



LERNER & LOEWES

# BRIGADOON

STUDY GUIDE

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# CONTEXT



LEARN MORE ABOUT THE SHOW!

# SYNOPSIS

## ACT I

Tommy Albright and Jeff Douglas, two New Yorkers on a game-hunting trip, are lost in a forest in the Scottish Highlands. At about five o'clock in the morning, they hear music from a nearby village ("Brigadoon"). They are confused and shocked to see there is no village charted on the map. Tommy and Jeff approach the misty village to ask for directions back to their inn. The village is revealed and all of the citizens are gathered for a weekly fair ("McConnachy Square"). Andrew MacLaren enters with his two daughters, Fiona and Jean. Jean, the younger daughter, is getting married later in the evening to Charlie Dalrymple. Harry Beaton, despite being the apple of Maggie Anderson's eye, is immensely in love with Jean and is resentful towards the wedding. On the other hand, Fiona is in no rush to be married saying you should only marry if "ye an' your lad want to stay together fiercely" ("Waitin' for My Dearie").

Tommy and Jeff enter amazed and confused to see the uncharted village. The stunned villagers exclaim that they are in Brigadoon. Tommy and Jeff are baffled as to why the villagers are dressed as if they were in a totally different century. The villagers of Brigadoon are entertained by the confusion that Tommy and Jeff are feeling. Fiona offers her home as a place for Tommy and Jeff to rest and freshen up. Meg Brockie, a milkmaid and friend of Fiona, is immediately taken by Jeff, who reluctantly goes off with her. A beaming Charlie enters and is already celebrating his wedding. He shares a drink with Tommy and proclaims how happy he is that Mr. Lundie "[postponed] the miracle for him." Before Tommy can ask any questions, Fiona rushes Tommy out, leaving Charlie to continue celebrating ("Go Home with Bonnie Jean").

Alone, Tommy reveals to Fiona that he is engaged to a woman back in New York. However, he has no intention of marrying anytime soon. Fiona quickly proclaims that she has taking a liking to Tommy. Tommy tries to convince Fiona to let him help her pick heather for the wedding later ("The Heather on the Hill"). Concurrently, another love story is brewing as Meg exclaims her attraction to Jeff ("The Love of My Life").

Back at the MacLaren's home, Jean is preparing for her wedding ("Jeannie's Packin' Up") when Charlie enters to sign the family Bible. Charlie tries to get Jean to come see him, but she playfully refuses, protesting it is bad luck to see her before the wedding ("Come to Me, Bend to Me"). Tommy and Fiona enter, heather in hand, followed by Jeff, sporting new Highland pants claiming his pants got caught on a thistle. As Fiona goes to help Jean get ready, Tommy describes the day he had to Jeff and is bursting at the seams with happiness ("Almost Like Being in Love"). Tommy looks at the MacLaren family Bible and notices something peculiar: the dates listed in the Bible are dated 200 years in the past, including today. Fiona decides to take Tommy and Jeff to the schoolmaster, Mr. Lundie, to explain what is happening.

## ACT I (CONTINUED)

Mr. Lundie reveals to Tommy and Jeff the secret of Brigadoon: 200 years ago, a minister prayed for Brigadoon to be protected from the outside world. As a result, Brigadoon disappeared into the mist only to reappear for one day every 100 years. However, everyone in Brigadoon must stay in the village or it will disappear forever. Tommy asks Mr. Lundie if it is possible for an outsider to stay in Brigadoon and Mr. Lundie explains that a person can only stay if they are in love with someone in the village so much that they would give up everything to stay. But they have to be in love with the person, not the village, saying, “Cause after all, lad, if ye love someone deeply, anythin’ is possible.”

Later, the wedding procession is beginning. Mr. Lundie performs the wedding which is followed by a Sword Dance, danced by Harry and the men. During the course of the dance, Harry finds his way to Jean and as the dance comes to the end, Harry attempts to kiss Jean. Everyone is startled and Harry yells he is going to leave Brigadoon if he cannot marry Jean. Frightened this will end the miracle, everyone chases after Harry.

