in any way, I had in my head a show called *Act One, Scene One*, which was going to be act one scene one of many different shows. But nothing ever happened with that idea.

Rob Berman: We felt that there were certain shows that, in the first scene, had a great song or two.

Viertel: Right. But there was no real reason to do this. Then the 25th season presented an opportunity to do something special and

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Clockwise from left: *Mack & Mabel* composer-lyricist Jerry Herman, stars Robert Preston and Bernadette Peters, and book writer Michael Stewart; photo from Photofest. Lucille Ball as Wildcat Jackson in *Wildcat*; photo from Photofest. Elaine Stritch and Noel Coward posing for his musical comedy *Sail Away*; photo by Friedman-Abeles ©The New York Public Library for the Performing Arts.

I started thinking about *Act One, Scene One* again and talked to Rob about it. Of course he was quick to point out that there were some wonderful shows to do this with where it actually isn't act one, scene one—that there are other places in the show that we would want to do. So, *Act One, Scene One* went out the window and was replaced by *Hey, Look Me Over!* because A.) it's a famous song, and B.) these are seven or eight shows that *Encores!* hasn't done and we want to invite you to look 'em over.

You know, we originally had about 15 musicals on the list of shows we were considering.

Berman: We wracked our brains.

Viertel: It was tricky because there are some shows that are actually extremely lovely shows, but they don't necessarily have that "Oh, *this* you gotta hear" moment. So the shows we're doing are

Wildcat, All American, Jamaica, Milk and Honey, Mack & Mabel, Greenwillow, Sail Away, and the very end of George M!

Berman: They all feel like they're '60s shows, even though one is from the '50s and one's from the '70s. Musically, by keeping within that range, I think the instrumentation and orchestration of these shows will be more consistent and, overall, it'll have a more cohesive sound and feel. These are shows that I think musical theater fans are probably curious about. So, by giving them this little sample platter, I think the audience is going to love it.

Viertel: I think they'll have a great deal of fun. It's interesting that these shows all come from the same period, more or less, but you'll still hear a lot of different styles of music. Because it's Frank Loesser being almost art song-y. And, you know, Strouse

AN INTERVIEW WITH JACK VIERTEL AND ROB BERMAN

BY KATIE LABOVITZ

and Adams doing *All American*, which is kind of raggy and period.

Berman: And two Jerry Herman shows—*Milk and Honey* and *Mack & Mabel*.

Viertel: Looking at these shows, you get to thinking about how they touch on so many American archetypes. *Wildcat* is about entrepreneurial people, you know. People digging for oil and becoming wealthy in the process. *All American* is about immigration, *Mack & Mabel* is about Hollywood, and *Greenwillow* is about wanderlust. These all feel like American themes. They don't mean to be—we didn't assemble these musicals for that reason—but there's this kind of American panoply going on in this show. So, there will be plenty of different candies in the dish, I think, and it's just a question of threading through them and making it into a production that feels satisfying all the way through.

Berman: Yes, the question for me was always, “What is the experience of the audience going to be, jumping around from show to

show? What is the through line? What is the glue?” And the wonderful Josh Clayton, who is the assistant music director for *Encores!*, said, “You need to get *Man in Chair* from *The Drowsy Chaperone*.” And we all sort of stopped, looked at each other, and paused, and you know, were thinking...

Viertel: “That’s exactly what we need!”

Berman: “That’s a great idea!”

Viertel: So, I called Bob Martin, who I worked with on another show, and said, “Do you want to come be *Man in Chair*?” I told him the idea for *Hey, Look Me Over!* and he said, “Absolutely.” He got in a cab and came over to my office and we sat and talked about it for an hour or so. And interestingly, that helped us figure out how to describe this show. It's not a concert, it's not really a potpourri, so what is it? And what it is, really, is a guided tour by *Man in Chair*.

Berman: This character, who Bob created for *The Drowsy Chaperone*, is a very per-

The original Broadway cast of *Milk and Honey*; photo from Photofest.



AN INTERVIEW WITH JACK VIERTEL AND ROB BERMAN BY KATIE LABOVITZ



From left, Marc Kudisch, Vanessa Williams, Clifton Duncan, Bebe Neuwirth, and Tam Mutu; photos of Ms. Williams and Ms. Neuwirth by Gerry Goodstein, all other photos by Joan Marcus.

snickety gentleman who sits at home and listens to his records of old musicals and then one comes to life inside his apartment. As the real show progresses, he stops and narrates and describes and explains things. So for *Hey Look Me Over!*, the persona we wanted to give Man in Chair is that of an opinionated Encores! subscriber who's disappointed that we haven't done any of these musicals. He'll take our audience through these shows and explain the excerpts they'll be seeing.

Viertel: He may be mis-explaining it, or explaining it in a comic way, but you'll always feel you have a representative up on the stage who's going to help you.

Berman: He's explaining it all through his particular point of view. Because if that character really existed, he would be an Encores! subscriber. He loves musicals so much, he's so passionate about them, loves all of the detail, loves all the stories, and is extremely opinionated and critical of things he doesn't agree with.

