



Pearson



**Creative Integration Across the Curriculum:  
Let's Explore the American Music Theater  
(Social Studies, Literacy/Language Arts, Visual Art  
(Film), Careers in Music!)**

**Nan McDonald  
Summer Music Institute  
Boone, North Carolina  
June 22, 2017**



**THURSDAY June 22, 2017**

**Creative Integration Across the Curriculum**  
*Let's Explore the American Musical Theater (Mini Unit)*  
 (Social Studies, Literacy/Language Arts, Visual Art (Film), Careers in Music)

<b>Song/ Grade</b>	<b>IM asset name</b>	<b>PROCESS NOTES</b>
<p><b><i>Sing Me a Song</i></b>  <b>Grade 5</b></p>	<p>Enrichment Activity (Interactive): Sing Me a Song</p> <p style="text-align: center;"><b>“BIG IDEA QUESTIONS about Musical Theater”</b></p> <p><b>#1= What is a musical?</b>  <b>#2= Who is involved? What are their jobs?</b>  <b>#3= Which arts and what kind of artistic collaborations are involved?</b>  <b>#4= What do you hear and see in a musical?</b>  <b>#5= Can you create your own ideas for a musical?</b></p> <p>The “story” of a group of SDSU students and their created musical...</p> <p>Watch a YouTube Video of a high school production of “Gypsy” (2010 Newton High School) featuring the number, “Together, Wherever We Go”</p>	<p>SEE Teacher Notes... Follow on screen prompts, listening samples to singing styles, and engage students in a discussion of how singing takes place within many venues, styles, eras, etc. Set up the discussion about MUSICAL THEATER...</p> <p>Go over each of the Big Idea Questions (to the left).... Hand out the <i>Musical Theater Playbill</i> (folded paper... please keep and use this idea!) and pencils. Students can work in pairs or in small groups. They are encouraged to take notes during all the informational text that will be projected. They will also take turns reading aloud with others. After all information, each of the pairs or small groups will be assigned one question and will report their findings to the large group...</p> <p>ASK: What do you see and hear? What do these people have to do to put on this production? Who might be behind the scenes?</p>
<p><b><i>Together, Wherever We Go</i></b>  <b>Grade 4</b></p>	<p>Song Notation (Animated): Together, Wherever We Go</p> <p>Instructional Activity (Interactive): Together, Wherever We Go</p>	<p>SEE Teacher Notes. Sing the song with the animated notation. Talk about the meaning of the words within a plot or storyline. SEE Teacher Notes *divide up the reading of this on-screen informational text</p>

<p><b><i>How Lucky You Are</i></b>  <b>Grade 5</b></p>	<p>*Enrichment Activity (Projectable): How Lucky You Are (Grade 5)</p>	<p>SEE Teacher Notes          Careers in Musical Theater</p>
<p><b><i>Little Shop of Horrors</i></b>  <b>Grade 6</b></p>	<p>Enrichment Activity (Projectable): Little Shop of Horrors          *Enrichment Activity Resource (Printable): Little Shop of Horrors</p> <p>View two YouTube clips of the Gershwin musical <i>Crazy for You</i>, an adaptation of the 1930 Gershwin musical <i>Girl Crazy</i>. <i>Crazy for You</i> won the 1992 Tony Award for Best Musical.</p> <p>*The first YouTube Clip is the <b>live performance of “I Got Rhythm” from the Broadway show performed at the 1992 Kennedy Center Award Ceremony</b>.</p> <p>*The second YouTube Clip is a <b>dance studio rehearsal of “I Got Rhythm” for the 25<sup>th</sup> year anniversary revival of <i>Girl Crazy</i> filmed in 2017</b>.</p>	<p>SEE Teacher Notes          “Casts and Roles”          *Also, this resource might be used in an assignment to view a live musical at an area high school or civic production or a video of a film musical of your choice. <u><i>SEE the back of your Musical Theatre Playbill for a list of all the musicals represented within Interactive Music and the songs available from those musicals.</i></u></p> <p>Ask students what they saw and heard. What was their favorite part? What kind of rehearsal and precision is involved in staging a musical number like “I Got Rhythm”?</p>
	<p><b>ASSESSMENT: Musical Theatre Playbill</b>  <i>NOTE: Encourage students to do what they can. Some students take notes well, some write well, remember well, and others speak well. Each group should decide about 2 minutes-worth of info to share with the large group. This is a formal assessment of this introductory mini unit on Musical Theater. This project based learning can be stretched out over 2-3 lessons and a field trip or video assignment.</i></p>	<p>Assign 5 break out groups and ask each group to report their <b>Big Idea Questions about Musical Theatre</b> answers to the entire group. Students use the <i>Musical Theatre Playbill</i> for this work.</p>
<p><b><i>I Got Rhythm</i></b>  <b>Grade 5</b></p>	<p>Music Maker Multimedia Reference: George Gershwin</p> <p>Share a 1931 YouTube Video Clip of George Gershwin at the Piano playing “I Got Rhythm”</p> <p>Enrichment Activity (Projectable): I Got Rhythm: The George Gershwin Reader’s Theater</p> <p>Song Notation (Animated): I Got Rhythm</p>	<p>SEE Teacher Notes</p> <p>Go through the on-screen photos and history. SEE Teacher Notes. <b>Perform a Class Reader’s Theater.</b> Assign parts and “All” (unison sections). Print this projectable so students can study their parts independently before they perform the on-screen text. Sing the song.</p>
	<p style="text-align: center;"><b><i>ALL THE BEST TO EACH OF YOU!!!</i></b></p>	

# Enrichment Activity (Interactive)

## Sing Me a Song

**Interactive Learning and Presentation Options:**

- Enrichment Activity (Interactive)

**Audio Options:**

- Listening Track: Tancovacka

### Singing Styles

Students will identify, listen to, and discuss a variety of singing styles people hear in different locations and contexts (school songs, opera, musical theater and show choir, traditional choral singing, pop singing).