## ACT II

The curtain opens to everyone trying to catch Harry before he leaves Brigadoon (“The Chase”). The chase comes to a halt when a piercing scream is heard. The men find Harry in a pit of rocks. He is dead. In an attempt to not put a damper on the wedding night, Mr. MacLaren and the men decide not to announce Harry’s death until the morning. Fiona and Tommy, both distraught, embrace when and profess their love for each other (“There But For You Go 1”). Tommy, realizing that the end of the day is near, decides he wants to stay in Brigadoon. Together, they go to Mr. Lundie. Back in the village, Meg is entertaining the citizens of Brigadoon with the story of how her parents were married (“My Mother’s Wedding Day”). Suddenly, the mood shifts, and Archie enters with Harry’s body. Pipers begin to play and Maggie, completely devastated, performs a funeral dance in honor of her deceased love. Tommy goes to Jeff to tell him that he plans to stay in Brigadoon with Fiona, but finds Jeff distraught. Jeff admits to Tommy that he tripped Harry during the chase and accidentally killed him. Then Fiona arrives with Mr. Lundie to make Tommy’s new home permanent. After learning what happened, Tommy painfully tells Fiona that despite his deep love for her, he cannot stay (“From This Day On”). As Fiona and Brigadoon disappear into the mists, she says that she will always love him.

Four months later, Jeff is found drinking in a bar back in New York. To Jeff’s surprise, Tommy walks in. Tommy explains that he has been in New Hampshire living on a farm for the past couple of months, longing for Fiona and Brigadoon. Jane, Tommy’s fiancé, walks in searching for Tommy. She is becoming impatient and wishes to marry soon. However, heartbroken, Tommy cannot marry Jane because everything keeps reminding him of Fiona. Jane protests, but all Tommy wants is to go back to Scotland to try to find Brigadoon.

Tommy and Jeff return to Scotland to the exact spot where they were lost four months earlier. Although he was not expecting anything, Tommy is saddened not to find the village and the woman he loves. Tommy and Jeff prepare to leave when all of a sudden they hear voices coming out of the mist (“Brigadoon”). Out of the mist comes Mr. Lundie. He is excited to see Tommy and says, “You shouldna be too surprised, lad. I told ye when ye love someone deeply enough, anythin’ is possible. Even miracles.” Tommy, elated, says goodbye to Jeff as he enters Brigadoon to be with Fiona.

# CREATIVE TEAM



**Lerner & Loewe Team** Alan Jay Lerner and Frederick Loewe are perhaps one of the most beloved musical theater duos of the twentieth century. Together they produced musicals for the stage and the screen, some of them becoming iconic standards of the American Musical Theater catalogue. Their first success was *Brigadoon*. The music, book, and choreography, by Agnes DeMille, dazzled audiences and made them fall in love with this magical land. Other Lerner and Loewe classics include *My Fair Lady* and *Camelot*, both smash hits at the box office, and are still treasured today. Lerner and Loewe had a partnership rooted in collaboration and respect. Lerner often worked for long periods of time on lyrics, which unlike other composers, Loewe understood.



