

# EDUCATOR'S GUIDE



@MUSEUMOFBROADWAY

MUSEUM OF  
**BROADWAY**

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01

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# WELCOME EDUCATORS

The Museum of Broadway offers a site-specific learning environment for your students where they engage with history and culture through interactive spaces. The museum is designed for visitors to have an experience that is equal parts educational and entertaining. We are offering a specialized experience for school groups, that connect the time spent in the museum to the work that you do in your classroom. This guide is designed to offer you a four-part experience:

- 1 A Pre-Visit Lesson
- 2 The Educational Experience at The Museum of Broadway
- 3 The In-House Workshop
- 4 Post-Visit Activities

By engaging in the structured lessons, workshops, and projects, your students will have a carefully designed learning experience that connects the history of Broadway to their current learning goals and curricular content. Just as Broadway enriches the cultural experience of New York City, the Museum of Broadway strives to enrich the cultural experience of your school year. You may choose to incorporate all of these elements into your experience, you may choose some of them, or you may decide to do a stand-alone visit to the museum - it is an educational “choose your own adventure.” We have created these materials and experiences to be modular so that your visit to the Museum of Broadway can be designed to suit your classroom needs.



NOW LET'S  
GET ON  
WITH THE  
SHOW!



In theatre we have a term for the work that is done before a show starts rehearsals, it is called “pre-production.” During that part of the process, the director, designers, and other staff prepare by doing research, putting the show in context, and determining the basic logistics of rehearsals. The “pre-visit” lessons are designed for you to take your students through a similar process: you will conduct research that will support your museum visit, contextualize your visit with one or more core curricular areas, and plan for the logistics of your visit.

Every class in every school is different and no one knows your class better than you do. With that in mind, this guide has a “choose your own adventure” approach that will help you determine which pre-visit lessons will best suit your needs.

02

## PRE-VISIT LESSONS

### PRE-VISIT LESSON STRUCTURE

We have created a few different lessons for you to choose from so that you can connect your visit to the Museum of Broadway with your curricular needs. All of these lessons will focus on the content of the exhibits in the Museum of Broadway but they are thematically different so that you can connect it to your curricular content (history, language arts, writing, social studies, etc.) and choose what is most appropriate for your classroom needs.

#### **All of the lessons have the same basic structure:**

- Introduction of the Thesis of Lesson
- A Selection of Primary Sources and Resources
- A Slide Show to Accompany the Lesson
- A Series of Discussion/Low-Stakes Writing Questions Related to the Lesson
- A Series of Prompts/Questions To Explore While at the Museum
- A List of Vocabulary

Every classroom is different, every grade has different curricular content areas, and every teacher has their own unique way of presenting materials. Therefore, the lessons have been designed to be easily adaptable to your specified needs, goals, and students. We have suggested a grade level range for each lesson and have created a structure that will allow you to refine it to your particular classroom needs so you can meet the students where they are in their curricular, social, and educational development.

**The currently available lesson themes are as follows:**

LESSON THEME	GRADE LEVEL	CURRICULAR CONTENT AREAS
The Making of a Broadway Show	5-8 9-12	Social Studies, New York City History, Theatre Studies, Music Studies, Dance Studies, Visual Arts, Vocational Studies
Musical Theatre as a Genre	5-8 9-12	Literary Arts, Writing, Music Studies
Identity Politics On Stage (BIPOC, women, LGBTQIA+, and disabled artists and stories)	7-8 9-12	History, Social Studies, Identity Studies, Literary Arts, DEI Initiatives
Retelling History on Stage	9-12	History, Social Studies, Literary Arts, Writing, Critical Analysis
Adaptations and (Re)Writing for Theatre	9-12	Literary Arts, Writing

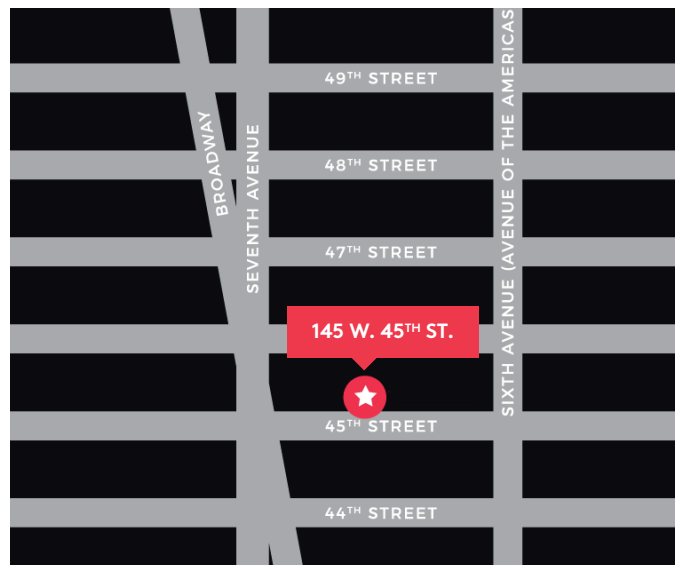
The detailed lesson resources can be found in the pages after this introduction.

## 03

# THE EDUCATIONAL EXPERIENCE AT THE MUSEUM OF BROADWAY

### WHAT YOU CAN EXPECT AT THE SITE

Once you arrive at the museum, your experience has already been expertly curated and planned for you (and all visitors) by the team. There will be instructions at the museum that will direct you through a carefully designed path through the museum and “brand ambassadors” (docents) that can help you along the way. The visit begins with an explanation of Broadway and the theatre district. Then, you will travel through a multi-floor interactive exhibit of Broadway shows that is organized chronologically and accompanied by a multi-media timeline filled with information and archival materials. Finally, you will travel “backstage” to an immersive exhibit that allows you to explore the inner workings of a Broadway show including the work of performers, writers, designers, directors, choreographers, stage managers, producers,



marketing teams, and more! The museum experience and the curated content is already an educational experience. In addition, we invite you to use some of the prompts, questions, and/or treasure hunts (included in the lesson guides) during your visit to the museum as an extra layer of engagement.

# THE MUSEUM EXPERIENCE



## THE PLAYBILL HALL

Broadway is comprised of 41 theatres within a 25-block radius in New York City. The Playbill Hall shows every show that is running on Broadway today.

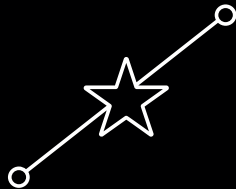
3RD FLOOR



## THE MAP ROOM

Experience the history and migration of New York City's theatres from the financial district to modern-day Times Square.

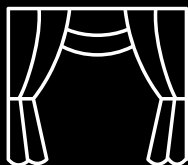
3RD FLOOR



## THE TIMELINE

Travel through the timeline of Broadway from its birth to present day and go inside some of the most momentous musicals to change the landscape and trajectory of Broadway.

3RD + 2ND FLOOR



## THE MAKING OF A BROADWAY SHOW

Go behind the curtain with a special exhibit honoring the community of brilliantly talented professionals - both onstage and off - who bring Broadway plays and musicals to life every night.

1ST FLOOR

Scan QR



or go to [themuseumofbroadway.com/app](https://themuseumofbroadway.com/app)

to access our app for spoken and text translations, ADA and a map of the museum.

AVAILABLE IN THE FOLLOWING LANGUAGES

DE

EN

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JA

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PT

ZH



04

## IN-HOUSE WORKSHOPS



The museum currently offers three workshops run by our resident teaching artist, Steven Cardona. The workshops below are available at the museum for an additional cost and can be scheduled along with your visit.

### **BROADWAY HISTORY 101**

This immersive experience invites you to take a deep dive into the magic of Broadway. The adventure begins with our Broadway Teaching Artist showing you the timeline of game-changing musicals and plays that shaped the way we enjoy theater today. You will explore the surprising history of New York Theater with stories you have never heard before.

#### **Goals**

- 1 Introduce game-changing musicals and plays by exploring their significance.
- 2 Provide an overview of the Broadway timeline.
- 3 Connect traditional Broadway shows with their modern counterpart.
- 4 Offer an insight into the most influential names in American theater.

### **BACKSTAGE STORY**

Explore the world behind the curtain. Learn how Broadway shows are made from start to finish. Did you know it all starts with a blank page? From the initial idea to putting together a creative team, developing the material, casting, the design process - there are hundreds of people who touch a Broadway show before an audience ever sees it.

#### **Goals**

- 1 Learn about how collaboration in the theatre works.
- 2 Explore the behind-the-scene roles
- 3 Learn how you can get started on a career in the industry.

# 05

## POST-VISIT ACTIVITIES

After your visit to the museum, you may want to complete the experience with an in-class activity or assignment that brings the educational experience full circle. We have created three options for a “post-visit project” so that you can modify this tool to suit the needs of your specific classroom and pedagogical needs.

### THE POST-VISIT DISCUSSION

One of the special events connected to many Broadway shows is the “post-show discussion” in which the cast and/or creative team of a show are joined by a moderator and special guests (often a scholar) to share stories about the process of creating the show and connect it to a larger cultural context. After the curated conversation, the moderator usually invites questions from the audience. The “post-visit discussion” is designed to create a similar sort of discussion in your classroom, with curated questions followed by a group discussion amongst your students. There are specific prompts for each “post-visit discussion” in each of the separate lesson plans.



### POST-VISIT WRITING ASSIGNMENTS

If you have writing lessons and/or writing goals on your classroom schedule that coincide with your visit to the Museum of Broadway, you may want to use a writing assignment that will serve the simultaneous purposes of wrapping up your museum visit and providing a topic for the requisite writing. There are several specific versions of the “post-visit writing assignment” in each of the separate lesson plans. Each version will include suggested prompts as well as potential assignment formats that you can modify to fit your curricular needs.



### POST-VISIT PROJECTS

If you are eager to have the students engage in a creative, hands-on project, you may want to use a “post-visit project” as a grand finale of your museum experience. These projects are designed as a continuation of finale exhibit at the Museum of Broadway and encourage students to imagine themselves as theatre makers. These projects are intended as multi-day classroom activities or take-home projects. There are several specific versions of the “post-visit project” in each of the separate lesson plans. Each version will include suggested prompts as well as potential assignment formats that you can modify to fit your curricular needs.