Display Enrichment Activity (Interactive).

**SAY** Look at the slide and try to figure out the styles of singing you might hear in these locations.

Discuss with students singing styles they may have heard at school, the opera, a theater, church, or large stadium.

As students choose a hotspot, use the following information to further support discussion on the styles of singing we hear, watch, or participate in during our lives.

**Student hotspot:** Share with students that while many of us love to sing, we all have different preferences on our favorite type of singing. Whether as a soloist or in an ensemble, singing in a pop style, or perhaps a classical style, there is a style that fits each individual.

**ASK** **How many different styles of singing can you name?** (Answers will vary. Encourage students to think of many kinds of singing: folk, church, country, pop, hip-hop, operatic, musical theater, school choir, assembly, even the singer at the opening of a baseball game!)

**School hotspot:** Click on the PLAY button in the pop-up to hear "Sing Me a Song." Encourage students to sing along.

**ASK** **In school, when do you sing?** (During school concerts, an assembly, pep rally, or sometimes for the national anthem during sporting events, etc.)

**Where do you sing outside of school?** (Answers may include at Girl or Boy Scouts, camp, church, etc.)

**Opera hotspot:** Share with students that the opera house is similar to a musical theater venue. Opera contains music, dance, acting, costumes, and sets, similar to musical theater.

Discuss with students how the genre of opera encompasses a wide variety of musical styles. Operas started to be written back in the 1500s and continue to be written today.

**ASK** **What is different about opera singing?** (Opera singing requires advanced study, great musicianship, discipline, and a love of classical music.)

Click on the Play button to hear an operatic musical selection. Share with students that they will first hear a selection with chorus and then a short solo example will follow.

**ASK** **When do you think this was written? In the past 20 years, 100 years, 300 years, 500 years?** (Written in early 1600 by Claudio Monteverdi, it is one of the earliest operas still performed today.)

**What do you notice is different between the lyrics of this example and what you might find in a Broadway musical?** (Lyrics in this example are not sung in English. Opera singers sing in many languages: French, German, Italian, Spanish, and also English.)

**Theater hotspot:** Singers in musical theater also enjoy a variety of musical styles. Discuss with students different types of musicals: traditional American stage musicals (*Annie*, *West Side Story*, *Oklahoma*), contemporary musicals (*Rent*, *Avenue Q*), adaptations of famous books or stories (*Beauty and the Beast*, *The Lion King*), and musicals that also resemble operatic singing (*Phantom of the Opera*, *Porgy and Bess*).

**ASK** **Have you ever been to a musical?**

**What other talents besides singing must a person have to become a cast member in a musical?** (They must also act and dance well.)

**Church hotspot:** Encourage students to name places where they have heard a choir and describe the characteristic sound of a choir.

Click on the Play button to hear a sample of choral singing. Read aloud the text.

**ASK** **Was that choir singing in *unison* or in *harmony*?** (The choir is singing in harmony.)

Guide students to describe the men and women's parts: soprano, alto, tenor, and bass.

### **Stadium hotspot:**

**SAY** Some of you have been to a very large concert, possibly outdoors, where you have enjoyed hearing your favorite bands and singers. Sometimes cultural festivals are held in large open areas where you may hear music of a particular country.

(You may choose to provide this example to students: Many cities have festivals celebrating a particular country, for example Hungarian festivals, Scottish festivals, Greek festivals, etc. If you went to a Slovakian festival, you may hear music performed from Eastern European countries such as the folk tune called "*Tancovacka*.")

**ASK** **Who has been to a large concert? What singer or groups did you hear? What style of singing did you hear there?** (Ask students to describe their favorite style of music using musical terms.)

Encourage students to find a partner and discuss their favorite singers and singing styles. Create a class list of these singers and singing styles.

## Teacher to Teacher: Live Performances and Venues

As part of the discussion involving singing styles and venues, ask students to suggest ways in which live performances are important to the careers of musicians and how the performances contribute to the success of some of the music venues presented in this lesson.

**ASK** **How do musicians become famous today?** (through electronic recordings, playing their music on the radio, the Internet, live performances)

**How many of you have gone to a live performance to hear a musician? It could be a piano recital, a band concert, or a large concert venue for your favorite group. How did it feel being part of the audience?** (Accept all reasonable answers.)

**How many of you have been the performer at a concert of some sort? How did you feel being the performer?** (Accept all reasonable answers.)

**Do you think it is important for musicians to perform live in concert instead of just in a recording?** (Accept all reasonable answers.)

Distribute paper and pencils.

**SAY** Write about five sentences and discuss how you felt as either the audience member or performer at a concert or recital. Describe your feelings. Answer the question, "Is it important for the career of performing artists to perform live, or are recordings good enough?"

