

StageNotes

A FIELD GUIDE FOR TEACHERS

STOMP

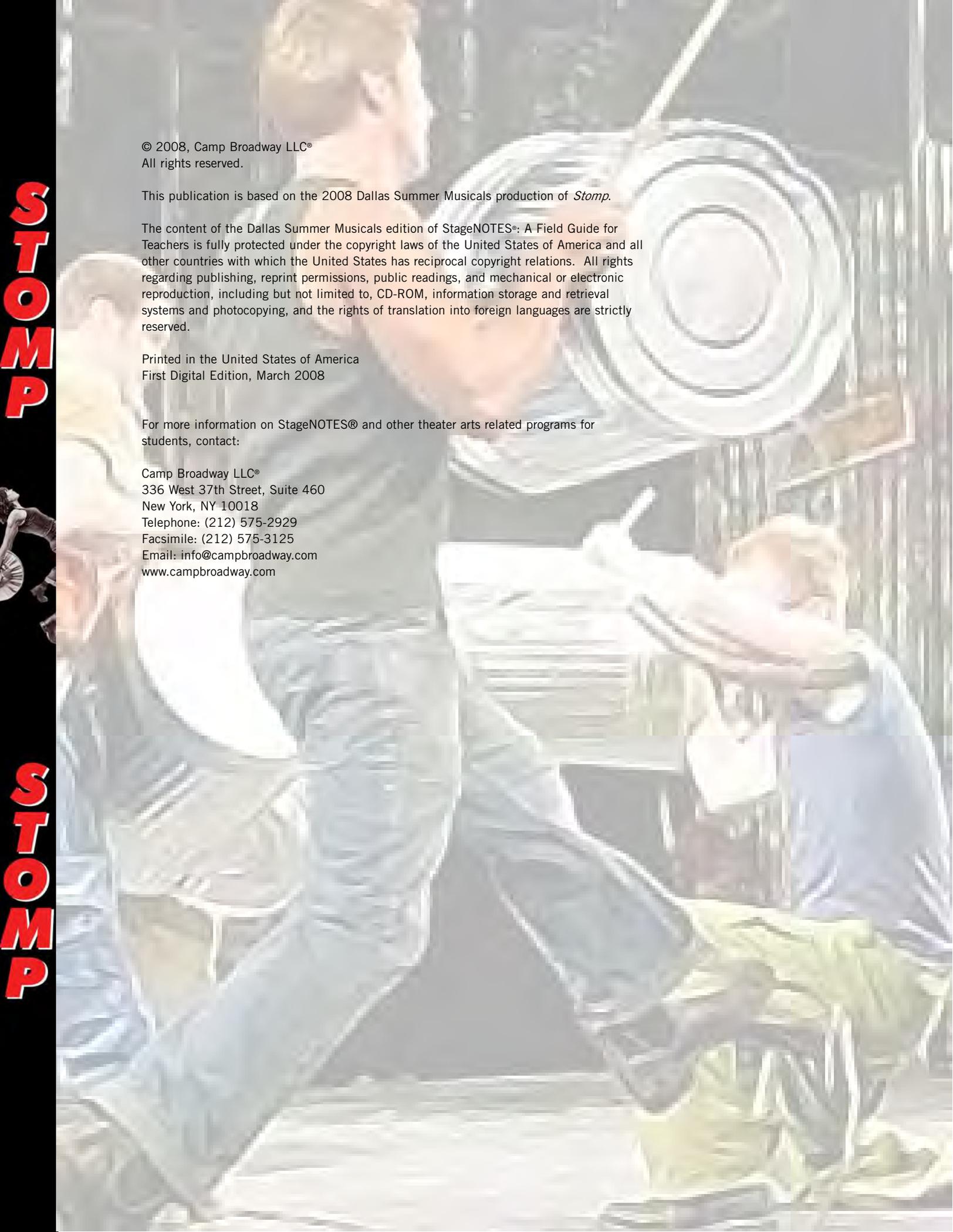


Dallas Summer Musicals

presented by



Summer 2008



© 2008, Camp Broadway LLC®
All rights reserved.

This publication is based on the 2008 Dallas Summer Musicals production of *Stomp*.

The content of the Dallas Summer Musicals edition of StageNOTES®: A Field Guide for Teachers is fully protected under the copyright laws of the United States of America and all other countries with which the United States has reciprocal copyright relations. All rights regarding publishing, reprint permissions, public readings, and mechanical or electronic reproduction, including but not limited to, CD-ROM, information storage and retrieval systems and photocopying, and the rights of translation into foreign languages are strictly reserved.

Printed in the United States of America
First Digital Edition, March 2008

For more information on StageNOTES® and other theater arts related programs for students, contact:

Camp Broadway LLC®
336 West 37th Street, Suite 460
New York, NY 10018
Telephone: (212) 575-2929
Facsimile: (212) 575-3125
Email: info@campbroadway.com
www.campbroadway.com