In addition to bringing Bob Martin's beloved character back to the New York stage, *Hey Look Me Over!* provided us a chance, with casting, to have people back in the building who have been at Encores! before. Like Bebe. Bebe Neuwirth was in *Chicago*. I mean, that show is what made

Encores! We also have Encores! veterans Marc Kudisch and Tam Mutu. Who else?

Viertel: Vanessa Williams did *St. Louis Woman*. Nancy Opel did *Do I Hear a Waltz?* Clifton Duncan was the Balladeer in *Encores! Off-Center's Assassins*. These are great people.

Berman: And then, from my end, pulling together the orchestration and instrumentation from all these different places and making them conform to the 30-piece orchestra we have will take a little bit of work.

I think when we announced the show, there was some reaction that people felt like they were just going to get a concert—just song, song, song, song, like one of the Encores! Bash concerts that we used to do at City Center. But these are sequences excerpted from musicals in context. It's not just songs. You're going to get full scenes, you're going to get full numbers.

Viertel: After 25 years of Encores!, I do get the question all the time, "Are you out of shows?" And, as you can see from *Hey, Look Me Over!* the answer is, "No, we're not out of shows. Here are eight shows in one night that we're not out of."

Katie Labovitz is the Editorial Associate at New York City Center.

RESOURCES & ACTIVITIES

BEFORE THE SHOW

EMPTYING THE BENCH CREATE SOMETHING NEW

Hey, Look Me Over! is about lesser-known musical theater shows that are beloved classics. New York City Center Encores! has always wanted to produce them, but they never seemed to make it off the drawing board—until now. *Hey, Look Me Over!* empties the Encores! bench, bringing these shows together into an exciting, new performance. This exercise asks students to bring their back-ups into the game to create something new.

OBJECTIVES

- Students will be able to analyze text and images with a new perspective.
- Students will be able to make claims and support them with evidence.
- Students will be able to recognize and explain the artistic process of *Hey, Look Me Over!*

BRAINSTORM Ask your students to think about your school. What best represents it? Come up with a list of words and ideas that represent the school, and write them down.

PREPARE Tell students that they are going to be creating a collage that represents your school, as a class. Provide each student with materials, and ask them to select for the collage any materials which represent the school. Each student should have at least 5 pieces that they want to use. The more they want to use, the better!

CREATE Ask students to present one to three of their pieces for the collage—their BEST pieces, the ones that most closely represent your school. Collect these pieces. Then, surprise them: Let students know that their real challenge now is to create a collage with what they have left. In groups, students should then create their collage to represent their school using the leftover pieces.

REFLECT Ask students to write about whether they liked emptying the bench. What challenged them? What did they discover? Did they learn something new about their school? Did they come to appreciate one of the leftovers in a different way? What did they have to do to make an unusual piece fit in? Is there a piece they're still not sure about? If you have extra time, ask a representative from each group to present their collage to the class.



Targeted toward grades 6-12.

To modify this activity to make it more challenging, consider using movements or dance phrases to represent everyday life at your school. Then, have students vote on the most representative movements. Once they have picked the best, ask them to make a movement collage with the runners-up.

To modify this activity to make it less challenging, consider creating a collage yourself in advance of this activity. Show the students the collage, and explain what you did to make it. Then hand out the leftover pieces.

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!

FAMILY ACTIVITY

It's intermission! We hope you're enjoying the show. Here's an activity you can bring home.

CREATING A FAMILY PLAYLIST

In *Hey, Look Me Over!*, the Man in Chair presents a playlist of his favorite musical theater songs. Not many people know these songs, but for those who do, they represent classics. These people form a very specific and small community, with closely-held beliefs about these classic songs and shows. Get them together, and they'll talk endlessly about their favorites! In this activity, you will enlist the help of your family members to create a playlist for your family!

BRAINSTORM What are some songs you hear a lot in your family? Think about different occasions, events, and situations. Some of these might be celebrations, like birthday parties for the kids or adults in your family, or they might be something else. Write down a list of all the songs you can think of.

ASK Interview your family members. Ask them about their favorite songs to play at family gatherings. Here is a list of questions to get you started:

- What is your favorite song to play at a family party?
- What song do you think of when you think of me?
- Is there a song from your childhood that you'll never forget?

You should come up with some questions of your own, too. Be sure to write down the responses!

BUILD Now you're ready to start building your family playlist! Pick an order that makes the songs pop. See if you can start off with something mysterious, and build to something intense. Finish with a song that people can really dance to. Experiment with order. The goal is to tell your family's story through the playlist. For extra fun, you can even make your playlist using an online application. Ask your parents before going online.

CHANGE IT UP! If you want to try making more playlists, consider other small and specific communities in your life. Maybe you take a dance or a music class with others, or you have a close group of friends with whom you always eat lunch. Follow the same steps as above to build a playlist for the other communities in your life.

AFTER THE SHOW

CLASSIC COMEBACKS

With *Hey, Look Me Over!*, students saw a show that was about one man’s dedication to art that was old and, in his view, underappreciated. He takes us on a narrative journey, which is accomplished through monologues. This exercise asks the students to be the person “in Chair,” narrating their experience of an old, classic piece of art.