## Graph It!

As a classroom bulletin board project, students will use mathematical skills to create a bar graph that shows classmates' preferred singing styles. Students should be mindful to choose the style they prefer to "sing." For example, a student may enjoy singing in a community choir but would prefer to listen to a rock band. Create the chart with "singing" preferences.

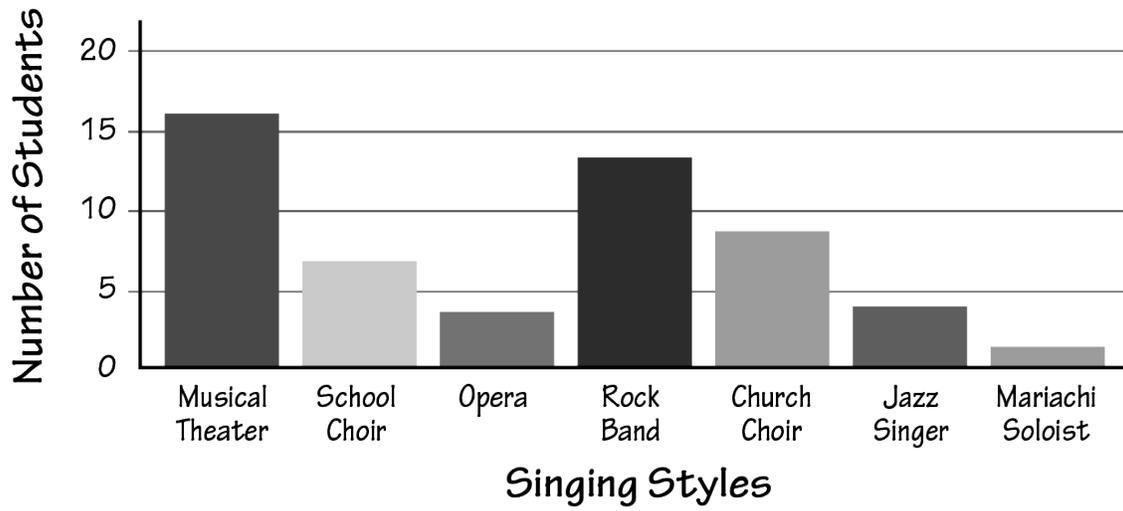
**x-axis:** Data to include different singing styles.

**y-axis:** Numbers to include quantity of surveyed individuals; for example, if there are 30 students, numbers will include 1–30.

Invite students to create titles for each axis. An example is provided below:



### Our Favorite Singing Styles



# Instructional Activity (Interactive)

## Together Wherever We Go

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Instructional Activity (Interactive): Hotspot
- Music Maker Multimedia Reference: Stephen Sondheim

### Audio Options:

- Song Vocal Track

## Careers in Musical Theater

Students will discover and learn about various careers in the world of musical theater.

Encourage students to sing “Together Wherever We Go,” accompanied by the Song Notation (Interactive Performance) or Song Notation (Animated). Alternatively, have the class listen to the Song Vocal Track.

Explain to students that this song is from a Broadway musical (*Gypsy*).

**ASK Have you attended any performances of musical theater, either at school or at a professional theater?** (Have students share their experiences.)

Tell students that a musical theater production involves many people on and off the stage.

Display Instructional Activity (Interactive): Together Wherever We Go. Point out the labeled areas on the main image. Invite students to guess which career is associated with each spot. Click on each spot to reveal the career title, informational text about the career, and a photo of people working some aspect of that job.

Note that hotspot C includes an audio clip of another song from the musical *Gypsy*, “Everything’s Coming Up Roses,” to provide additional exposure to the genre.

**Lesson Extension** Have students conduct research on one of these careers or on other musical theater careers. Invite them to collect information, music, and images for their project to present to the class.

## Music Maker Multimedia: Stephen Sondheim

Inform students that the lyrics of the song “Together Wherever We Go” were written by Stephen Sondheim. Explain that the career title for someone who writes words for songs is *lyricist*.

To encourage students to learn more about Stephen Sondheim, display Music Maker Multimedia Reference: Stephen Sondheim, and play the recorded biography.



### Song Notation (Interactive Performance)

Use the Interactive Player to display the song notation of "Together Wherever We Go" accompanied by the fully orchestrated accompaniment. Turn on tracking to assist students in following the notation as the music plays.

### Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for "Together Wherever We Go" linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song so students can read the music as the recording plays. The Player's control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, and Timeline. Advantages of this tool are that students can read the music as they sing along with the recording, and they won't be distracted by the need to turn pages.

## Enrichment Activity

### Careers in Musical Theater

#### Integrated Curriculum: Related Arts: Theater

Students will learn about creative performance careers within the musical theater profession. Vocabulary is introduced as students learn about the expertise and responsibilities of the composer, lyricist, orchestrator, musical director, "pit" musicians, and cast.

Display Slide 1 of the Enrichment Activity (Projectable): How Lucky You Are.

**ASK Who has been to a musical theater production?**

**What did you see and what do you remember most about the experience?**

Invite students to share their experiences. Encourage them to provide details about their observations of the actors, dancers, singers, and music. Also inquire whether the musical accompaniment was performed by live musicians in the "pit" or was a pre-recorded track.

**SAY** Many people are involved in musical theater productions. The shows require a *collaboration* from many professions.

Invite a student to read aloud the career tiles: composer, lyricist, orchestrator, musical director/conductor, "pit" musicians, and cast.