**S
T
O
M
P**

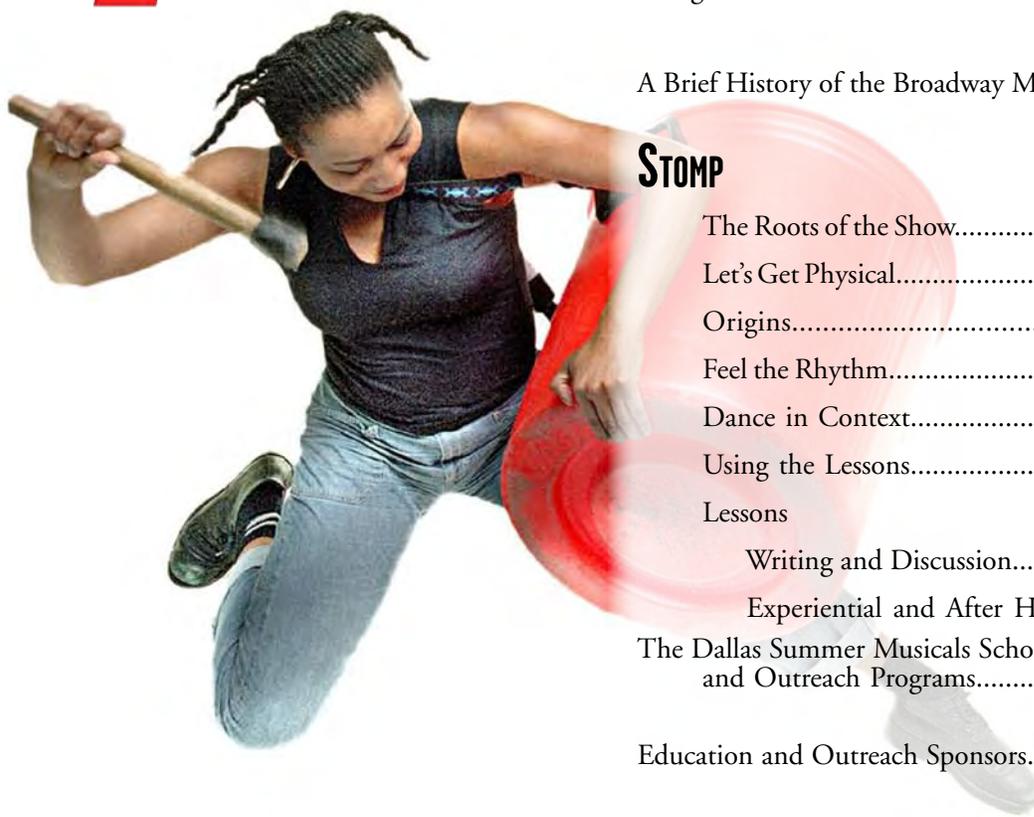
**S
T
O
M
P**

STOMP



Table of Contents

Welcome from Dallas Summer Musicals.....	4
Using the Field Guide.....	5
A Brief History of the Broadway Musical.....	6
STOMP	
The Roots of the Show.....	9
Let's Get Physical.....	10
Origins.....	11
Feel the Rhythm.....	12
Dance in Context.....	13
Using the Lessons.....	14
Lessons	
Writing and Discussion.....	15
Experiential and After Hours.....	16
The Dallas Summer Musicals School of Musical Theatre and Outreach Programs.....	17
Education and Outreach Sponsors.....	18



STOMP

STOMP

Welcome from Dallas Summer Musicals

Summer 2008

Welcome to Dallas Summer Musicals!

We're so glad you could join us! Musical theater is a unique American creation. It's also a joyful mixture of song and story, and, since 1945, Dallas Summer Musicals has brought the finest musicals to Dallas.

Want to know what goes into making a musical? Just two simple ingredients:

singing and acting (song and story). There's just something about a song that makes a story mean more than just regular speech. It touches us in a different way.

Whether a show uses classical music or rock, a musical uses music to tell its story, to suggest feelings, emotions, and attitudes. As long as it mixes song and story, musical theater can be about literally anything, and this season's shows are great examples of the wide range of subjects. From the wacky comedy of *Hairspray* to the magic of *Cats* and the rhythm of *Stomp*, each show in the 2008 Dallas Summer Musicals season reveals a different aspect of what makes musical theater so special.

The story of Dallas Summer Musicals is a long and honored one, and by learning about and attending one of our shows, you are now part of that story too!

Sincerely,



Michael A. Jenkins
President and Managing Director

Using

The Field Guide

Camp Broadway® is pleased to bring you the Dallas Summer Musicals edition of **StageNOTES®**, the 23rd in our series. We are proud to be affiliated with this presenter and offer a comprehensive guide that incorporates their entire season of musical theater. This guide has been developed as a teaching tool to assist educators in the classroom who are introducing their students to the stories in conjunction with the musical theater productions.

The Camp Broadway creative team, consisting of theater educators, scholars, researchers, and theater professionals, has developed a series of lesson plans that, although inspired by and themed around the musicals, can also accompany class study of the periods and other related literary works. To assist you in preparing your presentation of each lesson, we have included: an **objective** and **teaching tips** along with each lesson unit. There are four types of lesson ideas including a **written exercise**; a **discussion activity**; an **experiential exercise**; and an **“after hours activity”** that encourages students to interact with family, friends, or the community at large.

The curriculum categories in this guide have been developed in accordance with Texas Essential Knowledge and Skills (TEKS). The division provides information to school administrators, counselors, parents, and students on course offerings and meeting the learning needs of students through 19 TAC Chapter 74. In cooperation with the divisions of Instructional Materials and Educational Technology and Student Assessment, the goal of the Division of Curriculum provides information and resources to ensure academic success of all students in Texas public schools.

The Dallas Summer Musicals study guide is for you, the educator, in response to your need for standards-compliant curriculum. We hope this study guide will help you incorporate musical theater into your classroom activities.



Philip Katz
Producing Director
Camp Broadway

**S
T
O
M
P**



**S
T
O
M
P**

A Brief History of The Broadway Musical

comedy shows that traded in ethnic humor like Harrigan and Hart's *The Mulligan Guards Ball*. The team of Harrigan and Hart found inspiration for their comedy in the chaotic streets of New York of their day: a sea of immigrants all trying to get along and get ahead in a strange new country.