OBJECTIVES

- Students will be able to write creatively to explore perspectives on historical culture trends.
- Students will be able to evaluate opposing arguments and explain why they are wrong.
- Students will be able to develop their reasoning in support of a position.

BRAINSTORM Provide students with the workshop on page 17. Ask students to brainstorm a piece of art, an artist, or a trend that they think is classic. There is space for them to have a few different brainstorm ideas. This can be anything—a book, a singer, a fashion style, a type of food, or even a TV show or movie! Tell them that whatever they select, it must be very old and underappreciated for its greatness. The older their selection is, the better! For added fun and a historical connection, you might specify a time period they’ve studied from which their selection must be chosen.

PREPARE Let students know that they are going to organize their thoughts about why their selection is no longer in style. Ask them to write down a few ideas in the “Prepare” section of their worksheet. These might or might not be complete sentences. It’s more important that they develop an attitude or point-of-view that their character will take while talking about the “Classic Comeback.”

WRITE Now, students will imagine themselves as the person “in Chair,” who has a lot of opinions about their selection, and wants to bring it back. Tell them to write a monologue as that person, explaining why it should be brought back. They should include why it went out of style in the first place, and then explain why that is wrong or why things have changed. Remind them that their monologues will be enhanced if they write in a way that is very opinionated. This exercise is one where they should bring some attitude!

ACTIVATE Ask students to read their monologues for the class. You could even add an element where they could provide a sample of their Classic Comeback for the whole class to experience.



Targeted toward grades 6-12.

To modify this activity to make it more challenging, consider asking students to mix and match a few classics together. Then, they can write their monologue defending the mismatches and explaining why they belong together.

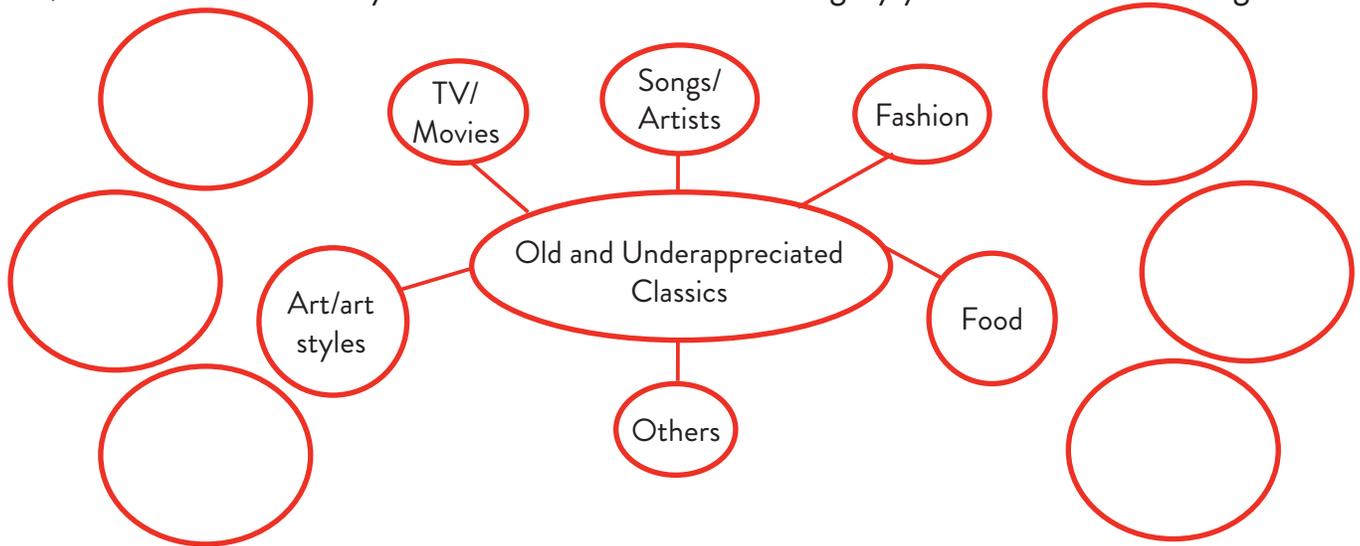
To modify this activity to make it less challenging, consider pre-selecting one or more classics for students to write about.

CLASSIC COMEBACKS WORKSHEET

Name: _____

Date: _____

DIRECTIONS: Below is a brainstorm web. As you think about different Classic Comebacks, write them in the empty bubbles. Next, draw a line from the category bubbles (“TV/Movies,” “Fashion”, “Food,” etc.) to the bubbles you wrote in to show which category your Comebacks belong to.



My Classic Comeback is _____ .

PREPARE: Write down a few ideas in response to the following questions. Later, you will use these ideas to write a monologue from the perspective of a character who really believes that your classic selection should make a comeback.

Why is your selection a classic? What makes it great?

Why is your selection no longer in style? Why do you think it is unpopular?

What has changed since your selection went out of style? Why should it be brought back?

What would someone who dislikes your selection say about its comeback? How would you respond?

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

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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.