CUT SOME OF THESE STORIES OUT.'  
 HE SAID, 'NO, THAT WAS OUR THAT'S  
 WE SAID FOR OURSELVES. WE WANTED  
 O TELL A LOT OF STORIES.' AND YOU  
 OUGHT, 'YOU SON OF A GUN. YOU NEVER  
 TAKE THE EASY WAY OUT.'  
 - JACK O'BRIEN

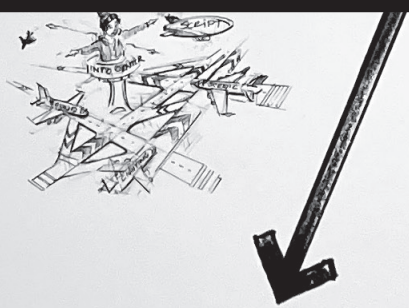


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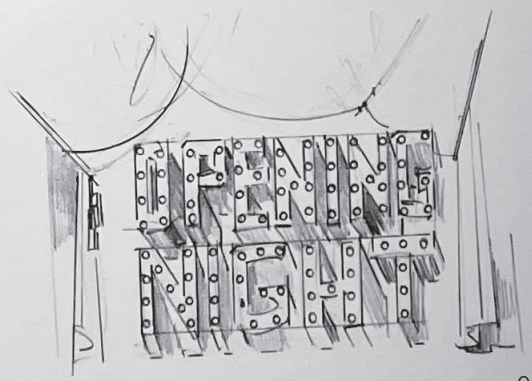
LESSON I:  
**THE MAKING OF A  
 BROADWAY SHOW**

"I THINK COSTUME  
 DESIGN IS REALLY CHARACTER  
 DESIGN, RIGHT? LIKE YOU'RE  
 LITERALLY CONJURING UP A  
 CHARACTER. AND CLOTHING IS SO  
 THE TOOL FOR THAT. IT IS NOT, I  
 DISPLAY OF AESTHETICS. IT REAL  
 ABOUT A PARTICULAR CHARACTER  
 GROUP OF PEOPLE AND HOW THEY AP  
 HOW THAT APPEARANCE ACTUALLY  
 AIDS IN THE STORY."  
 - CLINT RAMOS

TRE ON



"SO I ALWAYS  
 LIKE TO LOOK AT  
 THE STAGE MANAGEMENT  
 TEAM AS KIND OF LIKE THE  
 HUB, YOU KNOW, LIKE YOU HAVE  
 DIFFERENT AIRPORTS THAT ARE  
 HUBS. BECAUSE WE ARE THE  
 POINT WHERE EVERYBODY  
 COMES TO FOR  
 INFORMATION."  
 - LISA DAWN CAVE



"THE GREAT INTERPLAY  
 THAT IS TRUE OF ALL  
 DESIGNERS IS HOW MUCH  
 INFORMATION CAN BE EMBEDDED IN OUR

▷ PRE-VISIT LESSON

**Introduction of the Thesis of the Lesson**

The purpose of this lesson is to give students a “behind the scenes” look at all of the components and people who are involved in the making of a Broadway show. Students will learn key vocabulary, understand the different jobs that exist both onstage and backstage, and have a basic knowledge of the process of creating a show. This will ensure that when students visit the museum, they have context for the exhibits and information that they will encounter.



**PRIMARY RESOURCES**

<p><b>RESOURCE 1: SCREENING A SHOW</b></p>	<p>If you want to show a video of a full-length Broadway production, there are a few online streaming services that have a selection of shows that were filmed live on stage. Please see Appendix 2: Video Content at the end of this guide.</p>
<p><b>RESOURCE 2: WATCHING A DOCUMENTARY</b></p>	<p>If you are interested in showing a documentary about a musical (or musicals), there are a few available online; please see Appendix 2: Video Content at the end of this guide.</p>
<p><b>RESOURCE 3: USING RELEVANT WEBSITES</b></p>	<p>The following websites are useful to explore more about the making of a Broadway show.</p> <ul style="list-style-type: none"> <li>• <b>The Internet Broadway Database: IBDB.com</b> - A digital database that lists all of the Broadway shows, the people who worked on them, the relevant awards, and the theaters in which they were produced.</li> <li>• <b>Playbill: playbill.com</b> - A website that keeps up with current news and also houses a digital archive of playbills that were printed and distributed at each Broadway show.</li> </ul> <p>For a full list of website resources, please see Appendix 3 at the end of this guide.</p>
<p><b>RESOURCE 4: MUSEUM OF BROADWAY</b></p>	<p><b>A SLIDE SHOW FOR THIS LESSON IS AVAILABLE BY REQUEST.</b> Please email <a href="mailto:groups@themuseumofbroadway.com">groups@themuseumofbroadway.com</a> for access to this resource. The slide show will include all of the vocabulary related to each particular lesson. In addition, there is a comprehensive glossary of theatrical terms in Appendix 1 at the end of this guide.</p>

▷ PRE-VISIT LESSON

**A SERIES OF DISCUSSION/LOW-STAKES WRITING QUESTIONS:**

All of the following topics can be used as an interactive discussion and/or a prompt for low-stakes writing activities. They are designed so that you can easily modify them for your students' grade level and your classroom needs.



**TOPIC 1:  
THE MANY PARTS OF  
A BROADWAY SHOW**

This is an opportunity to discuss the many aspects of a Broadway show, such as sets, lights, actors, etc. Using the vocabulary list (below) and/or our slideshow, introduce the terminology. You can present it in a straightforward way as you would any new set of vocabulary and concepts. Alternatively, you could ask the students to think about what they see onstage and see if they can deduce some of the information. The slides that we provide will allow you to ask the question as a rhetorical device or a discussion activity- whichever suits your class best.

**TOPIC 2:  
WHO MAKES A  
BROADWAY SHOW?**

This is an opportunity to discuss the various artists and professionals that work on a Broadway show. Using the list of titles in the vocabulary list (below) and/or our slideshow, introduce the concept of the many moving parts of a production. You can present it in a straightforward way as you would any new set of vocabulary and concepts. Alternatively, you could ask the students to think about what kind of artists/staff a Broadway show would need and see if they can deduce some of the information. The slides that we provide will allow you to ask the question as a rhetorical device or a discussion activity- whichever suits your class best.

The conversation might include the following questions:

- What does an actor do?
- What does a director do?
- What does a designer do?
- Who works backstage? What do they do?
- What does a choreographer do?

**TOPIC 3:  
WHO DIRECTS AND  
DESIGNS BROADWAY  
SHOWS?**

You may want to consider looking at the websites of individual designers, production companies, and Broadway shows. An easy way to start this digital discovery is to choose a show, visit the website and take a look at the production team. Then you can have the students practice digital research by tracing the artists via their professional websites, IBDB.com, and/or Playbill.com to discover more about their careers.

**PROMPTS/QUESTIONS TO EXPLORE WHILE AT THE MUSEUM**

Using the exhibits and the timeline that runs throughout the museum, find directors who you think created something unique on Broadway.

There are a lot of costumes in the exhibits - when you look at the costumes, what does it tell you about the character? What does the costume tell you about the story?

There are a lot of images of set designs in the museum and even a few spaces where there are minisets that you can explore. When you look at the set designs in the exhibits, think about how they are involved in theatrical storytelling. How do the set designs help create the world of the show?

## ▶ POST-VISIT LESSON

### POST-VISIT ACTIVITIES



The following discussion questions, writing assignments, and projects are designed to be used as you see fit. They can be mixed and matched to suit the needs of your class lessons and they can be adjusted for the grade level of the students.

*A note about timing: the discussion questions are great if you need a quick way to wrap up the experience of visiting the museum. If you want a slightly longer activity and/or you want to use this as a way of connecting to a core writing skill (such as critical writing, reviews, or journalism), the writing assignments offer prompts for that. If your visit to the Museum of Broadway is part of a larger unit in your lesson plans, the post-visit project is a longer and more gradual activity that offers creative opportunities for students.*

### POST-VISIT DISCUSSION QUESTIONS



- What did you learn about Broadway shows that surprised you?
- What did you see in the exhibits that was evidence of someone's work, whether it was a director, designer, actor, choreographer, or anyone else?
- How does design shape the storytelling of a show?  
*(Note: there are examples in the slideshow to help with this discussion.)*
- How does choreography and dance help tell a story?  
*(Note: there are examples in the slideshow to help with the discussion.)*
- If you could work on a Broadway show for one day, what role would you want? What part of the production would you want to help create?

## ▶ POST-VISIT ACTIVITIES

### POST-VISIT WRITING ASSIGNMENT OPTIONS



#### POST-VISIT WRITING PROMPT OPTION #1

Choose one of the creators of a Broadway show. It could be a director, actor, designer, stage manager, producer, or anyone else involved in a production. Research their work and find out what shows they have worked on and get a sense of their artistic style and interests. Write an essay that gives a brief history of their work and contribution to Broadway.

*Research guidance:* You might start by looking on [IBDB.com](http://IBDB.com) to find out what shows the individual has worked on and then continue to find the artists/professional's website, the website for certain shows, their bio in the playbill from the show (on [playbill.com](http://playbill.com)), and even their social media accounts.

#### POST-VISIT WRITING PROMPT OPTION #2

Imagine that you get to create a Broadway show adaptation of your favorite book, movie, or video game. What would you do to help create the world of that story onstage? Would it be a play or a musical? What would the set look like? What would the costumes look like? What style would help tell the story? Can you imagine casting certain actors in it? What would be the biggest challenge in getting that story ready for the stage? What part of the story would be fantastic to see staged?

#### POST-VISIT WRITING PROMPT OPTION #3

Choose a Broadway show and consider how the different elements of the production help create the world of the show. Write a brief essay explaining how the set, costumes, lights, and (if applicable) the music and dance, add to the storytelling.

*Research guidance:* You might start by watching a show via streaming service and doing the analysis much like you would do literary analysis but with the consideration of all these elements.

## ▶ POST-VISIT ACTIVITIES

### POST-VISIT PROJECT OPTIONS

These are projects that could be done at home or in the classroom. They can be completed by a group of 2-5 students or by a single student. They are designed as open-ended projects that can be easily adapted to the students' grade level and capabilities.



#### POST-VISIT PROJECT OPTION #1 PLAN A REVIVAL

Choose a play or musical that was already produced once and create a new version of it for the stage. What parts of the show would you want to change? What would you update? Why do you think audiences would enjoy this show? Who would you cast in the show? What kind of set, costume, and lighting design do you think would serve the story telling? What kind of marketing and/or social media content would you want to use to advertise the show.

Put your ideas together in a digital presentation as if you were going to pitch it to producers in order to convince them that it is a great idea to bring the show back to Broadway.

#### POST-VISIT PROJECT OPTIONS #2 CREATE A SCENE

Choose a scene from a play or musical and create your own version of it. If you are working in a group, everyone can take on different roles—this includes the roles of the actors but also director and maybe costume designer (if you aren't feeling like you want to perform). If you are working alone, you might consider using animation, stop motion, or other digital tools to create a scene.

You will need to rehearse (practice) the scene and make choices to facilitate the storytelling. The final presentation could be an in-person live performance, a filmed performance, a digital live performance, a digital performance (like animation or a radio play), etc.