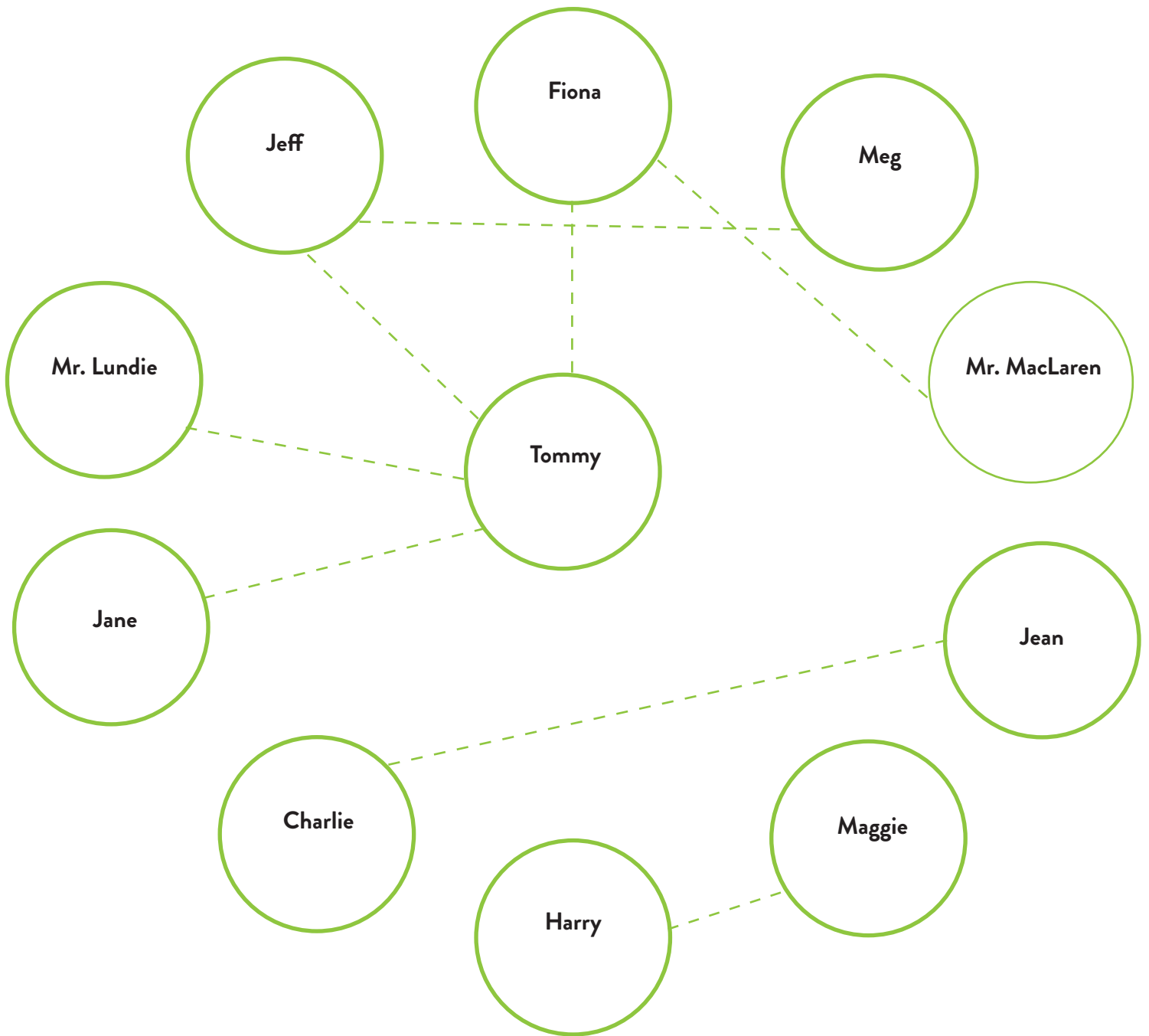


**Alan Jay Lerner (Book & Lyrics)** Born in New York City in 1918, Alan Jay Lerner went on to become a beloved playwright and lyricist of American musical theater. Lerner attended Harvard University where he had his first experience with musical theater writing for the annual student run production company Hasty Pudding Theatrics. Lerner also received training at The Juilliard School's music composition program. During his career, Lerner wrote for numerous art mediums including musical theater, movies, and radio. Although he is well-known for his partnership with Frederick Loewe, Lerner worked with other composers such as Lorenz Hart, Burton Lane, and Charles Strouse. In his lifetime, Lerner received numerous accolades including multiple Academy Awards, Tony Awards, and Golden Globes for his work on several projects. He passed away on June 14, 1986 of lung cancer in Center Island, New York.



**Frederick Loewe (Music)** Frederick Loewe was born in 1901 in Berlin, Germany. His father, Edmond Loewe, was a well-known operetta star, introducing Loewe to music from a young age. He taught himself how to play piano by ear and by the age of seven was already composing music. He received formal music training in Berlin and eventually moved to the United States in 1924 with the hopes of composing for Broadway. Loewe performed a number of odd jobs until he met Alan Jay Lerner at a social club for performers and artists in New York City called The Lambs Club. From then on, Lerner and Loewe became musical theater powerhouses, producing numerous musicals. Loewe has been honored with multiple Tony, Academy, and Golden Globes Awards for his musical scores. In 1972, he was inducted into the Songwriters Hall of Fame. He died in February of 1988 in Palm Springs, California.

# BRIGADOON CHARACTERS



Use the synopsis to help you find the connection between the characters!



# HISTORICAL CONTEXT

## *Scottish Traditions and Customs*

**Weekly Fairs:** In 18th Century Scotland, weekly fairs were held where townspeople could buy and sell their goods. The goods could often be bartered, which is the exchange of a good or service by offering another good or service instead of money. When we first see the village of Brigadoon, the citizens are engaging in a weekly fair. They have carts displaying their merchandise ready to be sold or bartered.