Move forward to Slide 2.

Discuss with students the skills of music making, acting, singing, and dancing at a professional level.

**ASK How good do people have to be at these skills?**

**Why do they have to work together well?** (You may wish to provide a definition of the word *collaborate*.)

*Collaborate: to work with others, combining talents, toward a common goal.*

**Why does it take creative, technical, and financial skill to produce a successful musical?** (Answers may include the following: creative professionals share visual and performance skills; technical professionals collaborate on lighting, stage construction, and stage direction; financial personnel are responsible for maintaining budgets and raising funds to produce the shows. Broadway shows cost millions of dollars to produce!)

Move forward to Slide 3 and read aloud the text.

**ASK What is more difficult, composing music or writing lyrics? Why?** (Invite students to share their ideas.)

Discuss Stephen Sondheim and his contributions to musical theater. Sondheim is a prolific composer and lyricist and may be the most highly regarded among his peers. He has won numerous awards including multiple Grammy and Tony

awards, an Academy Award, and a Pulitzer Prize. Some of his most famous musicals include:

- *Into the Woods*
- *Gypsy*
- *Company*
- *West Side Story (lyrics)*
- *Sweeney Todd*
- *Sunday in the Park with George*

Move forward to Slide 4.

**ASK** Why is the work of an orchestrator/arranger so important?

**SAY** The arranger takes the composer's melody and chord structure and arranges it by adding introductions, interludes, secondary melodic lines, and other melodic ideas that make the music have depth and interest. Then the orchestrator will take the arrangement and orchestrate it so that a group of instrumentalists may perform as an ensemble.

If a singer has difficulty singing a melody because it is too high or too low, the arranger may transpose the melody to another key so that it fits his or her voice better.

*Transpose: moving a set of pitches up or down in pitch while retaining the same intervals.*

Read aloud and discuss Slide 5.

**ASK** What does the musical director/conductor have to do?

**Why are cues from the conductor so important?**

Share with students that the musical director/conductor teaches singers and musicians the songs and musical cues of the show during rehearsals and leads them during performances. The conductor must pay close attention to *all* stage action in order to *cue* the musicians in the orchestra—"pit"—as well as cue singers and dancers on stage. This takes incredible focus and preparation and is a huge responsibility.

Move forward to Slide 6.

**ASK** Why are the instrumentalists referred to as "pit" musicians?

(Musicians play in the pit below the main stage. The area is viewable by the audience if they peer over the railings, but the actual musicians enter the orchestra pit below the stage. The conductor stands on a platform so that he or she can see the action on the stage and then relay the cues to the orchestra below.)

**What instruments play in a "pit" orchestra?** (A pit orchestra may include strings, winds, brass, and percussion instruments. The pit orchestra is currently increasing its use of amplified and computer generated instruments which is reducing the number of live musicians employed in musical theater productions.)

**SAY** Did you know that in some of the shows, the musicians are no longer in the pit *below* the stage, but are in a room on a different floor in the office building above the theater? Due to technology, the musicians can watch a conductor on a large monitor, and with amplification on their instruments they no longer need to be in the theater.

**ASK** **Do all “pit” musicians have to be able to read music well?** (Yes. Most musicians are highly trained with a minimum of a college degree and many have advanced degrees.)

Explain to students that musicians must also be flexible players and able to closely follow the cues of the musical director. They must work well in an ensemble with the other players because they sit in a cramped space and need to be able to play in tune, not make mistakes, and always be on time.

Display Slide 7.

**ASK** **Do you know anyone who has been a cast member in a musical theater production?** (Students may or may not have answers to this question. Refer to popular TV programs and talent-contest shows that feature stage performers.)

**What skills do people need in order to audition for a role in a musical?** (Answers will vary but should include the fact that the more skills an entertainer has, the more likely he or she will be able to earn a living in musical theater.)

Invite a volunteer to read aloud Slide 8.

**ASK** **Why do cast members need extensive training and background? Why can't they just sing and dance like people they see on TV and in videos?** (Guide the discussion so that students know that musical theater cast members have to be skilled in multiple areas: music reading; solo *and* choral singing harmony; *many* types of dance styles; and the ability to act very well. These skills require training, lessons, and endless hours of disciplined practice. Practice never stops throughout the career of a professional performing artist.)

## Assessment Activity

Display Slide 1 again and invite students to find a partner. Each set of partners gets six index cards. Each student takes a turn discussing three or more things that he or she learned about *each* of the highlighted careers in musical theater: composer, lyricist, orchestrator, musical director, “pit” musicians, and cast. Have students write their ideas on the index cards to share with the class or post on a class bulletin board (see below).

## Bulletin Board: “Careers in Musical Theater”

Create a display using each of the highlighted careers on Slide 1 as categories. After students have discussed what they learned with their partner in the Assessment Activity, invite them to post their index cards under the proper career title.

# Enrichment Activity (Projectable)

## Little Shop of Horrors

### Interactive Learning and Presentation Options:

- Enrichment Activity (Projectable)
- Enrichment Activity Resource (Printable)
- Enrichment Activity (Interactive): Ding-Dong! The Witch Is Dead
- Enrichment Activity (Projectable): It's Possible

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Integrated Curriculum: Related Arts

Students will explore the talent, roles, and responsibilities cast members assume as they perform in musicals. Lead roles (principal characters), secondary roles (secondary characters), solos, duets, small ensembles, and large ensembles will be discussed.