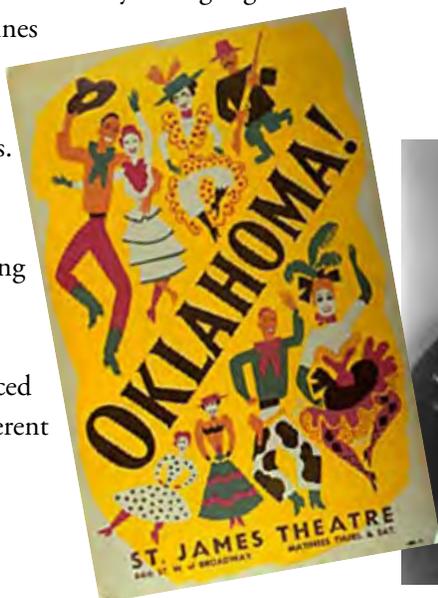
By the turn of the century, opulent revues featuring statuesque chorus girls in breathtaking costumes were popular; the *Ziegfeld Follies* were producer Florenz Ziegfeld's showcase of elegant (but slightly naughty) entertainment. The first smash hit of the Twenties was *Shuffle Along*, with Eubie Blake's "I'm Just Wild About Harry" as



Florenz Ziegfeld

the standout song; the show was the first to have an all African-American writing team and cast. The pulse of the Jazz Age continued to beat in the fast-paced comedy of shows like *Lady, Be Good!*, the first of 14 musicals written by brothers George and Ira Gershwin; the plots of Twenties musicals were often loosely strung together vaudeville routines intermixed with snappy, danceable tunes.

The musical reached a turning point when Ziegfeld took a risk and produced something different



– a musical adaptation of Edna Ferber's novel about generations of a theatrical family on the Mississippi, *Show Boat*. Ziegfeld hired Oscar Hammerstein to handle the task of reducing the novel's sprawling plotlines to a manageable few; composing the memorable music was Jerome Kern. In contrast to the bubble-headed plots of the musicals of the time, *Show Boat* dealt with serious themes such as racism, alcoholism, and racial intermarriage. It was an immediate popular and critical success, making it possible for musicals to take on subject matter of all kinds.

The Thirties were a time when a Depression-weary public went to the theater for frothy escapism, such as the elegant wackiness of Cole Porter's *Anything Goes*, featuring Ethel Merman singing "You're the Top" and "I Get a Kick Out of You."

The patriotism of the World War II years made audiences respond emotionally to the heartfelt nostalgia of *Oklahoma!* Oscar Hammerstein and composer Richard Rodgers took the musical another step forward by creating a "musical play" in which dialogue, dance, and music were thoroughly integrated.

Richard Rodgers and Oscar Hammerstein

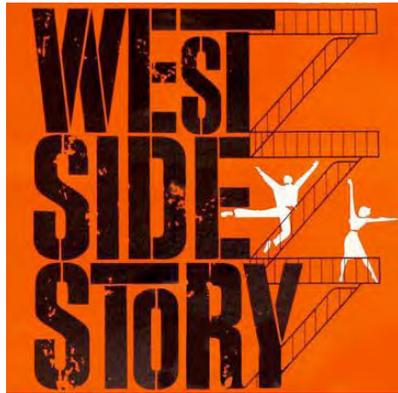


**S
T
O
M
P**

**S
T
O
M
P**

Because of this integration of all elements, director-choreographers such as Jerome Robbins soon came to prominence in musical

theater. After honing his craft on a number of shows like *Peter Pan*, Robbins pushed the boundaries of musical theater yet again when he reinterpreted ballet steps to create a new dance vocabulary in *West Side Story*. In this modern retelling of Romeo and Juliet, dance was made even more central to the musical's

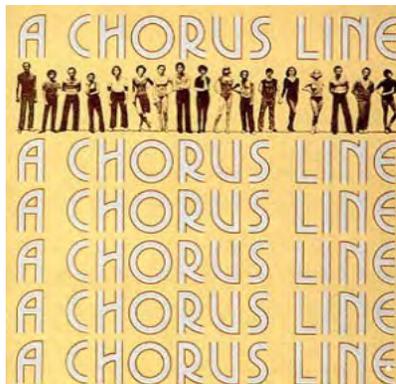


structure.

Other director-choreographers like Bob Fosse and Michael Bennett began to move away from plot-driven shows, ultimately creating “concept

scenic effects of these long-running hit shows.

The slacker Nineties brought *Rent*, a gritty rock reimagining of Puccini's *La Boheme*. The decade also saw the emergence of Disney as a theatrical force with films reimagined for the stage like *Beauty and the Beast* and *The Lion King*.



At the turn of the Twenty-first century, it seems that Broadway has a little bit of everything. Classic vaudevillian humor lives on in *The Producers* while down the street you can find sing-your-guts-out pop opera like *Wicked*, dance-driven shows like *Movin' Out*, and optimistic musical comedy like *Hairspray*. Each of the golden eras of Broadway's past are reinvented for the audiences of today to discover and delight in.



A scene from the original Broadway production of *Hairspray*

Broadway Timeline

- 1866 *The Black Crook*
- 1879 *The Mulligan Guards Ball*
- 1907 *First edition of the Ziegfeld Follies*
- 1924 *Lady, Be Good!*
- 1927 *Show Boat*
- 1934 *Anything Goes*
- 1943 *Oklahoma!*
- 1954 *Peter Pan*
- 1957 *West Side Story*
- 1970 *Company*
- 1971 *Follies*
- 1973 *A Little Night Music*
- 1975 *Chicago, A Chorus Line*
- 1982 *Cats*
- 1987 *Les Miserables*
- 1988 *Phantom of the Opera*
- 1994 *Beauty and the Beast*
- 1996 *Rent*
- 1998 *The Lion King*
- 2001 *The Producers*
- 2002 *Hairspray, Movin' Out*
- 2003 *Wicked*

musicals” like *Chicago* and *A Chorus Line*, where dance was the dominant driving force. Deconstructing the standard “book musical” in another way was composer/lyricist Stephen Sondheim, who brought layers of dramatic irony and musical dissonance to the scores of his collaborations with director Hal Prince, such as *Company*, *Follies*, and *A Little Night Music*.