**Family Bible:** Traditionally, a family Bible holds a record and history of a family including the births and deaths of family members, marriages, confirmations, and other significant events and files. The Bible is passed down to each generation and is added to throughout the years.

**Tartan:** A pattern heavily associated with Scotland and the Scottish kilt. The pattern of crisscrossed lines produces a “plaid” look. The colors of the tartan are representative of various clans and events.

**Scottish Sword Dance:** A ceremonial dance dating back to 15th Century Scotland. Traditionally, they were a way for men to show off their agility and strength in front of the royal court. In Brigadoon, there is a sword dance performed by Harry and the other men during Jean and Charlie’s wedding.

**Clan:** A group of people connected by a shared identity. In Scotland, it is typical for a clan to be distinguished by a specific tartan. Additionally, clans are generally found in a specific region of Scotland. For example, the Clan Mackenzie is associated with the Scottish Highlands in the Kintail and Ross-shire regions of Scotland.

**Piobaireac:** The direct translation from Scottish Gaelic means “piping”. The term is associated with bagpipes and is the music of the Great Highland Bagpipe.



“Gillie Callum” or Sword Dance.

# DANCING ACROSS GENERATIONS

## EDWARD VILLELLA AND ROBERT FAIRCHILD IN CONVERSATION

### BY JACOB JONES



# DANCING ACROSS GENERATIONS:

## EDWARD VILLELLA AND ROBERT FAIRCHILD IN CONVERSATION

by Jacob Jones

In 1963, New York City Ballet star Edward Villella made an indelible impression on City Center audiences when he crossed over from ballet to theater to play the role of Harry Beaton in *Brigadoon*. This month another, ballet (and Broadway) mainstay is about to do the same, as Robert Fairchild tackles the role of the roguish suitor. Recently, the two performers sat down to talk about *Brigadoon*, the future of ballet, and what it's like to dance in a kilt.

Above: Artwork and billing page from two of the past six productions of the classic Lerner & Loewe musical, *Brigadoon*, at New York City Center; courtesy New York City Center

# DANCING ACROSS GENERATIONS

## EDWARD VILLELLA AND ROBERT FAIRCHILD IN CONVERSATION

BY JACOB JONES



Left, Edward Villella in rehearsal with choreographer George Balanchine for City Center's 1960 production of *The Figure in the Carpet*. (Photofest) Right, Robert Fairchild in Justin Peck's *In Creases*; photo by Paul Kolnik

Let's talk about your shared history at New York City Ballet. Mr. Villella, when you joined the company in 1957 they were still performing at New York City Center. What are your memories from that time?

**Edward Villella:** What I liked about City Center was the closeness of the first balcony. You could almost reach out and touch them, so you really felt close to your audience. In terms of establishing any kind of rapport or relationship with an audience, it was so much easier when you weren't looking into darkness but could see their faces.

**Robert Fairchild:** It's so intimate.

**EV:** Yes, and that was just an incredible time. Working with Balanchine, Stravinsky, and Robbins.

**RF:** I mean it doesn't get better than that.

**EV:** It was an extraordinary time, and I was enjoying every part of it. And I was learning from every part of it.

**RF:** I consider that time to be the Golden

Era. We look up to them so much for everything, and they inform so much of what we do today. They're the tapes that we watch when we learn ballets. We don't have Balanchine, but we're still dancing his ballets. The only way that we can know what to do is by watching them.

**Mr. Fairchild, you joined NYCB in 2005. What was it like to join a company with so much history?**

**RF:** I grew up in Utah and had no knowledge of this incredible institution, so it was amazing to realize the huge history that this place had. I feel so lucky to be a part of its story in some way.

**EV:** The wonder of NYCB was that they all provided us with so much background and understanding. Their work transcended so many settings. Balanchine and Robbins choreographed for ballet, Broadway, film, opera, and on and on. They were providing us with their individual backgrounds and experiences, which were so diverse. I just relied on those guys and how they guided us and showed us and illuminated us.