Display Enrichment Activity (Projectable): Little Shop of Horrors "Casts and Roles."

Play Song Vocal Track: Little Shop of Horrors.

**SAY** The song "Little Shop of Horrors" is from the musical of the same name. A musical is a play with singing and dancing. The songs and dance numbers are a part of the storyline and the cast of a musical must have many talents.

Have students read aloud together the text on Slide 1.

*Note:* One idea is to divide your class into three groups - Singers, Dancers, and Actors. Each of the groups reads aloud their appropriate text section.

Invite students to ask questions about what talents singers, dancers, and actors must have. Point out that Musical Theater is an art form that integrates all four arts: music, dance, theater, and visual art.

Advance to Slide 2: Getting the Gig.

Have students read aloud the text on Slide 2.

Explain that an audition takes place on stage with the director and choreographer and others present. Each person has a short time (sometimes only 10 minutes) to display their best singing, dancing, and acting abilities. Potential cast members must do well within their short audition to make an excellent first impression on the director to win the role! Sometimes they succeed and get the role they want. Sometimes they are assigned a different role. And sometimes, they do not get a role at all. This is part of the process of being a performer.

Advance to Slide 3: Sing Away! followed by Slide 4: Musical Skills.

Have students read aloud the text on these next two slides.

Explain that cast members must be excellent singers and musicians. Their voices need to be well trained. Musical Theater cast members have taken voice lessons

and have learned to use the full range of their voice. They are able to project their voices and can sing expressively to portray the music and the character they will play. Cast members must be able to read music well, be able to sing in harmony with others, and memorize their music and dance routines quickly. They must be excellent actors and have theatrical skills and experience. It takes years to develop these skills.

Advance to Slide 5: Principal Characters.

Have students read aloud the text on Slide 5.

Explain that lead or principal characters are often the musical theater performers we remember most. They are the featured performers with the most solos and dialogue. The storyline of the musical revolves around them and the changes they go through. Lead characters are selected based on how they audition and how their talents are matched to certain characters in the musical.

Advance to Slide 6: Secondary Characters.

Have students read aloud the text on Slide 6.

Explain that a musical theater production would not be possible without secondary characters! These characters make the musical interesting by the ways they interact with the principal characters. They often stir up trouble and add interest to the musical, through additional storylines, by creating secondary plot twists and turns! These characters must also be very strong singers and dancers, and they perform in duets, trios, quartets, and in large chorus numbers.

Advance to Slide 7: Join the Chorus.

Have students read aloud the text on Slide 7.

Explain that most musicals have large chorus numbers that move the action along and heighten the dramatic excitement and energy on stage. The stage becomes full of singers and dancers known as chorus members. Large chorus numbers, often involving singing and dancing, occur at key points during the musical and provide needed contrast to the solos, duets, and small ensemble numbers by the principle and secondary characters.

## **Integrated Curriculum: Language Arts**

Students will view part of a musical and analyze the various roles and musical numbers within that musical.

Advance to Slide 8: Assessment.

*Note:* This assessment activity can be done during another class period.

Find a video of a stage musical production of *Little Shop of Horrors* or another musical of your choice. Have students view the musical long enough so they will see some examples of principal characters, secondary characters, solos, duets, small ensemble numbers, and a large chorus number. The recorded example (part of a musical) should not be longer than 25-30 minutes, if possible.

Pass out Enrichment Activity Resource (Printable): *Little Shop of Horrors* before students view the recorded musical. Review each bullet.

- Plot synopsis: Describe the basic storyline of the musical after watching the video.
- Principal Characters: Name the main characters or leads.
- Secondary Characters: Name other important characters that are not the leads.
- Title of a Solo: Provide the title of a song that is sung by one singer.
- Title of a Duet: Provide the title of a song that is sung by two singers.
- Title of one Small Ensemble Number: Name a song with 2 or more singers but not the whole chorus.
- Title of one Full Ensemble Number: Name a song that everyone sings together.

### Enrichment Activity (Interactive): Ding-Dong! The Witch Is Dead

Enrichment Activity (Interactive): Ding-Dong! The Witch is Dead explores many of the behind the scenes jobs found in musical theater.

### Enrichment Activity (Projectable): It's Possible

Enrichment Activity (Projectable): It's Possible explores the roles of the people who create musicals and gives students an opportunity to create their own musical.





**MUSICAL THEATER CASTS AND ROLES**

# **Enrichment Activity (Projectable): Little Shop of Horrors**

Name \_\_\_\_\_

**As you watch the musical, fill in the following.**

Plot synopsis: Describe the basic storyline of the musical after watching the video.

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Principal Characters: Name the main characters or leads.

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Secondary Characters: Name other important characters that are not the leads.

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Title of a Solo: Provide the title of a song that is sung by one singer.

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Title of a Duet: Provide the title of a song that is sung by two singers.

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Title of one Small Ensemble Number: Name a song with 2 or more singers but not the whole chorus.

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Title of one Full Ensemble Number: Name a song that everyone sings together.

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# The George Gershwin Story

## Reader's Theater

**(ALL):** George Gershwin (1898–1937) was born in New York City.

Before he was 30 years old, he was America's most famous popular songwriter.

He later wrote music for the stage, screen, and concert hall.