## ▶ POST-VISIT ACTIVITIES

## POST-VISIT PROJECT OPTIONS (CONTINUED)



POST-VISIT  
PROJECT  
OPTION #3  
BECOME A CRITIC

Watch a play or musical in person or through a streaming resource (see Appendix 2). Write a review of the show using the following prompts as guidelines:

- **Acting:** Did the actors represent the characters emotionally? Did the actors use their voice and body in a way that represented the characters? Were there moments that were really noticeable because they were wonderful?
- **Directing:** Did the production have good storytelling? What made the presentation of the story interesting? Was the production well cast (meaning were the actors well suited to their roles)? Was there any moment in the storytelling that stood out to you?
- **Design:** How did the designs contribute to the storytelling? Did the set, costumes, lights, sound, make-up and/or hair/wigs help define the world of the play by setting time period, mood, or other details of the story?
- **Writing:** Were the plot and characters well developed? Did the story interest you? Was there any moment that you particularly liked or were surprised by?

As you write your review, don't just think about whether the show was "good" or "bad." Think about what the show is doing and why it matters. For this assignment, you could put your review in a written format or you could consider creating a podcast-type audio recording or a video recording.

## ▶ POST-VISIT ACTIVITIES

## POST-VISIT PROJECT OPTIONS (CONTINUED)



POST-VISIT  
PROJECT  
OPTION #4  
MAKE A DESIGN PLOT

Choose a play or musical and take on the role of a designer. You can choose to design costumes, set, props, lights, sound, make-up, and/or hair/wigs. How will your particular design help tell the story?

**Formats for this project:**

- Make a portfolio (on paper or digitally) where you illustrate the design you envision
- Create collages of influences that will shape your design
- Create a digital presentation of your designs
- Build a diorama or small model of your designs

**Content related questions:**

- **Costumers:** How will you use your designs to help convey character? How will your designs convey the time period? How will the costumes change for different parts of the play or musical?
- **Set Designers:** How will you use your designs to help convey the world of the show? How will your set convey location? How will the set convey how realistic the world of the show is? How will your set change for different parts of the play or musical?
- **Lighting Designers:** How will you use your designs to help convey the story? How will your lighting design convey time of day and/or indoors/outdoors? How will your lighting design convey mood? How will your lighting design change for different parts of the play or musical?
- **Sound Designers:** How will you use your design to help convey the story? How will the sound design convey how realistic the world of the show is? Will you use music? How will your design convey mood? How will your sound design change for different parts of the play or musical?
- **Make-Up and Hair/Wig Designers:** How will you use your designs to help convey character? How will your designs convey the time period? How will the make-up and/or hair/wigs change for different parts of the play or musical?



07

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LESSON II:  
MUSICAL THEATRE  
AS A GENRE

▷ PRE-VISIT LESSON

Introduction of the Thesis of the Lesson

The purpose of this lesson is for students to learn about the various components that make musical theatre a specific genre. Students will learn key vocabulary, understand the interdisciplinary nature of musicals, and have a basic knowledge of the components of musical theatre (i.e. music, dance, etc.). This will ensure that when students visit the museum, they have context for the exhibits and information that they will encounter.

PRIMARY RESOURCES



<p><b>RESOURCE 1: SCREENING A SHOW</b></p>	<p>If you want to show a video of a full-length Broadway production, there are a few online streaming services that have a selection of shows that were filmed live on stage. Please see Appendix 2: Video Content at the end of this guide.</p>
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## ▷ PRE-VISIT LESSON

### A SERIES OF DISCUSSION/LOW-STAKES WRITING QUESTIONS:

All of the following topics can be used as an interactive discussion and/or a prompt for low-stakes writing activities. They are designed so that you can easily modify them for your students' grade level and your classroom needs.



#### TOPIC 1: WHAT IS A MUSICAL AND WHY DO PEOPLE KEEP BREAKING INTO SONG?

This is an opportunity to discuss how musical theatre is a hybrid form that incorporates theatre, music, and dance performed by artist who are using their skills as actors, musicians, singers, and dancers (often using more than one skill at a time!). Using the vocabulary list and/or our slideshow, introduce the terminology. You can present it in a straightforward way as you would any new set of vocabulary and concepts. Alternatively, you could ask the students to think about what they see onstage and see if they can deduce some of the information. The slides that we provide will allow you to ask the question as a rhetorical device or a discussion activity- whichever suits your class best.

#### TOPIC 2: HOW DOES MUSIC HELP TELL A STORY?

This is an opportunity to introduce students to a musical number and help them talk through how music is integral to the story. Show the students a musical number in class - you can use the example in our slideshow or select something from our appendix of screening options. You can also decide that you want to use something from a movie musical that you know will excite the students (especially if there is a current runaway hit such as "Let it Go" or "We Don't Talk About Bruno"). Even though movie musicals are different from on-stage musicals, they will serve the same purpose in this discussion topic. After watching the musical number, the conversation might include the following questions:

- Who sings the song? Who are they singing to?
- How do the lyrics help tell the story?
- What does the music sound like?  
(There is no need to use fancy musical terms here - descriptions such as "loud," "fast," "sad," or "romantic" are great descriptors!)
- Why do you think that this part of the story works well as a song?  
What is the music adding to the storytelling that couldn't be done with just spoken words?

## ▶ PRE-VISIT LESSON

### A SERIES OF DISCUSSION/LOW-STAKES WRITING QUESTIONS: (CONTINUED)



#### TOPIC 3: HOW DOES DANCE HELP TELL A STORY?

This is an opportunity to introduce students to a dance number and help them talk through how dance is integral to the story. Show the students a dance number in class - you can use the example in our slideshow or select something from our appendix of screening options. You can also decide that you want to use something from a movie musical that you know will excite the students (especially if there is something popular like the “Revolting Children” number in *Matilda* on Netflix). Even though movie musicals are different from on-stage musicals, they will serve the same purpose in this discussion topic. After watching the dance number, the conversation might include the following questions:

- Who is dancing?
- How does the dance help tell the story?
- What does the dance look like?  
(There is no need to use fancy dance terms here - descriptions such as “celebratory,” “fast,” “fun,” or “angry” are great descriptors!)
- Why do you think that this part of the story works well as a dance? What is the dance adding to the storytelling that couldn’t be done with just spoken words or typical movement?

### PROMPTS/QUESTIONS TO EXPLORE WHILE AT THE MUSEUM

Using the exhibits and the timeline that runs throughout the museum, find directors who you think created something unique on Broadway.

There are a lot of costumes in the exhibits - when you look at the costumes, what does it tell you about the character? What does the costume tell you about the story?

There are a lot of images of set designs in the museum and even a few spaces where there are minisets that you can explore. When you look at the set designs in the exhibits, think about how they are involved in theatrical storytelling. How do the set designs help create the world of the show?

## ▶ POST-VISIT LESSON

### POST-VISIT ACTIVITIES



The following discussion questions, writing assignments, and projects are designed to be used as you see fit. They can be mixed and matched to suit the needs of your class lessons and they can be adjusted for the grade level of the students.

*A note about timing: the discussion questions are great if you need a quick way to wrap up the experience of visiting the museum. If you want a slightly longer activity and/or you want to use this as a way of connecting to a core writing skill (such as critical writing, reviews, or journalism), the writing assignments offer prompts for that. If your visit to the Museum of Broadway is part of a larger unit in your lesson plans, the post-visit project is a longer and more gradual activity that offers creative opportunities for students.*

### POST-VISIT DISCUSSION QUESTIONS



- What defines musical theatre as a genre?
- What did you see in the exhibits that was evidence that there are specific elements of musical theatre that make it a specific genre?
- How do songs and/or dances shape the storytelling of a show?  
*(Note: there are examples in the slideshow to help with this discussion.)*
- Can you think of a story that would be better told as a musical rather than a play? Why do you think the story would be better as a musical?

## ▶ POST-VISIT ACTIVITIES

## POST-VISIT WRITING ASSIGNMENT OPTIONS



**POST-VISIT  
WRITING PROMPT  
OPTION #1**

Choose a musical and consider how the elements of musical theatre help tell the story. Write a brief essay explaining how the songs and/or dances add to the storytelling. Use examples of how the musical numbers make the moments different than if they were told without song or dance.

*Research guidance:* You might start by watching a show via streaming service and doing the analysis much like you would do literary analysis but with the consideration of the musical theatre elements.

**POST-VISIT  
WRITING PROMPT  
OPTION #2**

Choose a piece of written text—it could be a story, a poem, a piece of journalism, or even a personal essay. Try to turn the piece of text into the lyrics to a song. You can write it in much the same way you might compose a poem or you can try setting it to the music of a song you know. If you happen to be musically inclined and want to try your hand at composing, try writing lyrics and music! The point is to discover how the genre of musical lyrics is different from other genres of writing.

**POST-VISIT  
WRITING PROMPT  
OPTION #3**

Imagine that you get to create a musical theatre adaptation of your favorite book, movie, or video game. What would you do to help create the world of that story onstage? What style of music would help tell the story? What style of dance would help tell the story? What would be the biggest challenge in getting that story ready for the stage? What part of the story would be best served by turning it into a musical?



## ▶ POST-VISIT ACTIVITIES

### POST-VISIT PROJECT OPTIONS

These are projects that could be done at home or in the classroom. They can be completed by a group of 2-5 students or by a single student. They are designed as open-ended projects that can be easily adapted to the students' grade level and capabilities.



#### POST-VISIT PROJECT OPTION #1 PLAN A REVIVAL

Choose a musical that was already produced once and create a new version of it for the stage. What parts of the show would you want to change? What would you update? Why do you think audiences would enjoy this show? Who would you cast in the show? What kind of set, costume, and lighting design do you think would serve the story telling? What kind of marketing and/or social media content would you want to use to advertise the show?

Put your ideas together in a digital presentation as if you were going to pitch it to producers in order to convince them that it is a great idea to bring the show back to Broadway.

#### POST-VISIT PROJECT OPTIONS #2 CREATE A SCENE

Choose a scene from a musical and create your own version of it. If you are working in a group, everyone can take on different roles—this includes the roles of the actors but also director and maybe costume designer (if you aren't feeling like you want to perform). If you are working alone, you might consider using animation, stop motion, or other digital tools to create a scene.

You will need to rehearse (practice) the scene and make choices to facilitate the storytelling. The final presentation could be an in-person live performance, a filmed performance, a digital live performance, a digital performance (like animation or a radio play), etc.