# DANCING ACROSS GENERATIONS

## EDWARD VILLELLA AND ROBERT FAIRCHILD IN CONVERSATION

### BY JACOB JONES



Gene Kelly as Tommy Albright and Cyd Charisse as Fiona Campbell in the 1954 *Brigadoon* film directed by Vincente Minnelli. (Photofest)

**Like any art form, dance has evolved over the years. How do you see the art form changing in the future?**

**RF:** I think that everyone needs an “in,” and my “in” was Gene Kelly. Growing up in Utah, my exposure to dance was watching tapes of Gene Kelly. He’s the one who made me want to be a dancer. I think dance competition shows, like *So You Think You Can Dance* – they’re an “in” for people.

**EV:** It’s never been easy to get people interested in the world of ballet, but it’s so important.

**RF:** When I did *An American in Paris*, someone said to me, “I love your show, I’ve seen it eight times, and I just bought my first ticket to see NYCB.” That was so exciting because I love ballet, and I want other people to as well. I think productions like *Brigadoon* here at City Center can help bridge the gap between musical theater and ballet.

**Let’s talk about that gap. What was it like to come from ballet to musical theater?**

**RF:** I feel so comfortable on stage at the ballet, but when you’re on stage doing

something completely different, it feels like it’s the first time you’ve ever performed. The two disciplines, ballet and singing, they’re really at odds with one another, because they come from such different parts in your body. It’s exciting, but it’s definitely a challenge to both sing and dance at the top of your game.

**EV:** I never wanted to interfere with the passion in my mind, which was to be a ballet dancer. So the lovely part of it is, I never sang. I never wanted to. The only stuff I ever did was stuff that was comfortable for me. I’m one of these crazies: I like to have a good time. So that’s what I did, I only had good times.

**Mr. Villella, what was the most memorable part of performing *Brigadoon* each night?**

**EV:** The sword dance was certainly the pinnacle. The real problem with the sword dance was that you were wearing a kilt. You could never look down, which meant you never knew where your feet were going. And there was this Scottish superstition that if you touched the swords while you were dancing, you died in battle.

**RF:** Really? That’s crazy!

# DANCING ACROSS GENERATIONS

## EDWARD VILLELLA AND ROBERT FAIRCHILD IN CONVERSATION

### BY JACOB JONES

Are you looking forward to that, Robbie?

**RF:** I always love a challenge, and I'm looking forward to seeing what our director, Chris Wheeldon, does with it. It should be really fun.

**EV:** Well, with Chris we know it'll be inventive.

**RF:** For sure. He's a creative genius. You never know what it will be, but you know he'll show us something really cool.

**EV:** He truly will. And you will have so much fun. I always, always had a great time. Harry Beaton is a wonderful character.

**RF:** Even though he's kind of the villain, the way that he's written, you can see his dilemma.

**EV:** He's a sympathetic character. There's nothing wrong with him. Poor guy – he's in love, and he can't get an education. Wow! (Laughing) Does that sound contemporary or what?

Why is it important that City Center presents *Brigadoon* today?

**EV:** Why not do it? The music is gorgeous, the story is intriguing, and the characters are sympathetic. There's no reason not to do it. Sometimes we just have to go back and look at these lovely things that entertained us once upon a time.

**RF:** I feel like there's a lot of things about this musical that can resonate with today's audiences. It's really a story about not feeling like you belong. It's about falling in love and finding out that where you live isn't home anymore. That's the kind of story that will always be relevant.

*Jacob Jones is a freelance culture writer currently living in NYC.*

Robert Fairchild and Leanne Cope in the Broadway production of *An American in Paris*, directed and choreographed by Christopher Wheeldon; photo by Matthew Murphy



# RESOURCES & ACTIVITIES

ACTIVITIES ON YOUR WAY TO THE THEATER!

# BEFORE THE SHOW

## Objectives

- Students will be able to recognize dance as a story telling element in theater.
- Students will be able to use dance and movement to tell a story and convey emotion.
- Students will be able to create their own movement phrase/choreography collaborating with peers.

**Warm-Up** Have students form a circle. Lead the students in a basic physical warm-up (getting them ready to dance). Activities can include rolling shoulders front and back, stretching arms up and reaching to one side and then the other, rolling down and then rolling up through the spine, jumping jacks, running in place.