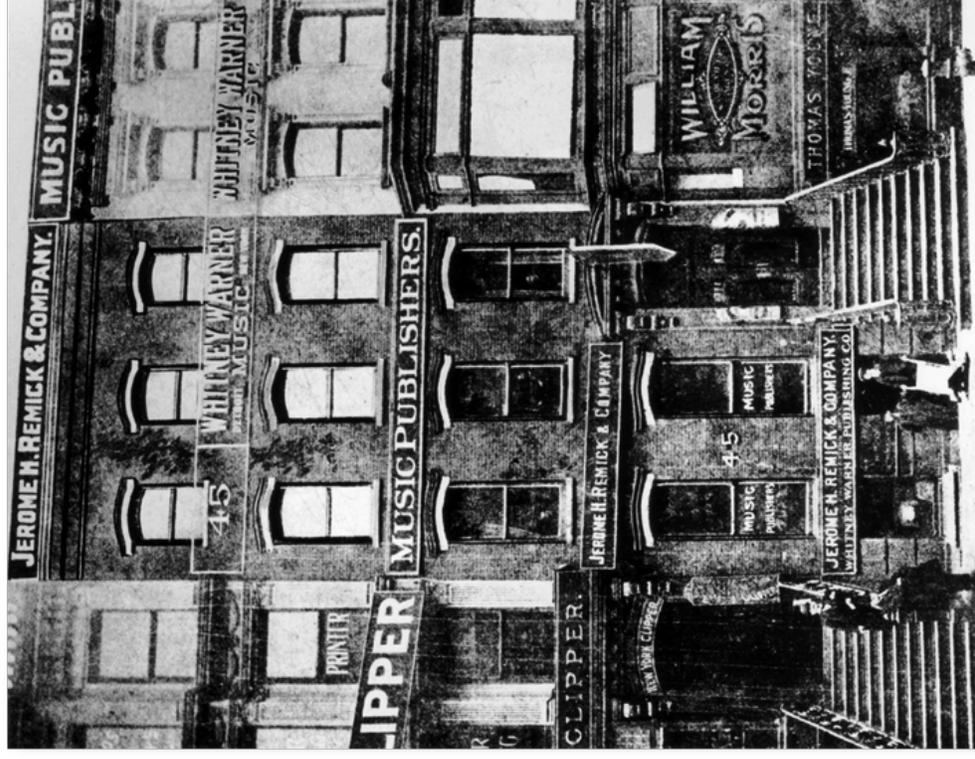
# The George Gershwin Story

## Reader's Theater

**GROUP #1:** Gershwin studied piano for just a few years and was an incredibly fast learner.

He became a gifted pianist.

After a brief career playing songs on Tin Pan Alley to sell them to publishers, he became a rehearsal pianist for musical theater productions all over New York City.



# The George Gershwin Story

## Reader's Theater

**GROUP #2:** Gershwin soon began writing songs with his brother, Ira. George composed the music and Ira wrote the lyrics.

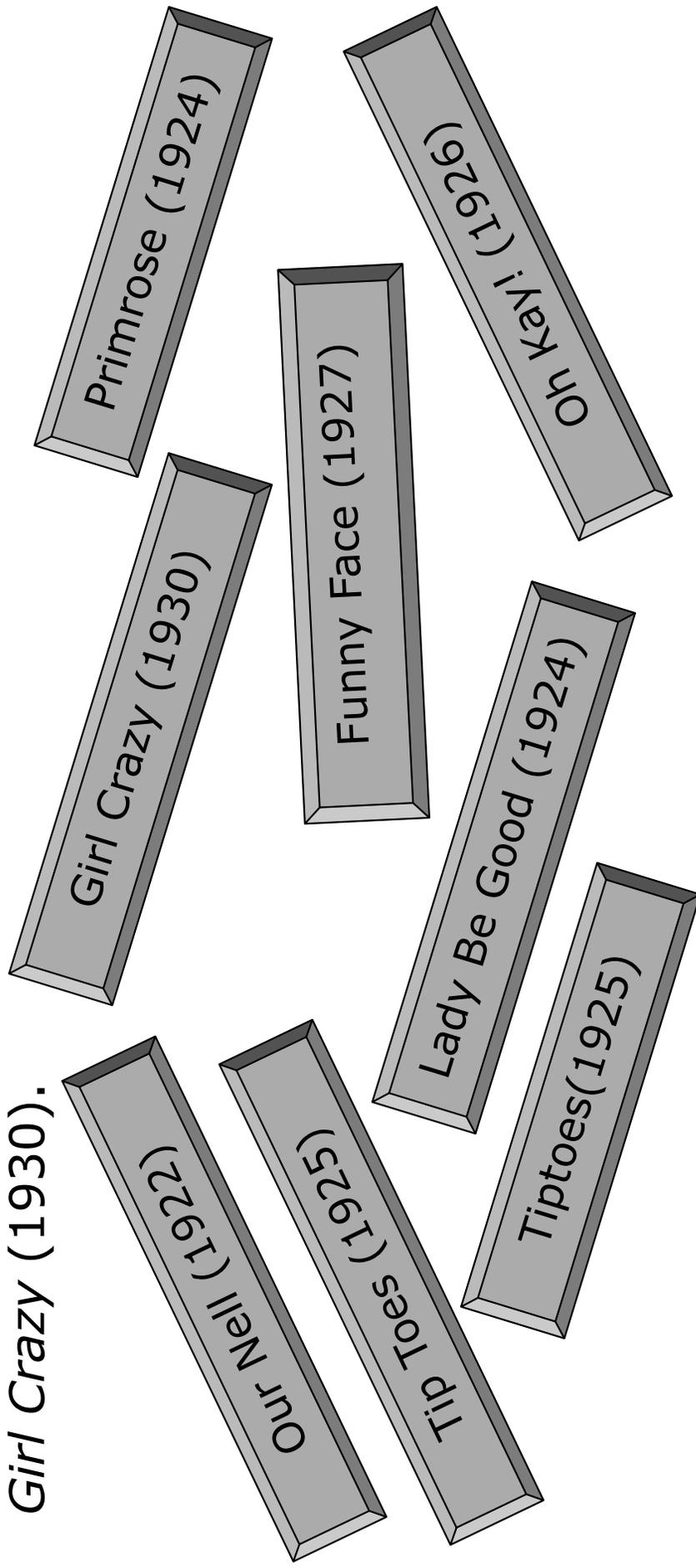
Together, the Gershwins became an unstoppable songwriting team.