## ▶ POST-VISIT ACTIVITIES

## POST-VISIT PROJECT OPTIONS (CONTINUED)



**POST-VISIT  
PROJECT  
OPTION #3  
MAKE A  
JUKEBOX MUSICAL**

You are going to create your own jukebox musical! In other words, you are going to build a musical around pre-existing music. There are a few ways to do this: the first two options require you to choose a music artist or group and pick songs from their catalog of works that you can put together with a story. You can try to create a biographical musical (like *MJ* or *Beautiful*) where you tell the story of the artist's life through their music. You can take the music of the catalog of one singular artist or a group and create an original story to tie it all together (like *Mama Mia!*). Or, if you are feeling adventurous, you can create a show that incorporates music by several artists; this is a great option if you already know what story you want to tell and want the option of picking the perfect song to match a moment in the show.

The final product could be a brief presentation of a part of the musical, it could be a script, it could be a digital collage of ideas and research - there are many ways to present this project.



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LESSON III:  
**IDENTITY POLITICS  
ON STAGE**

(BIPOC, WOMEN, LGBTQIA+, DEAF/DEAF  
AND DISABLED ARTISTS, AND STORIES)

## ▶ PRE-VISIT LESSON

### Introduction of the Thesis of the Lesson

The purpose of this lesson is for students to consider how identity factors into storytelling in theatre. Students will learn about artists in theatre history, recognize milestone productions that brought identity politics center stage, and explore the idea of authorship and identity. This will ensure that when students visit the museum, they have context for the exhibits and information that they will encounter.

### PRIMARY RESOURCES



#### RESOURCE 1: SCREENING A SHOW

If you want to show a video of a full-length Broadway production, there are a few online streaming services that have a selection of shows that were filmed live on stage. Please see Appendix 2: Video Content at the end of this guide.

#### RESOURCE 2: WATCHING A DOCUMENTARY

If you are interested in showing a documentary about a musical (or musicals), there are a few available online; please see Appendix 2: Video Content at the end of this guide.

#### RESOURCE 3: USING RELEVANT WEBSITES

The following websites are useful to explore more about Broadway shows.

- **Playbill:** [playbill.com](http://playbill.com) - A website that keeps up with current news and also houses a digital archive of playbills (the actual programs) that were printed and distributed at each Broadway show.
- **American Theatre:** [americantheatre.org](http://americantheatre.org) - A website that has articles on individual artists and history of contemporary theatre productions.

For a full list of website resources, please see Appendix 3 at the end of this guide.

 PRE-VISIT LESSON

## PRIMARY RESOURCES (CONTINUED)


**RESOURCE 4:  
USING RELEVANT  
BLOGS**

The following is a selection of blog posts from the New York Public Library for the Performing Arts:

- “Musical of the Month: Shuffle Along”:  
<https://www.nypl.org/blog/2012/02/10/musical-month-shuffle-along>
- “Anna May Wong: A Look at Her Career As She Graces the New Quarter”:  
<https://www.nypl.org/blog/2022/10/28/anna-may-wong-career-new-quarter>
- “for colored girls who have considered suicide/when the rainbow is enuf in the Archives”:  
<https://www.nypl.org/blog/2022/05/06/for-colored-girls-who-have-considered-suicide-when-rainbow-enuf>
- “Intimate Apparel in the Archive”:  
<https://www.nypl.org/blog/2022/03/01/intimate-apparel-archive>
- “Alice Childress’s Trouble in Mind in the Archives”:  
<https://www.nypl.org/blog/2021/11/18/alice-childress-trouble-mind-archive>
- “Color-Conscious Casting and Death of a Salesman”:  
<https://www.nypl.org/blog/2022/11/29/color-conscious-casting-and-death-salesman>

For a full list of website resources, please see Appendix 3 at the end of this guide.

**RESOURCE 5:  
MUSEUM OF  
BROADWAY**
**A SLIDE SHOW FOR THIS LESSON IS AVAILABLE BY REQUEST.**

Please email [groups@themuseumofbroadway.com](mailto:groups@themuseumofbroadway.com) for access to this resource. The slide show will include all of the vocabulary related to each particular lesson. In addition, there is a comprehensive glossary of theatrical terms in Appendix 1 at the end of this guide.

## ▷ PRE-VISIT LESSON

### A SERIES OF DISCUSSION/LOW-STAKES WRITING QUESTIONS:

All of the following topics can be used as an interactive discussion and/or a prompt for low-stakes writing activities. They are designed so that you can easily modify them for your students' grade level and your classroom needs.



#### TOPIC 1: WHO IS TELLING THIS STORY?

The following statement is on the Museum's website: "Broadway has not always been equitable and inclusive, and must contend with the harm that those shortcomings have caused. We strive to make space for guests to face our imperfect pasts, share the present, and collectively envision our future." This is an opportunity to discuss the fact that the stories that are told and the histories that are documented are very much controlled by those who have privilege and power. Ask students to think about who would be writing, directing, and producing theatre during different eras of U.S. history? Who would have access to a Broadway theatre? How would this shape the stories? How would this determine what actors would be cast? How would this determine who would be in the audience?

#### TOPIC 2: CASTING AND WHY IT MATTERS

Take a moment to consider the casts of well-known Broadway shows in the twentieth century. This can be done by looking at images on the New York Public Library digital resources as well as other online resources. Consider the lack of diversity among the cast in terms of race, ethnicity, body size/shape, and/or disability. Consider how a given show would change if the casting was different. You might expand this discussion to include a comparison of an original production and a revival (such as the 1943 production of *Oklahoma!* and the 2019 production of *Oklahoma!*) - how did the casting change the story? Why does inclusive casting matter?

Consider connecting this topic to recent conversations such as the casting of the upcoming live action version of *The Little Mermaid* and other such conversations in popular culture.

#### TOPIC 3: IDENTITY CENTER-STAGE

This is a chance to discuss shows that made the identity of one or more characters central to the story of the show so that students can discover more details about the shows while at the museum. Consider previewing some of the following musicals by listening to the music, reading the libretto, or watching videos of a performance\*: *Hair*, *The Wiz*, *A Chorus Line*, *La Cage Aux Folles*, *Ain't Misbehavin'*, *Rent*, *Bring in 'Da Noise, Bring in 'Da Funk*, and the revival of *Company*.

\*Note: you can find many of the Tony Award® performances for these shows on YouTube!

 PRE-VISIT LESSON**A SERIES OF DISCUSSION/LOW-STAKES WRITING QUESTIONS:**  
(CONTINUED)**PROMPTS/QUESTIONS TO EXPLORE WHILE AT THE MUSEUM**

Using the exhibits in the museum, find writers, directors, choreographers, and performers who are part of the BIPOC, women, LGBTQIA+, and/or Deaf/deaf and disabled communities. Read their histories and think about how their identity intersected with the work they created?

The museum has a timeline that stretches throughout the entire space and spans over a century of Broadway history. Try to notice when there are milestone moments where BIPOC, women, LGBTQIA+, and/or Deaf/deaf and disabled artists are featured. What is happening in history at that time? How are the social and political aspects of U.S. culture contributing to the artists' work and visibility?

There are a lot of images of Broadway shows throughout the museum. What do you notice about the casting of shows as you move from 1732- present day? Who is playing the roles in each show? How is this changing the story?

## ▶ POST-VISIT LESSON

### POST-VISIT ACTIVITIES



The following discussion questions, writing assignments, and projects are designed to be used as you see fit. They can be mixed and matched to suit the needs of your class lessons and they can be adjusted for the grade level of the students.

*A note about timing: the discussion questions are great if you need a quick way to wrap up the experience of visiting the museum. If you want a slightly longer activity and/or you want to use this as a way of connecting to a core writing skill (such as critical writing, reviews, or journalism), the writing assignments offer prompts for that. If your visit to the Museum of Broadway is part of a larger unit in your lesson plans, the post-visit project is a longer and more gradual activity that offers creative opportunities for students.*

### POST-VISIT DISCUSSION QUESTIONS



- Where did you see identity being highlighted in the museum exhibits?
- Did you notice any shows where identity was central to the story?
- Where did you see exclusion happening throughout history? Where were BIPOC, women, LGBTQIA+ and/or Deaf/deaf and disabled people missing from the narrative?
- Take a look at statistics in the most recent version of *“The Visibility Report: Racial Representation on New York City Stage,”* compiled by the Asian American Performers Action Coalition (AAPAC), found at [www.aapacnyc.org](http://www.aapacnyc.org). It is a very visual and useful tool. Are you surprised by these statistics? How do you think the statistics about writers and directors impact the statistics of casting and what stories are being told?



## ▶ POST-VISIT LESSON

## POST-VISIT WRITING ASSIGNMENT OPTIONS



**POST-VISIT  
WRITING PROMPT  
OPTION #1**

Find information about a BIPOC, woman, LGBTQIA+, Deaf/deaf or disabled artist. Write an essay about their work the way you hope they will be recording in history fifty years from now.

Research guidance: You might want to select names from the exhibits at the museum. Alternatively, you could visit sites such as <https://blackworkbroadway.com> or one of the articles in American Theatre's series, "Theatre Workers You Should Know" (<https://www.americantheatre.org/category/feature/people/role-call/>).

**POST-VISIT  
WRITING PROMPT  
OPTION #2**

Why does casting matter? Think of a television show, movie, or theatre production and consider who is cast in certain roles. Use the following prompts to consider how casting changes a story:

What does it mean when a character is played by an actor of a particular race, ethnicity, body size/shape, gender? Where does the identity of the character and the identity of the actor overlap? What about when there is a disabled character in a story - what actor is cast in that role?

**POST-VISIT  
WRITING PROMPT  
OPTION #3**

Find two productions of the same play or musical (you might even want to consider movies) where the casting was notably different. An example of this would be the 1943 production of *Oklahoma!* and the 2019 production of *Oklahoma!* Another example would be the original production of *Beauty and the Beast* and the recent Olney Theatre production of it. How did the casting change the story? Why does inclusive casting matter?

▶ POST-VISIT ACTIVITIES

POST-VISIT PROJECT OPTIONS

These are projects that could be done at home or in the classroom. They can be completed by a group of 2-5 students or by a single student. They are designed as open-ended projects that can be easily adapted to the students’ grade level and capabilities.



POST-VISIT  
PROJECT  
OPTION #1  
PLAN A REVIVAL

Choose a play or musical that was already produced once and create a new version of it for the stage that is designed to be more inclusive. What parts of the show would you want to change? Would you change the script? If so, who would you hire to rewrite the script? Who would you cast in the show? Who would you hire to design it? What kind of marketing and/or social media content would you want to use to advertise the show?

Put your ideas together in a digital presentation as if you were going to pitch it to producers in order to convince them that it is a great idea to bring the show back to Broadway.

POST-VISIT  
PROJECT  
OPTIONS #2  
CREATE A SCENE

Choose a scene from a play or musical and create your own version of it. Consider rewriting it to create an adaptation that incorporates your identity into the story. If you are working in a group, everyone can take on different roles—this includes the roles of the actors but also director and maybe costume designer (if you aren’t feeling like you want to perform). If you are working alone, you might consider using animation, stop motion, or other digital tools to create a scene.