The opulent Eighties heralded the “British Invasion”: lavish pop-opera spectacles like *Cats*, *Les Miserables*, and *Phantom of the Opera*. The big-hair-and-shoulder-pads excesses of the decade were reflected in the lush music and over-the-top

STOMP

The Roots of the Show

Stomp is the product of the long-time collaboration between two men, Luke Cresswell and Steve McNicholas. Though the show / dance group was developed in Brighton, England (1991), the show's history begins ten years earlier when the two first worked together.

Prior to *Stomp*, Luke and Steve met in 1981 when they were members of the street band Pookiesnackenburg and the theatre group known as Cliff Hanger. These two organizations produced musical comedies for the famous Edinburgh Festival. After experiencing success at the Festival throughout the 1980s, Pookiesnackenburg developed a commercial for Heinken ("Bins") – written and choreographed largely by Luke (it would become the model of the notorious dustbin dance audiences recognize from the show). In 1986, Luke and Steve produced a short, percussive-based movie for Bette Midler's HBO special program "Mondo Beyondo" – it was a success! For the rest of the 1980s and early 1990, the duo staged several large-scale, outdoor events that demonstrated their talent for putting together percussive orchestrations.

In the summer of 1991, Luke and Steve financed and directed the original *Stomp* production. The show began a series of previews at the Bloomsbury Theatre in London followed by a premiere in Edinburgh where it was met with great success. With a cast of eight performers (Luke being one of the eight), the production toured around the world from 1991-1994 to critical acclaim. The show ended its 3 year tour in London where it received an Olivier nomination (the English version of a Tony Award) for Best Entertainment Award.



In 1994, *Stomp* began its sit down production at the Orpheum Theatre in New York where it won, in its first year, an Obie and Drama Desk Award for Most Unique Theatre Experience. With a new cast in place for the New York run, the original cast

commenced a huge tour of North America – playing to constantly sold out audiences! The show became so popular that in 1995, the group launched two more companies to tour the United States.

You're probably thinking to yourself, "I must have seen this group somewhere!" Well you probably have! *Stomp* has appeared in numerous commercials, including ads for Coca-Cola, Target and Toyota. The group became so world-renowned that in 1996 they performed at the Academy Awards. In 1997, Luke and Steve created and directed *Stomp Out Loud* – an HBO special that featured the group's stage routines with new material made specifically for TV. It was a hit! The special was nominated for four Emmys including best direction and best art direction.

Stomp has quite the history. To this day, the production tours to sold out audiences around the world. In New York, the show became so popular that the City renamed the street outside the Orpheum Theatre (2nd Ave) to "Stomp Ave." Not only that...in 2006, *Stomp* celebrated its 5000th performance in New York. They sure proved that a little stomp goes a long way.



STOMP

STOMP

Steve McNicholas:

One of the creators of *Stomp*, he is a self-taught percussionist and a former member of the hit, English musical group Pookiesnacknburger. He currently writes music for television and has provided percussive accompaniment for numerous special programs, most notably for Bette Midler, Elvis Costello and Bryan Ferry. In 1996, he won (alongside his collaborator Steve McNicholas) an Academy Award for Best Short Film, Live Action for his film, *Brooms*.



Luke Cresswell:

One of the creators of *Stomp* and frequent collaboration partner of Luke Cresswell, he began his career as an actor, writer and musician working with several notable theatre companies – Cliff Hanger Theatre Co., 7:84, Covent Garden Community Theatre and the

Flying Pickets. His credits include work on “Mr. Bean,” various soundtracks with Luke Cresswell as well as directing the Yes/No video percussion series. He shares an Academy Award for Best Short Film, Live Action for *Brooms*.

Let's Get Physical!

As you may notice, *Stomp* is certainly not a play in the traditional sense. The creators of the show utilize actors, movement and ordinary objects to create an exhilarating physical theatre performance. Wait a minute....what does “physical theatre” mean?! In very basic terms, physical theatre is the art of communicating story through physical means.

Sounds pretty vague, right? Well...it can be! What is or is not physical theatre can be difficult to determine. For the most part, critics and scholars generally refer to dance, clowning, physical comedy and puppetry when they speak of physical theatre...though this is by no means a comprehensive representation of the craft. While physical



theatre is not often text-based, it may have all the elements of a conventionally written play – there may be a specific storyline, thematic exploration and more. The elements of physical theatre, however, are almost always primarily conveyed through movement and physical interaction between actors; physical theatre is highly visual.

Origins



Its origins are diverse and borrow principles from many disciplines. Mime and clowning schools have influenced the development of physical theatre - L'École Internationale de Théâtre Jacques Lecoq still accepts 90 students from around the world to take part in the first year of physical theatre training, though only 30 continue on to the second year.

Eastern European theatre traditions have left their mark on the physical theatre world, through formidable practitioners such as Jerzy Grotowski (considered by

many to be one of the “fathers” of modern physical theatre). Other influences on modern physical theatre include traditional Japanese theatrical traditions of Kabuki and No Theatre and contemporary dance, emphasizing physical concentration and control.

Physical theatre has certainly remained a vibrant theatre tradition throughout the world. Several noteworthy physical theatre companies, including Cirque de Soleil, International Dell'Arte Company and School and DV8 Physical Theatre, continue to thrive and develop physically-based productions. So as you watch *Stomp*, look closely...and you'll probably find more than you expect!