**Hook** Explain to students that dance has had a large impact on musical theater. Before *Oklahoma!* premiered in 1943, dance was not used for storytelling, but instead for entertainment on the Broadway stage. However, *Oklahoma!* choreographer, Agnes de Mille, used dance to show what the characters in the play were feeling and to enhance the story. de Mille, who also choreographed *Brigadoon*, made sure that dance had a crucial role in the production. The dances in the show relate to the characters' emotions and represent where they are in their character arcs. A character arc is the character's journey from the beginning of the play to the end. The arc includes what the character does, how they feel, and the relationships they have with other characters. For example, Charlie's "Go Home with Bonnie Jean Ballet" is an expression of his excitement for his wedding, Harry's "Sword Dance" is his way of showing off in front of Jean so he can impress her, and Maggie's "Funeral Dance" shows her grief over Harry's death. As a group, make a list of emotions that you might feel on a daily basis (happy, sad, angry, confident, silly, etc.). Once a list of feelings is established, create a list of daily activities where you might experience these emotions (eating dinner, playing soccer, going to the mall, etc.).

**Main Activity** Once the two lists are established, split the class into groups assigning an emotion and activity to each group. Have the students come up with a short (30 seconds-1 minute) movement phrase for their assigned emotion and activity. They can get as literal or metaphorical as they wish. Remind them that the movement they use should show how they are feeling. For example, if they are happy they could be jumping up and down, twirling around, etc. It might be helpful to demonstrate an example of your own. These movement phrases will then be presented to the class. If you would like to use music, students can have the option of using their own music or you can provide music from *Brigadoon* or other musicals.

**Reflection** Have the students discuss what they saw. How did the movement phrases represent the emotions and activities? Was it easier or harder to understand the emotions and activities when they were conveyed through dance instead of spoken word? Why do you think dance is used in musical theater? What dancing do you expect to see in *Brigadoon*?

# 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. Just 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 (don't run!) when moving through the theater. 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!**



# WRITE A REVIEW!

It's intermission! To start thinking like a theater critic, jot down your thoughts to the following questions. Then, after you've seen the whole show, look back at your answers and see if you've changed your mind.

- What was your favorite part of the performance so far?
- Now that you have seen some of the show, what themes are emerging?
- Who was your favorite character and why?
- What was your favorite song?
- Were there any additional aspects of the show that you enjoyed (e.g. sets, lighting, costumes, etc.)?
- What did you like most about those aspects of the show?
- What did you like most about seeing a live performance?
- What creative changes or additions would you make to the show?



“ A+ ”

# AFTER THE SHOW

## Objectives

- Students will be able to define “culture shock”.
- Students will be able to recall the similarities and differences between the Scottish culture they saw in *Brigadoon* and New York
- Students will be able to identify and understand the value of cultural differences.

**Warm-Up** Have the students define “culture shock”. Then begin a discussion about when students might have experienced culture shock in their own lives. Have they ever traveled somewhere different and noticed a way of life that was different from theirs? How did that make them feel? (i.e. excited, confused, etc.)

**Hook** In groups, have students list some of the cultural differences from their lives and the Scottish traditions they noticed in *Brigadoon*. Have a scribe take note of some of the major lifestyle differences between the town of Brigadoon and New York City, where Tommy and Jeff live. What are the customs in Brigadoon that are not practiced in New York? Come back together as a class and create a master list of some of the changes the class noticed. (A list of Scottish traditions and terminology can be found on Page 9 of the study guide if assistance is needed.)