You will need to rehearse (practice) the scene and make choices to facilitate the storytelling. The final presentation could be an in-person live performance, a filmed performance, a digital live performance, a digital performance (like animation or a radio play), etc.

 POST-VISIT ACTIVITIES

## POST-VISIT PROJECT OPTIONS (CONTINUED)



**POST-VISIT  
PROJECT  
OPTION #3  
MAKE AN INCLUSIVE  
THEATRE TIMELINE**

Create a timeline of theatre history that is inclusive of BIPOC, women, LGBTQIA+, Deaf/deaf and disabled artists and the productions in which their work is featured. You can either do a long section of history or narrow it down to a decade, but the goal should be as inclusive as possible. This doesn't have to be "way back when" - it can even be a contemporary timeline. The point of this project is to explore what it is like to (re)write history with an inclusive lens.

Create the timeline in a digital format so that it can be shared when you are finished with the project. Incorporate images and media wherever you can.

# CABARET

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LESSON IV:  
RETELLING HISTORY  
ON STAGE

▶ PRE-VISIT LESSON

Introduction of the Thesis of the Lesson

The purpose of this lesson is for students to consider how history is retold in theatre productions. Students will learn to recognize historical events in plays and musicals, they will consider how history can be interpreted through art, and explore how theatre creates narratives that intersect with our understanding of history. This will ensure that when students visit the museum, they have context for the exhibits and information that they will encounter.

PRIMARY RESOURCES



**RESOURCE 1:  
SCREENING A SHOW**

If you want to show a video of a full-length Broadway production, there are a few online streaming services that have a selection of shows that were filmed live on stage. One of the obvious choices for this particular lesson would be *Hamilton* on Disney+. Please see Appendix 2: Video Content at the end of this guide.

**RESOURCE 2:  
WATCHING A  
DOCUMENTARY**

If you are interested in showing a documentary about a musical (or musicals), there are a few available online; please see Appendix 2: Video Content at the end of this guide.

**RESOURCE 3:  
USING RELEVANT  
WEBSITES**

The following websites are useful to explore more about musicals.

- **The Internet Broadway Database: IBDB.com** - A digital database that lists all of the Broadway shows, the people who worked on them, the relevant awards, and the theaters in which they were produced.
- **Playbill: playbill.com** - A website that keeps up with current news and also houses a digital archive of playbills that were printed and distributed at each Broadway show.

For a full list of website resources, please see Appendix 3 at the end of this guide.

**RESOURCE 4:  
MUSEUM OF  
BROADWAY**

**A SLIDE SHOW FOR THIS LESSON IS AVAILABLE BY REQUEST.**

Please email [groups@themuseumofbroadway.com](mailto:groups@themuseumofbroadway.com) for access to this resource. The slide show will include all of the vocabulary related to each particular lesson. In addition, there is a comprehensive glossary of theatrical terms in Appendix 1 at the end of this guide.

## ▶ PRE-VISIT LESSON

### A SERIES OF DISCUSSION/LOW-STAKES WRITING QUESTIONS:

All of the following topics can be used as an interactive discussion and/or a prompt for low-stakes writing activities. They are designed so that you can easily modify them for your students' grade level and your classroom needs.



#### TOPIC 1: WHEN IS HISTORY ON STAGE?

There are some shows that very obviously include history in their stories, such as *Hamilton* or *The Diary of Anne Frank*. But there are many other plays and musicals that feature history even if they aren't about a historical event. For example, how are shows like *A Raisin in the Sun*, *Hair*, *Cabaret*, and/or *Angels in America* also including history in their stories?

#### TOPIC 2: FACT OR FICTION?

When a play or musical focuses on history, where is the line between fact and fiction? How much of the story is accurate? Do you assume it is accurate? Do you expect it to be? Do you think a writer can take liberties when turning history into theatre?

#### TOPIC 3: BIOGRAPHIES AS HISTORY

There are many plays and musicals that are theatrical biographies: *Beautiful* is about Carole King and *MJ* is about Michael Jackson, *Here Lies Love* is about Imelda Marcos and *Diana* is about Diana the Princess of Wales, *Red* is about the artist Mark Rothko and *Gross Indecency: The Three Trials of Oscar Wilde* is about Wilde. How much of the biography is fictionalized when it is turned into theatre? Does having an actor play the role of a real-life person mean that it is an impersonation or is it a fictional characterization? If the person is still alive when the play or musical is created, does that change how the accuracy might be perceived?

### PROMPTS/QUESTIONS TO EXPLORE WHILE AT THE MUSEUM

Using the exhibits in the museum, look for plays and musicals that feature history as the main story or as an essential part of the plot. Why do you think the history featured in each show was of interest during the time it was produced? For example, when *The Crucible* was produced in 1953, the story of the Salem witch trials is an allegory for the McCarthyism of the 1950s.

There are a lot of images of Broadway shows throughout the museum as well as renderings of sets and costume displays. How do costume design, set design, and prop design help to convey historical moments on stage? What is the job of the designer when creating a time period on stage?

## ▶ POST-VISIT LESSON

### POST-VISIT ACTIVITIES



The following discussion questions, writing assignments, and projects are designed to be used as you see fit. They can be mixed and matched to suit the needs of your class lessons and they can be adjusted for the grade level of the students.

*A note about timing: the discussion questions are great if you need a quick way to wrap up the experience of visiting the museum. If you want a slightly longer activity and/or you want to use this as a way of connecting to a core writing skill (such as critical writing, reviews, or journalism), the writing assignments offer prompts for that. If your visit to the Museum of Broadway is part of a larger unit in your lesson plans, the post-visit project is a longer and more gradual activity that offers creative opportunities for students.*

### POST-VISIT DISCUSSION QUESTIONS



- Did you notice any shows where history was central to the story?
- Does theatre have a responsibility to accurately depict history on stage?
- Think of a popular play, musical, television show, or movie that features a part of history. Do you think that piece of art and/or entertainment is changing how people might think of that part of history? Do you think it is possible for a story in a play, musical, movie, or television show could change how people think about historic events and/or people?

## ▶ POST-VISIT LESSON

## POST-VISIT WRITING ASSIGNMENT OPTIONS



**POST-VISIT  
WRITING PROMPT  
OPTION #1**

Choose a play or musical that recreates a piece of history (such as *1776*), tells the story of a historic person (such as *The Diary of Anne Frank*), or that incorporates a crucial part of history in its otherwise fictional story (such as *Hair*).

Write an essay that explains how the history and the story are replicated or how they are divergent. Why do you think the story is telling history this way? What do you think is the purpose of recreating this historic event or person on stage?

**POST-VISIT  
WRITING PROMPT  
OPTION #2**

When history is used in a play or musical, does it have to be accurate? Some historical plays and musicals strive for accuracy through story, design, and even casting. Other historical plays and musicals purposely make parts of their story historical to serve their artistic and intellectual purpose; for example both *Hamilton* and the recent revival of *1776* used casting to change the identities of the “founding fathers.” When history and art intersect, which takes precedence? Artistic interpretation or historical accuracy? Does it depend on the source material?



## ▶ POST-VISIT ACTIVITIES

### POST-VISIT PROJECT OPTIONS

These are projects that could be done at home or in the classroom. They can be completed by a group of 2-5 students or by a single student. They are designed as open-ended projects that can be easily adapted to the students' grade level and capabilities.



#### POST-VISIT PROJECT OPTION #1 PLAN A REVIVAL

Choose a play or musical that features a historical moment or person that was already produced once and create a new version of it for the stage. What parts of the show would you want to change? What would you update? Why do you think audiences would enjoy this show? Who would you cast in the show? What kind of set, costume, and lighting design do you think would serve the story telling? What kind of marketing and/or social media content would you want to use to advertise the show?

Put your ideas together in a digital presentation as if you were going to pitch it to producers in order to convince them that it is a great idea to bring the show back to Broadway.

#### POST-VISIT PROJECT OPTIONS #2 CREATE A SCENE

Choose a scene from a play or musical featuring a historic moment or person and create your own version of it. If you are working in a group, everyone can take on different roles—this includes the roles of the actors but also director and maybe costume designer (if you aren't feeling like you want to perform). If you are working alone, you might consider using animation, stop motion, or other digital tools to create a scene. You will need to rehearse (practice) the scene and make choices to facilitate the storytelling.

The final presentation could be an in-person live performance, a filmed performance, a digital live performance, a digital performance (like animation or a radio play), etc.

 POST-VISIT ACTIVITIES

## POST-VISIT PROJECT OPTIONS (CONTINUED)



**POST-VISIT  
PROJECT  
OPTION #3  
MAKE A HISTORY  
PLAY OR MUSICAL**

Choose a historic moment or person and create your own play or musical about it. (Tip: if you are creating a musical and you don't want to write original songs, consider creating a jukebox musical of pre-existing songs to fit your story.) What research are you going to do to gather the historic details? Are you attached to the accuracy of the history or do you want to be more interpretive with the facts? Are you going to incorporate design that is of the period or are you going to be more ahistorical?

The final product could be a brief presentation of a part of the play or musical, it could be a script, it could be a digital collage of ideas and research - there are many ways to present this project.

An impressionist painting of a landscape. The top half features a bright, textured sky with yellow, orange, and pinkish tones, suggesting a sunrise or sunset. Below the sky, there are dark, silhouetted trees and a small, white, gabled house with a dark roof. The foreground is filled with dense, dark green foliage and trees. The overall style is characterized by visible brushstrokes and a vibrant, somewhat abstract color palette.

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LESSON V:  
ADAPTATIONS AND  
(RE)WRITING  
FOR THEATRE

## ▷ PRE-VISIT LESSON

### Introduction of the Thesis of the Lesson

The purpose of this lesson is for students to learn about adaptation as a creative device and how it is used in theatre. Students will learn about source materials, they will consider how a change in artistic medium alters a story, and they will explore ways in which form and content intersect. This will ensure that when students visit the museum, they have context for the exhibits and information that they will encounter.

### PRIMARY RESOURCES



#### RESOURCE 1: SCREENING A SHOW

If you want to show a video of a full-length Broadway production, there are a few online streaming services that have a selection of shows that were filmed live on stage. Some prime examples for this lesson would be *Matilda*, *Newsies*, and/or *Little Women*. Please see Appendix 2: Video Content at the end of this guide.

#### RESOURCE 2: WATCHING A DOCUMENTARY

If you are interested in showing a documentary about a musical (or musicals), there are a few available online; please see Appendix 2: Video Content at the end of this guide.

#### RESOURCE 3: USING RELEVANT WEBSITES

The following websites are useful to explore more about musicals.