# The George Gershwin Story

## Reader's Theater

**ALL:** In the 1920s and 30s, the Gershwin brothers wrote hundreds of musical pieces for Broadway shows. Their famous song "I Got Rhythm" is from the musical, *Girl Crazy* (1930).



# The George Gershwin Story

## Reader's Theater

**Group #1:** George Gershwin went on to write major works that blended jazz elements with classical music.

**Group #2:** His "Rhapsody in Blue" (1924) and symphonic poem "An American in Paris" (1928) are played by orchestras and enjoyed by people all over the world.

**SOLO #1:** Gershwin's "An American in Paris" inspired a 1951 film starring Gene Kelly and Leslie Caron. George Gershwin also wrote the well-known opera "Porgy and Bess" (1935). The song "Summertime" is from that opera. "Porgy and Bess" is still performed on Broadway.

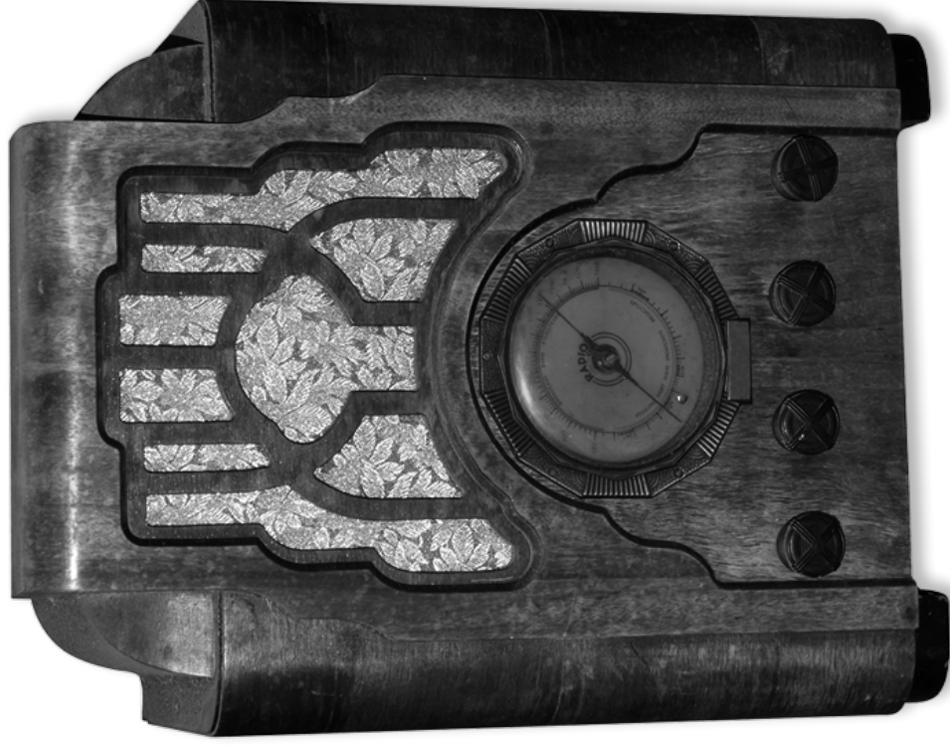


# The George Gershwin Story

## Reader's Theater

**Group #1:** George Gershwin went on to become a composer for several Hollywood films. In 1936 he wrote the musical score for "Shall We Dance" a film starring Fred Astaire and Ginger Rogers.

**Group #2:** He even hosted his own radio program for NBC entitled, "Music by Gershwin." Everyone in America knew George Gershwin and his music. He was a star in his own right.



# The George Gershwin Story

## Reader's Theater

**SOLO #2:** In 1937, the life of this great American composer was cut short. George Gershwin died at the young age of 39 during an operation for a brain tumor. His legacy lives on in the songs and musical works still performed today.

**ALL:** George Gershwin was a giant of American music. He did it all. He was an amazing piano player, songwriter, and composer for orchestra, stage, radio, and film. He left us a song that we'd like to sing now, "I Got Rhythm".



# I Got Rhythm

Music and Lyrics by  
George Gershwin and Ira Gershwin

**A** G Am7 D7 G Am7 D7

I — got rhy - thm, — I — got mu - sic, —

Detailed description: This block contains the first line of musical notation for 'I Got Rhythm'. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter and eighth notes. Chord symbols (G, Am7, D7) are placed above the staff. Below the staff, the lyrics 'I — got rhy - thm, — I — got mu - sic, —' are written, with dashes indicating the rhythm of the notes.