**S
T
O
M
P**



**S
T
O
M
P**

Feel the Rhythm

Rhythm is, in essence, how we interact with time. It might seem confusing, but let's look at something very basic. If you hold your hand to your heart, you'll feel the beat separated by lapses in time – that's rhythm! In this way, everyone is born with a rhythmic sensibility. When you listen to music, notice the moments you hear sound and the moments you do not. Believe it or not, rhythm not only measures time but it may also communicate emotion and story. When you hear music without much time between beats or vibrations, the rhythm tends to be fast and exciting. This type of music might be celebratory or meant to convey happiness.

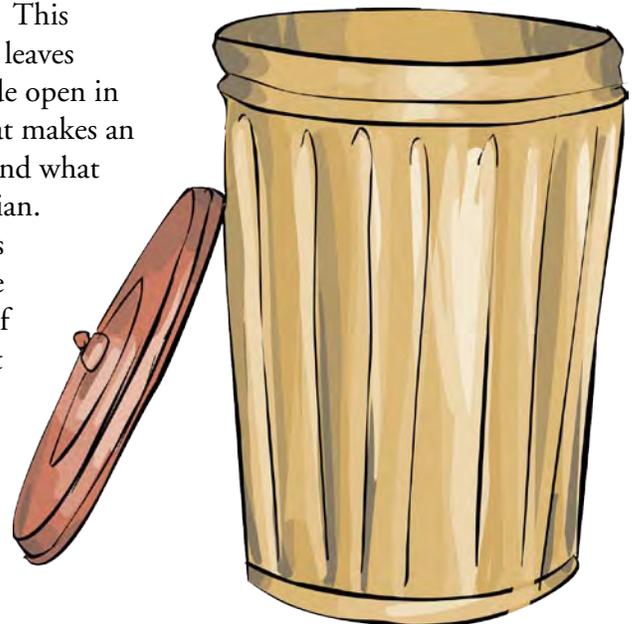


On the other hand, when you hear tremendous gaps in time between beats or vibrations, one might describe the sound as sluggish and somber – music you might hear to commemorate tragedy or to mourn. It is no wonder that music has developed percussively throughout the world.



Musicians and actors interact with and produce rhythm using instruments to measure and control time. Percussive instruments are the most commonly used instruments to play with and utilize rhythm. What is a percussive instrument? It is any object that one can hit, shake or touch to produce a sound. This definition leaves the door wide open in terms of what makes an instrument and what makes a musician.

Stomp ingeniously uses everyday objects to produce music and build performance. Take the top of a garbage can, for instance. To some, this object might be of no interest (maybe even a little disgusting). But for others, the garbage can lid can be a glorious percussive instrument. The performers you see in the production may not be what you picture when you think of a musician, but they are musicians nonetheless!



Dance in Context



Watching *Stomp* can be exhausting just to watch – you're caught up in the action and feel the rhythm run throughout your body. Are there elements of dance in the performance? You bet. Performers in the show use their body and physical movement to communicate with one another, not to mention express situations and feelings. Non-verbal communication has long been an incredibly useful tool for different ethnic and geographic groups to express and explore culture.

As students of the world, we can use dance as a way to investigate other cultures. For instance, the Indian culture in South Asia developed drama and dance alongside one another tracing back to 400 BCE. The peoples of India used dance in ritualistic (generally associated with religious ceremony) and secular (non-religious) ways. Across the world, in Europe, ballet

made its ways onto the dance scene. Beginning as a spectacular courtly event filled with music, drama and dance, ballet became officially codified in France in the mid-1600s. In fact, Louis XIV of France established the first ballet dance company in March 1661. African American dance, in particular, has a rich history reflecting changes the long-time minority group encountered in the United States and elsewhere. During the time of the American Civil War, African American slaves decreased in the North (where industry began to move forward) and increased in the largely agricultural South. Accordingly, the development of dance changed during this period as well. Historians can look at the dances of the time to better understand the African American response to the historical situation, as the style of dance reveals clues about the dancers themselves.



**S
T
O
M
P**

**S
T
O
M
P**

Using the Lessons

STOMP

STOMP

Writing
The focus is on the expression of thoughts in written form.

Discussion
The focus is on facilitating an in-depth class dialogue.

Experiential
The focus is on understanding social dynamics as well as collaboration and teamwork in small and large groups.

After Hours
Activities designed for students to further their education on a particular topic

STOMP Lesson Ideas

WRITING

Objective:
Explore the role of percussion in music.

Exercise:
Percussion is found in all types of music from classical to jazz to drum and bugle corps and beyond. The soul of primitive man's first musical efforts, these instruments provide not only the rhythm but the drama—so to speak—that give musical works their proverbial “umph.”

Stomp performers use everything from dump-train to trash can lids to beat out rhythms everyone understands. *Stomp's* appeal is universal, enthralling thousands of audiences throughout the world.

Choose a percussion instrument. Be creative—Not every percussionist plays drum! Did you know the piano is considered percussion? Choose a percussionist from the areas of rock, jazz, classical or Latin musical forms who play your instrument. Research your musician for perhaps you know one personally. And find out what he or she has to say about the instrument and its contribution to the music they perform. Include any other personal comments related to percussion in general. Read the reports aloud in class.

Teaching Tips:
What is your definition of music? Does it have to have words and melody to qualify? Do you think music made by primitive man qualifies as music?

Texas Essential Knowledge and Skills (TEKS) guidelines addressed:

Fine Arts Standards 117.60:
English Language Arts and Reading Standard 110.42

Knowledge and Skills (c) (5) The student relates music's history to society and to culture. The student is expected to: (a) listen to and classify music by style; **Knowledge and Skills (b) (4)** The student uses writing as a tool for learning. The student is expected to: (a) use writing to formulate questions, refine topics, and clarify ideas; (b) use writing to discover, organize, and support what is known and what needs to be learned about a topic; (13) The student reads in order to research self-selected and assigned topics. The student is expected to: (a) locate appropriate print and non-print information using print and technical resources, periodicals, and book indexes, including databases and the Internet; (c) draw conclusions from information gathered.