- **The Internet Broadway Database: [IBDB.com](http://IBDB.com)** - A digital database that lists all of the Broadway shows, the people who worked on them, the relevant awards, and the theaters in which they were produced.
- **Playbill: [playbill.com](http://playbill.com)** - A website that keeps up with current news and also houses a digital archive of playbills that were printed and distributed at each Broadway show.

For a full list of website resources, please see Appendix 3 at the end of this guide.

#### RESOURCE 4: MUSEUM OF BROADWAY

**A SLIDE SHOW FOR THIS LESSON IS AVAILABLE BY REQUEST.**

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## ▷ PRE-VISIT LESSON

### A SERIES OF DISCUSSION/LOW-STAKES WRITING QUESTIONS:

All of the following topics can be used as an interactive discussion and/or a prompt for low-stakes writing activities. They are designed so that you can easily modify them for your students' grade level and your classroom needs.



#### TOPIC 1: WHAT IS SOURCE MATERIAL?

An adaptation is when you take a pre-existing story and adapt it to a different medium. For example, *The Lion King* was first an animated film, then it was adapted to a Broadway musical. The source material for the musical of *The Lion King* was the original animated film. The source material is the primary version of the story that is used as inspiration for the new piece of art. Typically, an adaptation changes the medium of the story; it could be a film to a musical or a book to a television show, or a movie to a video game. Can you think of examples of source materials and identify what the change in medium was? Can you name plays or musicals that are adaptations?

#### TOPIC 2: HOW DOES THE MEDIUM CHANGE THE STORY?

There is a musical version of *Peter Pan* and its source material is the book by J.M. Barrie. In the book, when Peter flies, it is simply described in the text. In the musical, the designers and technicians have to figure out how to make the actor playing Peter fly onstage! In this example, when the story changed from a literary medium to a live performance medium, it meant that the creators had to invent some stage magic to replicate the magic described in the book. Can you think of how changing the medium of a story from a written text, movie, or television show to a stage play or musical would require changes? You can use examples of plays and musicals that already exist or talk about an imagined adaptation of your own creation.

#### TOPIC 3: WHY IS ADAPTATION APPEALING?

Sometimes, people complain that there are too many movie adaptations on Broadway. But before we wonder how much is too much, let's consider why adaptations are appealing to creators. What are the advantages of adapting something for the stage? Why do you think writers and directors are excited by transforming source material into theatre productions? Do you find adaptations appealing as an audience member? Do you like to see stories you love repeated in different mediums?

### PROMPTS/QUESTIONS TO EXPLORE WHILE AT THE MUSEUM

Using the exhibits in the museum, look for plays and musicals that are adaptations of previously existing material. What is the source material that was used in the play or musical? Which is better known, the source material of the stage production? Were you surprised to discover that a play or musical was actually an adaptation?

There are a lot of images of Broadway shows throughout the museum as well as renderings of sets and costume displays. How do design elements help adaptations change from one medium to another? For example, when you look at the costume pieces from *The Lion King*, can you describe how the mask helped turn animated animal characters into live characters that could be played by actors onstage?

## ▶ POST-VISIT LESSON

### POST-VISIT ACTIVITIES



The following discussion questions, writing assignments, and projects are designed to be used as you see fit. They can be mixed and matched to suit the needs of your class lessons and they can be adjusted for the grade level of the students.

*A note about timing: the discussion questions are great if you need a quick way to wrap up the experience of visiting the museum. If you want a slightly longer activity and/or you want to use this as a way of connecting to a core writing skill (such as critical writing, reviews, or journalism), the writing assignments offer prompts for that. If your visit to the Museum of Broadway is part of a larger unit in your lesson plans, the post-visit project is a longer and more gradual activity that offers creative opportunities for students.*

### POST-VISIT DISCUSSION QUESTIONS



- Did you notice any shows that were adaptations of another version of the story? What were the shows and what was their source materials?
- Do you think there is any downside to adaptation in theatre? Do you think there are benefits? Can you use examples from the museum?
- Can you think of a book, movie, television show, video game, graphic novel, or any other source material that would make a great theatre adaptation? Is there something that you think would be impossible to adapt for the stage?

## ▶ POST-VISIT LESSON

## POST-VISIT WRITING ASSIGNMENT OPTIONS



**POST-VISIT  
WRITING PROMPT  
OPTION #1**

Choose a play or musical that is an adaptation and identify its source material. Write an essay that compares and contrasts the versions of the story in two different mediums. If the adaptation made changes to the story, do you think the changes were successful or beneficial? Do you wish they had stayed loyal to the source material instead? Explain how aspects of the source material were challenging to create in a live performance. Do you think the change in medium from the original source material to a stage production enhanced the story? Do you think it diminished it?

If you want to watch an adaptation on a streaming service, some suggestions for this assignment include the movie musical of *Matilda* (based on the book and the stage musical), the Broadway stage musical *Newsies* (based on the movie), the London production of *Little Women* (based on the book) or the stage version of *Into the Woods* (based on Grimms' fairytales).

**POST-VISIT  
WRITING PROMPT  
OPTION #2**

Imagine that you get to create a Broadway show adaptation of your favorite book, movie, or video game. What would you do to help create the world of that story onstage? Would it be a play or a musical? What would the set look like? What would the costumes look like? What style would help tell the story? Can you imagine casting certain actors in it? What would be the biggest challenge in getting that story ready for the stage? What part of the story would be fantastic to see staged?

## ▶ POST-VISIT ACTIVITIES

### POST-VISIT PROJECT OPTIONS

These are projects that could be done at home or in the classroom. They can be completed by a group of 2-5 students or by a single student. They are designed as open-ended projects that can be easily adapted to the students' grade level and capabilities.



#### POST-VISIT PROJECT OPTION #1 MAKE AN THEATRICAL ADAPTATION

Choose a source material and create your own play or musical about it. (*Tip: if you are creating a musical and you don't want to write original songs, consider creating a jukebox musical of pre-existing songs to fit your story.*) What research are you going to do to really get to know the source material? Are you committed to keeping the story exactly as it is in the source material or do you feel you can change it to suit the theatrical medium? How are you going to incorporate design to help tell the story in a theatrical medium?

The final product could be a brief presentation of a part of the play or musical, it could be a script, it could be a digital collage of ideas and research - there are many ways to present this project.

#### POST-VISIT PROJECT OPTIONS #2 CREATE A SCENE

Choose a scene from a play or musical that is an adaptation and create your own version of it. If you are working in a group, everyone can take on different roles—this includes the roles of the actors but also director and maybe costume designer (if you aren't feeling like you want to perform). If you are working alone, you might consider using animation, stop motion, or other digital tools to create a scene. You will need to rehearse (practice) the scene and make choices to facilitate the storytelling.

The final presentation could be an in-person live performance, a filmed performance, a digital live performance, a digital performance (like animation or a radio play), etc.



## ▶ POST-VISIT ACTIVITIES

## POST-VISIT PROJECT OPTIONS (CONTINUED)



**POST-VISIT  
PROJECT  
OPTION #3  
BECOME A CRITIC**

Watch a play, musical, or movie musical that is an adaptation, in person or through a streaming resource (see Appendix 2). Write a review of the show using the following prompts as guidelines:

- **Acting:** Did the actors represent the characters emotionally? Did the actors use their voice and body in a way that represented the characters? Were there moments that were really noticeable because they were wonderful?
- **Directing:** Did the production have good storytelling? What made the presentation of the story interesting? Was the production well cast (meaning were the actors well suited to their roles)? Was there any moment in the storytelling that stood out to you?
- **Design:** How did the designs contribute to the storytelling? Did the set, costumes, lights, sound, make-up and/or hair/wigs help define the world of the play by setting time period, mood, or other details of the story?
- **Writing:** Were the plot and characters well developed? Did the story interest you? Was there any moment that you particularly liked or were surprised by?

As you write your review, don't just think about whether the show was "good" or "bad." Think about what the show is doing and why it matters. For this assignment, you could put your review in a written format or you could consider creating a podcast-type audio recording or a video recording.

## ▶ POST-VISIT ACTIVITIES

## POST-VISIT PROJECT OPTIONS (CONTINUED)



**POST-VISIT  
PROJECT  
OPTION #4  
MAKE A DESIGN PLOT**

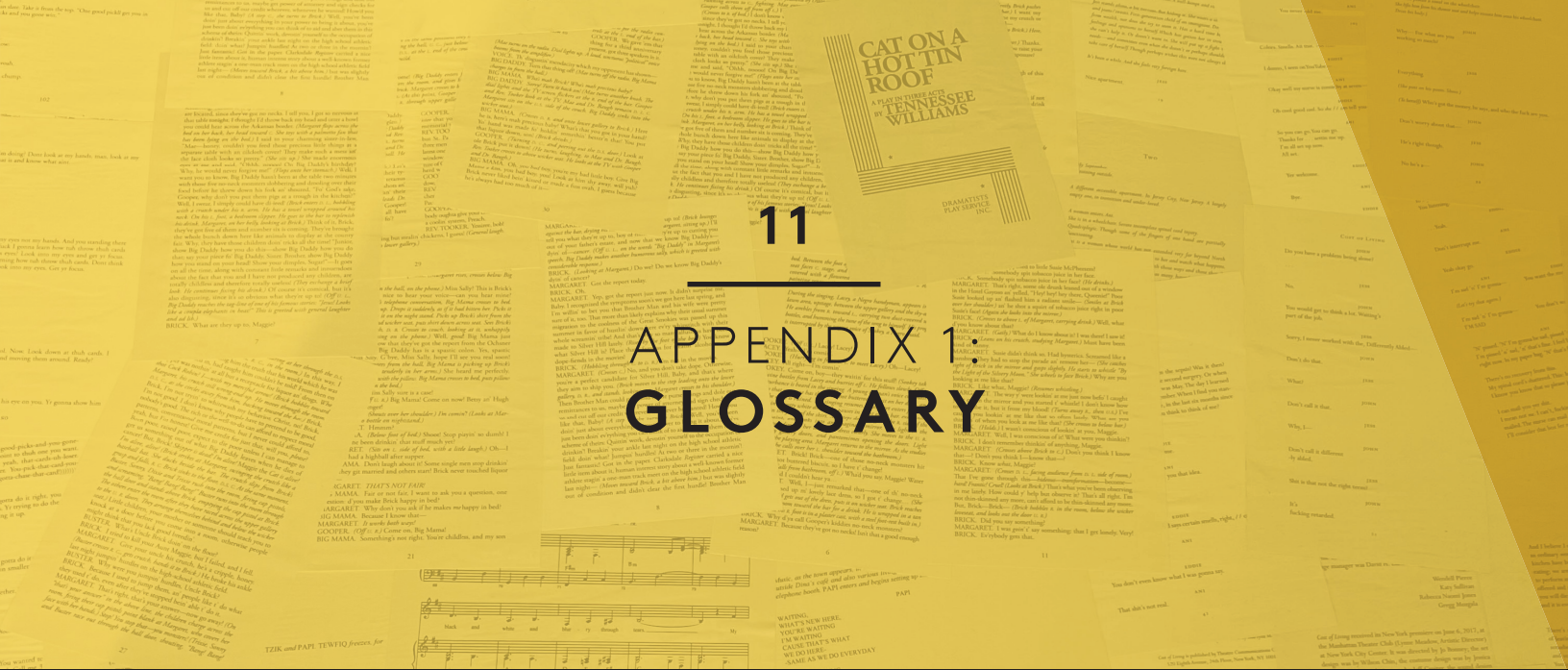
Take on the role of a designer for a stage adaptation of a book, movie, video game, television show, etc. You can choose to design costumes, sets, props, lights, sound, make-up, and/or hair/wigs. How will your particular design help tell the story? How will it make this version of the story work in the theatrical medium?