G Am7 D7 G D7 G D7

I — got my man, — Who could ask for an - y-thing more?

Detailed description: This block contains the second line of musical notation. The melody continues with quarter and eighth notes. Chord symbols (G, Am7, D7) are placed above the staff. Below the staff, the lyrics 'I — got my man, — Who could ask for an - y-thing more?' are written, with dashes indicating the rhythm.

**A** G Am7 D7 G Am7 D7

I — got dai - sies — In — green pas - tures, —

Detailed description: This block contains the third line of musical notation. The melody continues with quarter and eighth notes. Chord symbols (G, Am7, D7) are placed above the staff. Below the staff, the lyrics 'I — got dai - sies — In — green pas - tures, —' are written, with dashes indicating the rhythm.

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# I Got Rhythm

G Am7 D7 G D7 G D7

I \_\_\_ got my man, — Who could ask for an - y-thing more?

**B** B7

E7

Old \_\_\_ Man Trou - ble, — I \_\_\_ don't mind him, —

A7

Am7 D7

You \_\_\_ won't find him — 'Round \_ my door,

**A** G

Am7 D7 Am7 D7

I \_\_\_ got star - light, — I \_\_\_ got sweet dreams,

### I Got Rhythm

G Am7 D7 G Dm

I — got my man, — who could ask for an - y-thing

Detailed description: This block contains the first line of musical notation for 'I Got Rhythm'. It features a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Chords G, Am7, D7, G, and Dm are indicated above the staff at their respective positions.

E7 Am7 D7 G

more, Who could ask for an - y-thing more?

Detailed description: This block contains the second line of musical notation for 'I Got Rhythm'. It features a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Chords E7, Am7, D7, and G are indicated above the staff at their respective positions.

# Enrichment Activity (Projectable)

## I Got Rhythm

### Interactive Learning and Presentation Options:

- Enrichment Activity (Projectable)
- Song Notation (Printable)

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

### Integrated Curriculum: Related Arts

This Enrichment Activity is designed to be used as a **Reader's Theater**. "The George Gershwin Story" traces the history of the composer's life and major works. This Reader's Theater can be staged and paired with performances of the song, "I Got Rhythm."

NOTE: This Enrichment Activity can be extended into a student research project (see Integrated Curriculum: Language Arts below).

Display Enrichment Activity (Projectable): I Got Rhythm.

Before beginning the on-screen Reader's Theater, assign the following parts. Write these instructions on a class chart or board.

ALL= Everyone reads together.

Group 1= 1/2 of the class

Group 2= 1/2 of the class

Solo #1= name of student

Solo #2= name of student

Reading through the Reader's Theater the first time may be *bumpy*! Help students with pronunciations/ meanings of new words, etc. One technique is to pause on each slide and have students first read their part silently, and then read aloud.

**ASK** **What do we do during a Reader's Theater?** (People read a script, have certain parts, and make a story or scene come alive just through their voices and dialogue.)

**SAY** "I Got Rhythm" was written by a very famous American composer, George Gershwin. We are about to perform a Reader's Theater about his life and work. Our performance will end with us singing "I Got Rhythm."

**SAY** Everyone needs to be on the "look-out" for your parts and be prepared to read from the on-line text. You will need to read slowly and clearly, enunciate well, and use expression in your voice. We will need to stay together as you read aloud (same tempo) so that the words of our story will be understood. This is a play without costumes or props. The on-screen photos and images will be our scenery. And now... "The George Gershwin Story."

Students read aloud from the on-screen text of Slides 1-8.

End by singing the Gershwin song "I Got Rhythm" with the Song Vocal Track.  
Practice each slide and the entire Reader's Theater several times.

### **Tips for Teachers: Teacher to Teacher**

**Special Learners:** Keep in mind that students who experience challenges with reading will struggle with the Reader's Theater but will eventually master the words and will be motivated to try to keep up with the other students.

**Performance Suggestion:** Project this activity. Students perform the "George Gershwin Story" (Reader's Theater) from the Power Point. Invite the audience to join in reading the "ALL" parts and sing the song "I Got Rhythm" at the end.

**Background Music:** Play the Song Accompaniment: I Got Rhythm at a very low volume for "The George Gershwin Story" Reader's Theater.

### **Integrated Curriculum: Language Arts**

Students will conduct research relating to "The George Gershwin Story."

Invite students to research Gershwin songs, musicals, film, and dance numbers mentioned in this Reader's Theater. Students may share what they've learned and project audio clips, video, and still images of past and present performances of Gershwin's music.

Require that students cite each source they consulted and provide reasons why they chose that source. Discuss with students the proper ethical practices involved in gathering and reproducing text, photographs, audio, and video content from trusted sources.

When students have completed their Reader's Theater, and researched some of Gershwin's songs, musicals, films, and dance numbers mentioned in their presentation, have them present claims and findings sequencing and emphasizing their ideas logically in a coherent manner using pertinent descriptions, facts, and details to accentuate their ideas. Explain that emphasizing salient points in a focused and coherent manner with relevant evidence, sound valid reasoning, and well-chosen details will strengthen their presentation. Encourage them to use eye contact, adequate volume, and clear pronunciation.