STOMP Lesson Ideas

DISCUSSION

Objective:
To analyze *Stomp* as a work of creative theatrical art.

Exercise:
You may or may not like *Stomp*. Some students probably find it wildly exciting and stimulating. To others all that banging might seem like just a lot of noise. However, putting a synchronized performance such as this one together undoubtedly takes a trained eye for stage logistics. It also requires a ton of creativity: How many ways can you think of to keep a group of actors on stage for an hour and half doing little but beating our rhythms?

Invite a local stage director or producer of community theater to for a chat. Using *Stomp* as a talking point, have the professional discuss the difficulties in producing and lighting the show. Students have an opportunity to ask questions.

Teaching Tips:
When it comes to art we often find that we either like it or love it. “I liked the painting, but I didn’t like it. I liked the show or didn’t like it at all. I liked the book...” and so on. Do you ever consider saying, “I didn’t like it very much, but I have to say it was creative and well done. Do you try to set art objectives?”

Texas Essential Knowledge and Skills (TEKS) guidelines addressed:

Fine Arts Standard 117.64

Knowledge and Skills (c) (8) The student designs, directing, and theatre production concepts and skills. The student is expected to: (a) develop and practice stagecraft skills; (c) define the director's role as a guiding force, collaborator, interpreter of script, and collaborator; (d) define the director's responsibility to the author's intent, script, actors, designers, technicians, and the audience.

STOMP Lesson Ideas

EXPERIENTIAL

Objective:
To promote music appreciation in all genres.

Exercise:
Dallas is renowned for its cultural life. Music—classical, rock, jazz and the infusion of ethnic sounds thanks to its large Mexican population—offer audiences a wide range of live musical experiences. While iPods have extended digital music listening opportunities, many young listeners limit their music exposure to what's generally popular or popular within ethnic groups. We've learned through watching *Stomp* the importance of rhythm to music. While some forms are bound to appeal more than others, recognizing the creative value of all music broadens our cultural perspective. It makes us smarter and better informed people.

Gather recorded musical performances on DVD (in at least five different genres). Show the DVD in class. After each performance allow students to analyze the piece from the perspectives of difficulty, artistic quality and emotional impact.

Conduct an in-class music class. Ask students who play instrument to bring them in. Have them explain to the class why they chose the instrument and what they've learned so far. Each is invited to give a short demonstration. Remember: this is a voluntary activity designed to inform and entertain students. Student musicians should not be graded on their performances.

Teaching Tips:
How does music enhance our lives? What makes certain styles of music appeal to us more than others? Do you ever find yourself listening to music at home? What kind? Are you open minded in your musical tastes? What influences do you people have on your musical taste?

Texas Essential Knowledge and Skills (TEKS) guidelines addressed:

Fine Arts Standards 117.60; 117.61

Knowledge and Skills (c) (6) The student responds to and evaluates music and musical performance. The student is expected to: (a) apply criteria for making informed judgments regarding the quality and effectiveness of musical performances; (b) evaluate musical performances by comparing them to exemplary models; **Knowledge and Skills (c) (2)** The student sings or plays an instrument, individually and in a group. The student is expected to: (a) exhibit accurate intonation and rhythm, fundamental skills, and basic performance techniques.

STOMP Lesson Ideas

AFTER HOURS

Objective:
Listen Up!

Exercise:
Performers in *Stomp* use everything, as they say, but the kitchen sink (maybe that too). Did you know that Spanish Flamenco guitarists use their instruments as both string and percussion? Between frenetic picking and strumming (all done without picks, for you electric guitar enthusiasts) they periodically beat on the body of the instrument with their fingertips. What is created are quick hollow thumps which act as punctuation within the music. Many listeners say the sound goes straight through them like a lightning bolt!

Listen to a Flamenco CD, or even better, try to rent a DVD. Make sure the music is authentic. You can tell by the cover description. Authentic music is played by groups of Spanish gypsies and includes singing that sounds much like a lament. Listen for the thumping sound and be aware of its physical effect.

Dynasties Aren't Only in Sports!

Los Romanos, a classical guitar quartet, performs regularly in venues throughout Texas. Research the group's history on the internet. Using descriptive and persuasive writing, prepare an essay on why they should be considered a dynasty.

Texas Essential Knowledge and Skills (TEKS) guidelines addressed:

Fine Arts Standards 117.60; 117.61; 110.42

Knowledge and Skills (c) (5) The student relates music's history to society and to culture. The student is expected to: (a) listen to and classify music by style and/or by historical period; (b) identify and describe the impact of music on society and culture; (c) The student responds to and evaluates music and musical performance. The student is expected to: (a) evaluate musical performances by comparing them to exemplary models; **Knowledge and Skills (c) (5)** The student relates music to history, to society, and to culture. The student is expected to: (a) define uses of music in society and culture; **Knowledge and Skills (b) (1)** The student writes in a variety of forms, including business, personal, literary, and persuasive texts, for various audiences and purposes. The student is expected to: (a) write in a variety of forms using effective word choice, structure, and sentence forms with emphasis on organizing logical arguments; write persuasively; write to report and describe...

Each StageNOTES™ lesson includes the following components:

- Objective:**
An overall note to the teacher outlining the goals of the lesson to follow.
- Exercise:**
A detailed description and instructions for the activity to be facilitated in class.
- Teaching Tips:**
Discussion points to aid the teacher and stimulate dialogue.

STOMP Lesson Ideas

WRITING

Objective:

Explore the role of percussion in music.

Exercise:

Percussion is found in all types of music from classical to jazz to drum and bugle corps and beyond. The soul of primitive man's first musical efforts, these instruments provide not only the rhythm but the drama--so to speak--that give musical works their proverbial "umph."