**Formats for this project:**

- Make a portfolio (on paper or digitally) where you illustrate the design you envision
- Create collages of influences that will shape your design
- Create a digital presentation of your designs
- Build a diorama or small model of your designs

**Content related questions:**

- **Costume Designers:** How will you use your designs to help convey character? How will your designs convey the time period? How will the costumes change for different parts of the play or musical?
- **Set Designers:** How will you use your designs to help convey the world of the show? How will your set convey location? How will the set convey how realistic the world of the show is? How will your set change for different parts of the play or musical?
- **Lighting Designers:** How will you use your designs to help convey the story? How will your lighting design convey time of day and/or indoors/outdoors? How will your lighting design convey mood? How will your lighting design change for different parts of the play or musical?
- **Sound Designers:** How will you use your design to help convey the story? How will the sound design convey how realistic the world of the show is? Will you use music? How will your design convey mood? How will your sound design change for different parts of the play or musical?
- **Make-Up and Hair/Wig Designers:** How will you use your designs to help convey character? How will your designs convey the time period? How will the make-up and/or hair/wigs change for different parts of the play or musical?



11

# APPENDIX 1: GLOSSARY

## ON STAGE ROLES

**Actor** - An artist who performs in a play and/or musical. An actor plays a character. They use their imagination, body, and voice to pretend to be the character in order to tell the story of the play and/or musical.

**Character** - An imagined person in the story of the play or musical. A character is played by an actor. Even if the character is based on a historic person, the character is still imagined because they are an interpretation of the historic person. A character in a show is often referred to as a role.

**Understudy** - An actor who has a smaller role or a role in the ensemble who takes over a leading role if the actor who usually plays the role is absent or unable to go on due to illness or injury.

**Standby** - An actor who plays a leading role if the actor who usually plays the role is absent or unable to go on due to illness or injury; this actor does not have a separate role in the

show; in some shows, the standby can also be an “alternate” and perform one or two performances a week to give the actor who usually plays the lead a less demanding performance schedule.

**Swing** - An actor who learns a number of “tracks” (characters and all of their blocking, songs, and lines) so that they can step into the show and perform any of those roles if a cast member cannot perform that day.

**Replacements** - An actor who is not in the original cast of a show replaces an original cast member when they leave the production.

**Orchestra/Band** - The orchestra and/or band are made up of musicians who play the music during the show. Though they are not always on stage and sometimes they can’t be seen by the audience at all, they are performers and so they belong in the “on stage roles” category. The difference between an orchestra and a band has to do with the instruments that are being played.

## OFF STAGE ROLES

**Director** - An artist who is in charge of telling the story of the play or musical. The director is in charge of making sure all of the parts of the show work together to tell the story well. A director spends a lot of time studying the play or musical; they choose what actors will play what role; they work with all the designers to ensure that the pieces of the production work well together; they create the staging or blocking for the show; they help the actors interpret their characters.

**Stage Manager** - The stage manager has a lot of responsibilities and is responsible for much of the communication among the cast, production team, and crew. During the rehearsal process, the stage manager keeps everyone on schedule, they write down the blocking, they remind people when they need to take breaks, and they take careful notes that they later turn into “rehearsal reports” to ensure that the whole production team is always on the same page. During production meetings, the stage manager takes notes and makes sure that every part of the design team knows what is happening in rehearsals and that everything that happens in rehearsals will take the designs into consideration. During the “run” of the show, the stage manager “calls the show;” that means that they tell the lighting board operators, sound board operators, and other crew members when things happen so that everything in the show happens in sync. They also are responsible for making sure everyone and everything is ready backstage

before the show begins. At the end of every show, they write a “performance report” so that the whole production team knows what happened at each and every show. They do so much! No wonder we say they “run the show!”

**Music Director** - An artist who is in charge of the music in a musical. The music director has several responsibilities and is the connection between the actors and the musicians. The music director teaches the actors how to sing their songs. The music director also works with the orchestra or band to practice the score of the show. Working with both the actors and the musicians ensures that when the two groups start working together, the different parts of the music blend well.

**Choreographer** - An artist who creates the dances for a play or musical and teaches them to the actors. Dance can often convey a lot of the storytelling.

**Dance Captain** - An actor in the show who has an additional responsibility of learning all the dances (even the ones that they don’t perform) so they can help teach them to other actors. The dance captain is essential to the process and they often help keep the dances exact. In addition, dance captains often help teach replacement actors their dances as well as helping “swings” when they have to go on.

**Fight Choreographer** - an artist who creates stage combat scenes for a play or musical and teaches it to the actor; they are responsible for making sure the stage combat is designed

to suit the style of the show and are also responsible for making sure that actors are safe while they learn the scene and perform it.

**Intimacy Choreographer** - An artist who helps directors and/or choreographers design scenes that are considered “intimate” (for example: a stage kiss); the intimacy choreographer helps actors safely perform these scenes and use consent based techniques to make sure everyone’s boundaries are respected and that the actors safety is ensured.

### DESIGNS AND DESIGNERS

**Costume** - The clothing that is worn by an actor on-stage to help them represent the character. In addition to providing insight into the character, costumes can also help convey time period.

**Costume Designer** - An artist who designs the costumes for a play or musical.

**Set** - The scenery on stage that conveys the setting of the play or musical. It can help convey location and details about the story. In more abstract sets, it can often convey tone and mood.

**Set Designer** - An artist who designs the set for a play or musical.

**Lighting** - The illumination of the stage during a play or musical that ensures that the performers can be seen during the show. Lighting also conveys mood, style, and helps tell the story of the play or musical.

**Lighting Designer** - An artist who designs the lighting for a play or musical.

**Sound Design** - The noises, music, and/or amplification of the actors voices in a play or musical. Sound design helps make sure that the actors can be heard during the show. It also enhances the storytelling with effects and/or music.

**Sound Designer** - An artist who designs the sound for a play or musical.

**Props** - Any object that is held by an actor during the performance of a play or musical. The design of the props help tell the story as well as convey details about the world of the play or musical.

**Props Designer** - An artist who designs the props for a play or musical.

**Make-Up Designer** - An artist who designs the make-up for a play or musical. The make-up might be simple and naturalistic or it might be fantastic and very complicated (like in the musical *Cats*).

**Hair/Wig Designer** - An artist who designs the hair styles for a play or musical. Sometimes when you see an actor onstage, you see their own hair. But, a lot of the time, actors wear wigs because it is easier to style a wig perfectly on a stand and then place it on the actor’s head. Wigs also make it much easier when an actor has to have a quick change of hair styles in different scenes of the play or musical.

## BACKSTAGE ROLES

**Dresser** - This essential role helps actors change costumes backstage, often very quickly!

**Crew** - The role of crew members is quite dynamic and extremely varied - it is any position backstage that facilitates the running of the show; this could be maneuvering the set, setting props, preparing costumes, setting wigs, and so much more!

**ASM** - "ASM" stands for "assistant stage manager" and they are often backstage helping run the show along with the crew; they are the PSM's (or production stage manager's) assistants to make sure that everything is taken care of backstage while the PSM is busy calling the show.

## WRITING THE SHOW

**Playwright** - An artist who writes the play; this includes developing the story, writing the dialogue for the characters, writing character descriptions, and sometimes writing stage directions to help the director and actors know how to understand and stage the play.

**Book Writer or Librettist** - These two terms mean the same thing and are used interchangeably; the script of a musical can be called a "book of a musical" or a "libretto" so a book writer or librettist is an artist who writes the script of a musical; the librettist writes the spoken dialogue for a musical but is also responsible for helping to shape the entire

musical and figure out how to tell the story; sometimes the librettist is also the lyricist, but not always.

**Lyricist** - An artist who writes the lyrics to the songs—in other words, they write the words that are set to music; sometimes the lyricist is also the librettist of the show, but not always; and some artists are both the lyricist and the composer of a show!

**Composer** - An artist who writes the music to the songs—in other words, they write the musical notes and the melody that the actors will sing and the musicians will play; some artists are both the lyricist and the composer of a show!

**Dramaturg** - A person on the creative team who supports the play's development by asking important questions, conducting research that will help define the world of the play, and providing context and conversation that will help all of the artists work together to tell the intended story; dramaturgs work on new plays to help shape them and they also work on pre-existing plays to help better tell the story through informed research and thoughtful choices.

**Plot** - The main events of the play or musical that begin with the start of the show and conclude when the show ends.

**Story** - Everything that happens to the characters in a play or musical, whether it happens onstage or not; in other words, there may be parts of the story that are not

## 11 | APPENDIX 1: GLOSSARY (CONTINUED)

included in the plot but are still very important to the actors, directors, and designers as they determine how to create the world of the play or musical.

**Script** - The written document that includes all of the dialogue, stage directions, and is (usually) the starting point for actors, directors, designers, and other artists to begin to create their production.

**Score** - The written document that includes the sheet music for all of the songs and instrumental music for a musical or play (yes, some plays have scores too!).

### THE BUSINESS OF BROADWAY

**Producer** - A producer is a person who manages all aspects of a production including the budget, hiring creative artists and staff, overseeing marketing, and so much more; producers have to understand both the business and creative aspects of theatre; producers might also be responsible for raising money to pay for a production; the role of a producer changes significantly from show to show and sometimes there are producers with different responsibilities on the very same production

**Broadway** - "Broadway" is a term used to categorize theatre that takes place in New York City in large theaters located in the midtown theatre district (but not always on the actual street named Broadway) and that have more than 500 seats in the audience.

**Off-Broadway** - "Off-Broadway" is used to categorize theatre in New York City that takes place in theaters with 100-499 seats.

**Off-Off-Broadway** - "Off-Broadway" is used to categorize theatre in New York City that takes place in theaters with 99 seats or less.