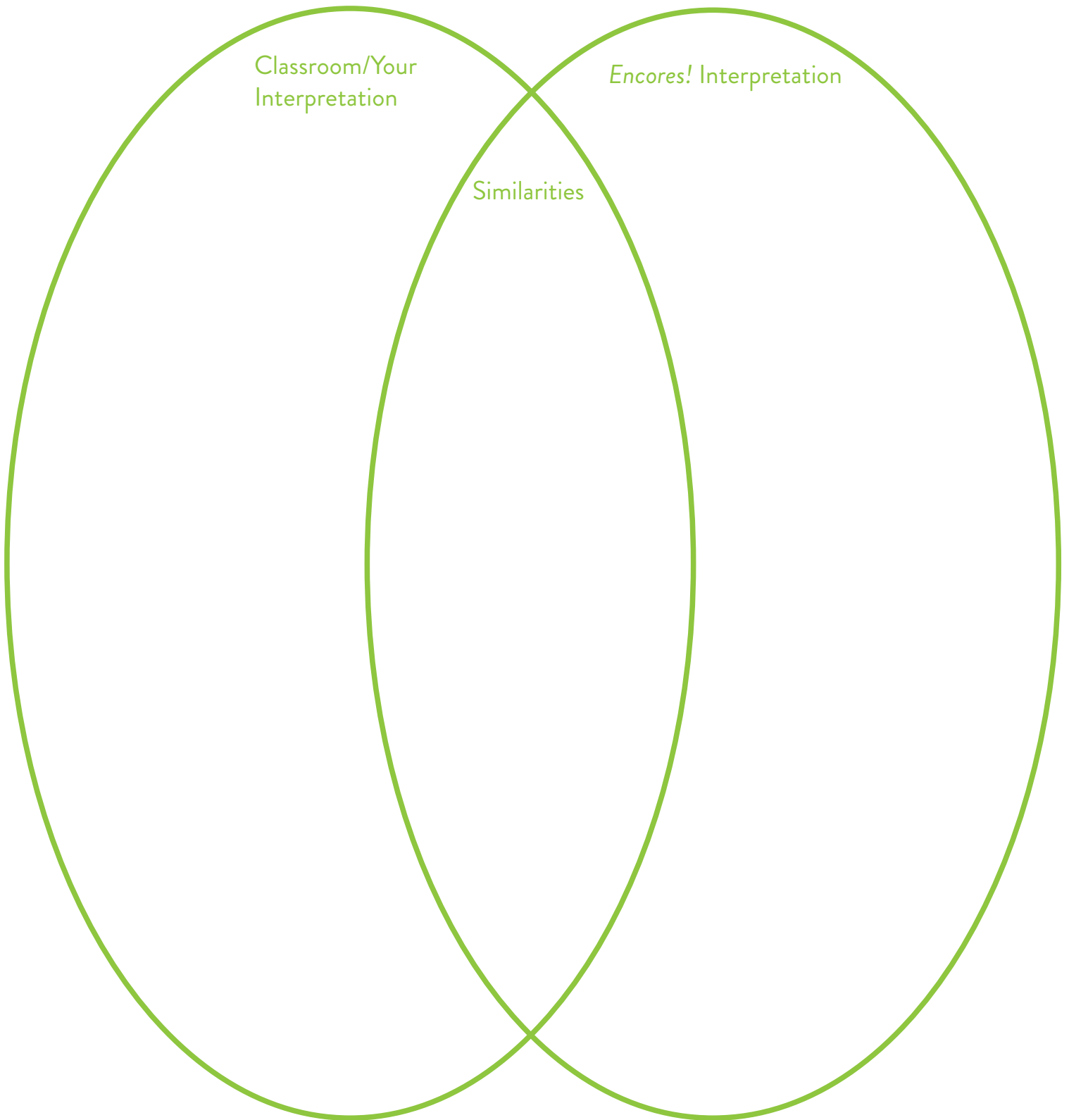
**Main Activity** Tommy made the decision to stay in Brigadoon with Fiona, leaving his best friend, Jeff, behind. Have the students imagine that they were going to be living Brigadoon, like Tommy. Discuss some of the things that you would have to give up if you moved to Brigadoon (i.e. your cell phone, Netflix, etc.). Using the cultural differences discussed in the Hook, have each student write a letter to their best friend describing their new life in Brigadoon and how it is similar and different to their life in New York. Guiding questions for the letter might include: Are you experiencing culture shock? Do you miss New York? Have you participated in any Scottish traditions? What are the differences between Brigadoon and New York? After the students have written the letter, have some students share their letters for the class!

**Reflection** Have the students discuss how Tommy might have experienced culture shock in Brigadoon. Discuss ways to adjust to culture shock if one is feeling it.

**Extension Activity** Have the students create tableaux of their letters to bring their letters and the story to life. Tableaux are series of frozen images that are “snapshots” of different sections of a text or story. In groups, the students will create different tableaux for different sections of their letters to Jeff. It might be easier to have the facilitator or a student read out the sections one at a time and say “3-2-1 Go!”, which prompts each tableaux. This allows the students to see their stories come to life, as if they were creating an alternative ending or a sequel to *Brigadoon*.

# ENCORES! AND YOU!

After seeing *Brigadoon* at City Center, compare and contrast your ideas about theme and your focus with what you saw on stage.



# 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

# 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.



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