Stomp performers use everything from dustpans to trash can lids to beat out rhythms everyone understands. *Stomp's* appeal is universal, enthraling thousands of audiences throughout the world.

Choose a percussion instrument. Be creative. Not every percussionist plays drums! Did you know the piano is considered percussion? Choose a percussionist from the areas of rock, jazz, classical or Latin musical forms who play your instrument. Research your musician (or perhaps you know one personally) and find out what he or she has to say about the instrument and its contribution to the music they perform. Include any other personal comments related to percussion in general. Read the reports aloud in class.

Teaching Tips:

What is your definition of music? Does it have to have words and melody to qualify? Do you think music made by primitive man qualifies as music?

Texas Essential Knowledge and Skills (TEKS) guidelines addressed:

Fine Arts Standards 117.60

English Language Arts and Reading Standard 110.42

Knowledge and Skills (c) (5) *The student relates music to history, to society, and to culture. The student is expected to:* (a) listen to and classify music by style...; **Knowledge and Skills (b) (4)** *The student uses writing as a tool for learning. The student is expected to:* (a) use writing to formulate questions, refine topics, and clarify ideas; (b) use writing to discover, organize, and support what is known and what needs to be learned about a topic; **(13)** *The student reads in order to research self-selected and assigned topics. The student is expected to:* (b) locate appropriate print and non-print information using texts and technical resources, periodicals and book indices, including databases and the Internet; (e) draw conclusions from information gathered.

DISCUSSION

Objective:

To analyze *Stomp* as a work of creative theatrical art.

Exercise:

You may or may not like *Stomp*. Some students probably find it wildly exciting and stimulating. To others all that banging might seem like just a lot of noise. However, putting a synchronized performance such as this one together undoubtedly takes a trained eye for stage logistics. It also requires a ton of creativity. How many ways can you think of to keep a group of actors on stage for an hour and half doing little but beating out rhythms?

Invite a local stage director or producer of community theater in for a chat. Using *Stomp* as a talking point, have the professional watch scenes (the movie will do). Let him or her control the remote. Stopping after each scene, the professional discusses the difficulties in producing and directing the scene. Students have an opportunity to ask questions.

Teaching Tips:

When it comes to art we often find that we either like it or don't. "I liked the painting" or "I didn't like it. I liked the show or didn't like it at all. I liked the book..." and so on. Do you ever consider saying, "I didn't like it very much but I have to say it was creative and well done? Do you try to view art objectively?"

Texas Essential Knowledge and Skills (TEKS) guidelines addressed:

Fine Arts Standard 117.64

Knowledge and Skills (c) (3) *The student applies design, directing, and theatre production concepts and skills. The student is expected to:* (a) develop and practice stage-craft skills; (c) define the director's role as a unifying force, problem-solver, interpreter of script, and collaborator; (d) define the director's responsibility to the author's intent, script, actors, designers, technicians, and the audience.

STOMP

STOMP

STOMP Lesson Ideas

EXPERIENTIAL

Objective:

To promote music appreciation in all genres.

Exercise:

Dallas is renowned for its cultural life. Music—classical, rock, jazz and the infusion of ethnic sounds thanks to its large Mexican population—offer audiences a wide range of live musical experiences. While Ipods have extended digital music listening opportunities, many young listeners limit their music exposure to what's generally popular or popular within ethnic groups. We've learned through watching Stomp the importance of rhythm to music. While some forms are bound to appeal more than others, recognizing the creative value of all music broadens our cultural perspective. It makes us smarter and better informed people.

Gather recorded musical performances on DVD in at least five different genres. Show the DVDs in class. After each performance allow students to analyze the piece from the perspectives of difficulty, artistic quality and emotional impact.

Conduct an in-class music day. Ask students who play instruments to bring them in. Have them explain to the class why they chose the instrument and what they've learned so far. Each is invited to give a short demonstration. Remember: this is a volunteer activity designed to inform and entertain students. Student musicians should not be graded on their performances.

Teaching Tips:

How does music enhance our lives? What makes certain types of music appeal to us more than others? Does your family listen to music at home? What kind? Are you open minded in your musical tastes? What influence do your peers have on your musical taste.

Texas Essential Knowledge and Skills (TEKS) guidelines addressed:

Fine Arts Standards 117.60; 117.61

Knowledge and Skills (c) (6) *The student responds to and evaluates music and musical performance. The student is expected to:* (a) ...apply criteria for making informed judgments regarding the quality and effectiveness of musical performances; (b) evaluate musical performances by comparing them to exemplary models; **Knowledge and Skills (c) (2)** *The student sings or plays an instrument, individually and (or) in groups... The student is expected to:* (a) exhibit accurate intonation and rhythm, fundamental skills, and basic performance techniques.

AFTER HOURS

Objective:

Listen Up!

Exercise:

Performers in Stomp use everything, as they say, but the kitchen sink (maybe that too!) Did you know that Spanish Flamenco guitarists use their instruments as both string and percussion? Between frenetic picking and strumming (all done without pick, for you electric guitar enthusiasts) they periodically beat on the body the instrument with their fingertips. What is created are quick hollow thumps which act as punctuation within the music. Many listeners say the sound goes straight through them, like a lightning bolt!

Listen to a Flamenco CD, or even better, try to rent a DVD. Make sure the music is authentic. You can tell by the cover description. Authentic music is played by groups of Spanish gypsies and includes singing that sounds much like a lament. Listen for the thumping sound and be aware of its physical effect.

Dynasties Aren't Only in Sports!

Los Romeros, a classical guitar quartet, performs regularly in venues throughout Texas. Research the group's history on the internet. Using descriptive and persuasive writing, prepare an essay on why they should be considered a dynasty.