**Out of Town Tryout** - This term refers to the process when a show is rehearsed and produced outside of New York City in a theatre that is almost comparable to a Broadway theatre in size with the intent of eventually bringing the show to Broadway.

### THE BEGINNING OF A SHOW

**Cast** - As a noun, it means the group of actors that will play all of the roles in a play or musical; as a verb (to be cast) it means to have been selected as one of the actors who will perform in the play or musical.

**Casting** - The process of assembling a cast through the process of auditions.

**Auditions** - This is the theatre version of an interview for a job: actors demonstrate their skills in acting, singing, and/or dancing for directors and other people casting the show in the hope that they will be given a role.

**Callbacks** - After the initial auditions, actors might be "called back" and asked to do a second round of auditions where they might perform parts of the script or sing a song from the show so that the director and other people casting the show can see how they might play a role.

## PREPARING A SHOW

**Rehearsal** - The process by which the artists prepare the show; this will include creating staging/blocking, deciding how to play the roles, learning music and choreography, and practicing the scenes of the play or musical; typically this involves only the director, stage managers, actors, and, if relevant, choreographers and music directors.

**Tech Week** - This is the final week of rehearsals when the designers and technicians join the rehearsal process and install all of the design elements of the show such as costumes, set, props, lights, sound, special effects, etc.; this is an intense part of the rehearsal process where the artists and technicians figure out how to make all the elements of a show work together.

**Dress Rehearsal** - The final rehearsals in which the show is performed as if there was an audience there (even though there is not one there yet) with all of the design elements integrated into the production.

**Previews** - The first performances of a show in front of an audience; what makes this part of the performance process different from the rest of the run of the show is that the creative team might still make changes to improve the production; critics cannot publish reviews on the show during previews.

**Opening Night** - this is the performance of the show at the end of the preview period where the show is “set” (meaning they won’t

make any more changes to it); this is usually a celebratory night with many special guests, including critics; reviews of the show are usually published right after opening night.

**Closing Night** - The final performance of a show at the end of its run.

## THEATRE TERMINOLOGY

**Revival** - A production of a show that has been produced before and is now being recreated for a new audience, with a new cast and creative team, and usually in a new theatre.

**Reviews** - Articles published in newspapers, magazines, online, and on other media outlets in which a theatre critic discusses their opinion of the show.

**Off-Book** - This term means an actor has memorized all of their dialogue (often called “lines”) for a show; to use it in a sentence you would say “the actors know all of their lines, they are off-book!”

**Cue** - A cue is a prompt for something to happen; in theatre this could mean three things 1) a line of dialogue or action that prompts an actor to say their next line or do their next action 2) a prompt that serves as a signal for a lighting change or sound effect or set change to take place on stage or 3) the term for a verbal instruction given by the stage manager when they “call a show”.

**Call a Show** - This is the term to mean that a



## 11 | APPENDIX 1: GLOSSARY (CONTINUED)

stage manager is telling everyone when things should happen during a show; to call a show is to give verbal instructions to identify when lighting, sound, and set technicians (and sometimes actors and/or musicians) should do the next action; when stage managers “call a show” the instructions they give are called “cues”.

**Blocking/Staging** - The design of how actors move around the stage, usually determined by the director; the blocking (or staging) creates physical storytelling to accompany the dialogue of the play and the dialogue and songs of a musical; when the blocking is a dance, it is referred to as choreography.

**Choreography** - The composition and design of dances.

**Production Meetings** - Meetings in which all of the creative and technical team members gather to share information and problem-solve aspects of the production; this will include producers, directors, choreographers, designers, stage managers, technicians, production managers, etc.

**“Run” of the Show** - The run of the show typically means the process from the first preview performance until the closing night performance.

**“Running time” of the Show** - This is a term that refers to the length of the show; for example, if someone says “the running time is

two hours,” that means that the show is two hours long from beginning to end.

**Quick Change** - When an actor (or several actors) have to change costumes extremely quickly between two scenes; sometimes a very complex costume has to be changed in mere seconds and dressers have to help actors do this in the wings

**The Wings** - A term to mean just offstage, right near the performing area of the stage, but beyond the audience’s sightline.

**The Pit** - A term to mean the location of the orchestra of band in a musical; it is called the pit because the space is frequently below the level of the stage.

**Sitzprobe** - A rehearsal where the orchestra (or band) joins the actors for the first time and they learn to perform the music together as a group of artists.

**“Go on”** - A term that means to perform a role in a show during a performance; for example, if a leading actor is sick, you might say “the understudy had to go on for this performance”.

## APPENDIX 2: WHERE TO FIND VIDEO CONTENT

If you want to show a video of a full-length Broadway production, there are a few online streaming services that have a selection of shows that were filmed live on stage.

STREAMING SERVICE	AVAILABLE MUSICALS	DOCUMENTARIES ABOUT MUSICALS
Broadway HD (available with subscription through Amazon or the Broadway HD website)	<i>Allegiance, An American in Paris, Billy Elliot*</i> , <i>Cyrano, Death of a Salesman, Indecent, In the Heights**</i> , <i>Into the Woods*</i> , <i>Funny Girl**</i> , <i>Kinky Boots, Little Women*</i> , <i>Pipeline, Romeo and Juliet, She Loves Me, and others</i>	_____
Disney+	<i>Hamilton, Newsies (The Broadway Musical), West Side Story**</i>	_____
Netflix	<i>Matilda**</i> , <i>Diana, Thirteen**</i> , <i>Prom**</i> , <i>Jingle Jangle**</i>	_____
Amazon (Available for rental or purchase)	<i>Rent: Filmed Live on Broadway, Live from Lincoln Center: Rodgers and Hammerstein's Carousel</i>	<i>Every Little Step</i> (about the making of the revival of <i>A Chorus Line</i> ), <i>Hamilton: One Shot to Broadway, Broadway Musicals: A Jewish Legacy, Fiddler: Miracles of Miracles</i> (about <i>Fiddler on the Roof</i> ).
PBS	<i>Anything Goes, Intimate Apparel, Merry Wives, and others</i> (the selection frequently changes)	<i>Broadway: Beyond the Golden Age, Fiddler: Miracles of Miracles, Keeping Company with Stephen Sondheim</i> (about the Broadway revival of <i>Company</i> ).

\*indicates that it is a London production    \*\* indicates that it is a movie musical

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## APPENDIX 3: WEBSITES FOR FURTHER RESEARCH

### American Theatre

They have extremely helpful articles about theatre personnel such as “What Does a Producer Do”, features on individual artists, and stories about historic and current events in theatre.

[americantheatre.org](http://americantheatre.org)

### Internet Broadway Database

A digital database that lists all of the Broadway shows, the people who worked on them, the relevant awards, and the theaters in which they were produced.

[ibdb.com](http://ibdb.com)

### New York Public Library of the Performing Arts

Visit their blog for specialized posts about individual shows:

<https://www.nypl.org/blog/all?library=11>

Visit their digital collection to search for archival images for individual shows:

<https://digitalcollections.nypl.org/>



## THE NEW YORK PUBLIC LIBRARY DIGITAL COLLECTIONS

Explore 929,011 items digitized from The New York Public Library's collections.

This site is a living database with new materials added every day, featuring prints, photographs, maps, manuscripts, streaming video, and more.

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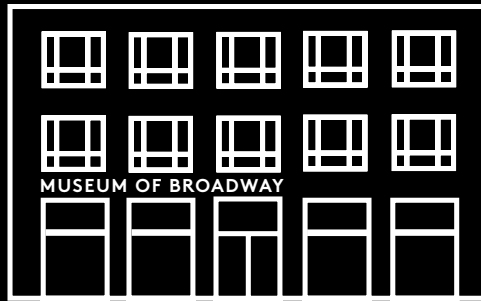


### Playbill

A website that keeps up with current news and also houses a digital archive of playbills (as in the actual programs) that were printed and distributed at each Broadway show.

[playbill.com](http://playbill.com)

More Resources Coming Soon!



## CONTACT INFORMATION

TO BOOK A SCHOOL VISIT, DISCUSS GROUP RATES, AND FOR MORE INFORMATION, CONTACT  
[GROUPS@BROADWAY.COM](mailto:GROUPS@BROADWAY.COM) | 1-800-BROADWAY X 2

GROUP SALES BOX OFFICE at  
**BROADWAY.COM**

### INTERACTIVE WORKSHOPS LEAD BY

STEVEN CARDONA

Teaching Artist & Broadway Professional  
Experiences include Disney on Broadway,  
Hocus Pocus 2, Murder for Two

Steven Cardona is a New York-based director, choreographer, and educator. He is a teaching artist for Disney Theatrical Group, for which he teaches choreography from all of the Disney On Broadway shows. He is the co-creator of Ladies of the 80s (@ladiesofthe80s\_Official). You can see Steven as a principal dancer in Disney's Hocus Pocus 2. Credits: The Wiz (Scotland), Click Clack Moo (Canada/US national tour), "The Untitled John Mayer Project", The Little Orchestra Society concert series, MoneyShot: a new musical. Associate Director/Choreographer: Clint Black's Looking for Christmas (The Old Globe), Murder For Two (Second Stage/New World Stages/1st National Tour), Yeast Nation (writers of Urinetown), ZM: Zombie Musical (writers of Urinetown), Law and Order SVU. BFA: The Boston Conservatory.

### EDUCATOR'S GUIDE BY

BARRIE GELLES

Educational Consultant for  
The Museum of Broadway

Barrie Gelles is a theatre scholar, director, and educator. She is completing her PhD at The Graduate Center, CUNY and an adjunct instructor at Baruch College, Marymount Manhattan College, and NYU Steinhardt School of Culture, Education and Human Development. Barrie has served as a guest speaker, moderator, and lecturer at various educational and artistic institutions and regularly presents at national academic conferences such as ATHE, ASTR, and PCA/ACA. Prior to her work in higher education, she developed theatre curriculum for K-12 schools and esteemed performing arts camps. In her academic scholarship, Barrie writes about the aesthetics of musical theatre, popular culture and musicals, Jewishness and Broadway musicals, and approaches to pedagogy and practice within the academy with a focus on accessibility in classroom and production practice. In addition, she directs theatre in New York City with a focus on new musicals, rarely produced musicals, and re-envisioned revivals of musicals. For more information, please visit [www.barriegelles.com](http://www.barriegelles.com)

## MUSEUM OF BROADWAY

145 WEST 45TH STREET, NEW YORK, NY

Open 7 days a week: 9:30am - 6:30pm\*+

Select Mondays - Thursdays: 9:30am - 4pm\* | Closed: Thanksgiving, Christmas Day, New Years Eve

\*Last entry 90 minutes before closing +Holiday hours may apply