Texas Essential Knowledge and Skills (TEKS) guidelines addressed:

Fine Arts Standards 117.60; 117.61; 110.42

Knowledge and Skills (c) (5) *The student relates music to history, to society, and to culture. The student is expected to:* (a) listen to and classify music by style and/or by historical period; (b) identify and describe the uses of music in society and culture; (6) The student responds to and evaluates music and musical performance. The student is expected to: (b) evaluate musical performances by comparing them to exemplary models. **Knowledge and Skills (c) (5)** *The student relates music to history, to society, and to culture. The student is expected to:* (b) define uses of music in society and culture. **Knowledge and Skills (b) (1)** *The student writes in a variety of forms, including business, personal, literary, and persuasive texts, for various audiences and purposes. The student is expected to:* (a) write in a variety of forms using effective word choice, structure, and sentence forms with emphasis on organizing logical arguments...write persuasively; write to report and describe....



Social investment in the arts produces healthy dividends for students, teachers, arts institutions and communities. Dallas Summer Musicals (DSM), best known for bringing the Best of Broadway to the Dallas-Fort Worth region, extends its irreplaceable outreach programs into the community through five key initiatives.

DSM School of Musical Theatre

The first component of Dallas Summer Musicals' outreach initiatives, DSM School of Musical Theatre creates the broadest possible avenue for dramatic expression within this community. Over 1,500 students have attended classes at the DSM School of Musical Theatre since its inception in 1999.

Seats for Kids

Created in 2003 to provide a meaningful theatre arts experience to low-income, at-risk and special needs children, Seats for Kids serves approximately 2,000 children each year. Non-profit youth agencies and Title 1 schools are eligible to participate in the program. DSM provides children, their teachers and chaperones with free tickets as well as a professionally drafted study guide to support attending the performance. In 2008, DSM will provide this program to coincide with productions of *Cats*, *Stomp!* and *Hairspray*.

Kids Club

This free membership program for kids was created to develop tomorrow's musical theatre audience. Through exciting activities, special events, backstage tours and informational exchanges about shows included in the Kids Club membership, children gain an interest, knowledge and appreciate of the performing arts.

Stage Right

In 2005, the Stage Right was created in partnership with the Dallas Police Department (DPD) program to introduce at-risk youth ages 12-15 to arts and cultural events. Together, DSM and DPD are "Raising the curtain for education and spotlighting the appreciation of the arts through experience and positive quality lifestyles." Over 300 students have matriculated through this program since its inception.

Discover Theatre

In 2007, Dallas Summer Musicals added a program specifically for children in grades K-6. The inaugural year included *Disney's Cinderella Kids* and *The Jungle Book Kids*. Building on last year's initial success, DSM will be bringing *Frankly Ben* and *Frog and Toad* to The Majestic Theatre to entertain, educate and empower young people in elementary school. Over 3,000 students are expected to participate in this program in 2008.

**S
T
O
M
P**



**S
T
O
M
P**



Education and Outreach Sponsors

StageNOTES™ Underwriter

Idearc Inc.

Star Sapphire

**Brinker International, Inc.
Ringler Associates of North Texas, Inc.
The Mitchell Family Foundation
Todd R. Wagner Foundation**

President's Star

**Wachovia
Snyder Foundation**

Rising Star

**Teresa E. Disiere
Charles M. Martin
Larry J. Waisanen
Angela C. Zambrano
William J. O'Dwyer
Michael S. Albright
Matthew L. Howland
Thomas D. Bell
John R. Benefield
Julie Bradshaw
Jim D. Carter
Kelly M. Dybala
Thomas N. Gillis
Lana H. Holley
Frank A. King
Laurie Lang
Joe M. Maxey
James J. Murphy**

**Gene E. Phillips
Byron Potter
James A. Purse
Danny Reynolds
Bart Simmons
Kevin Summers
Aubrey T. Temple
Kelvin Williams
David J. Williamson
James L. Wilson
Roberta F. Wygant
Donald A. Yarbrough
Edward Burks
Scott Zashin
Ronald A. Rittenmeyer
Peter O'Donnell
Charles J. Wylly Jr Fund of the
Communities Foundation of Texas**

**S
T
O
M
P**

**S
T
O
M
P**

The ^{CAMP} *Broadway* Guide to Theatergoing Etiquette

In the early part of the nineteenth century, theatrical performances usually began at six o'clock. An evening would last four or five hours, beginning with a short "curtain raiser," followed by a five-act play, with other short pieces presented during the intermissions. It might be compared roughly to today's prime-time television, a series of shows designed to pass the time. With no television or radio, the theater was a place to find companionship, light, and warmth on a cold winter's evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o'clock for the full program of the evening, while half price admission was offered at eight or eight-thirty to the working class. This allowed for their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Because of this popularity, theaters began to be built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below—in contrast to the earlier style of receding tiers. This meant that the audience on the main floor (the section called "the orchestra") were out of the line of sight of the spectators in the galleries. As a result, the crowds became less busy peopewatching and gossiping among themselves, and more interested in watching the performance. The theater managers began the practice of dimming the lights in the seating area (called the "house lights"), focusing the attention of the audience on the stage. The advent of gas lighting and the "limelight" (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience's rapt attention.

By the 1850s, the wealthier audiences were no longer looking for a full evening's entertainment. Curtain time was pushed back to eight o'clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee (afternoon) performances were not given regularly until the 1870s, allowing society ladies, who would not have ventured out late at night, the opportunity to attend the theater.

Now in a new millennium, many of these traditions are still with us. The theater is still a place to "see and be seen"; eight o'clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

You can make sure everyone you know has the very best experience at the theater by sharing this Theater Etiquette with them. And now, enjoy the show!

Being a Good Audience

Remember, going to the theater isn't like going to a movie. There are some different rules to keep in mind when you're at a live performance.

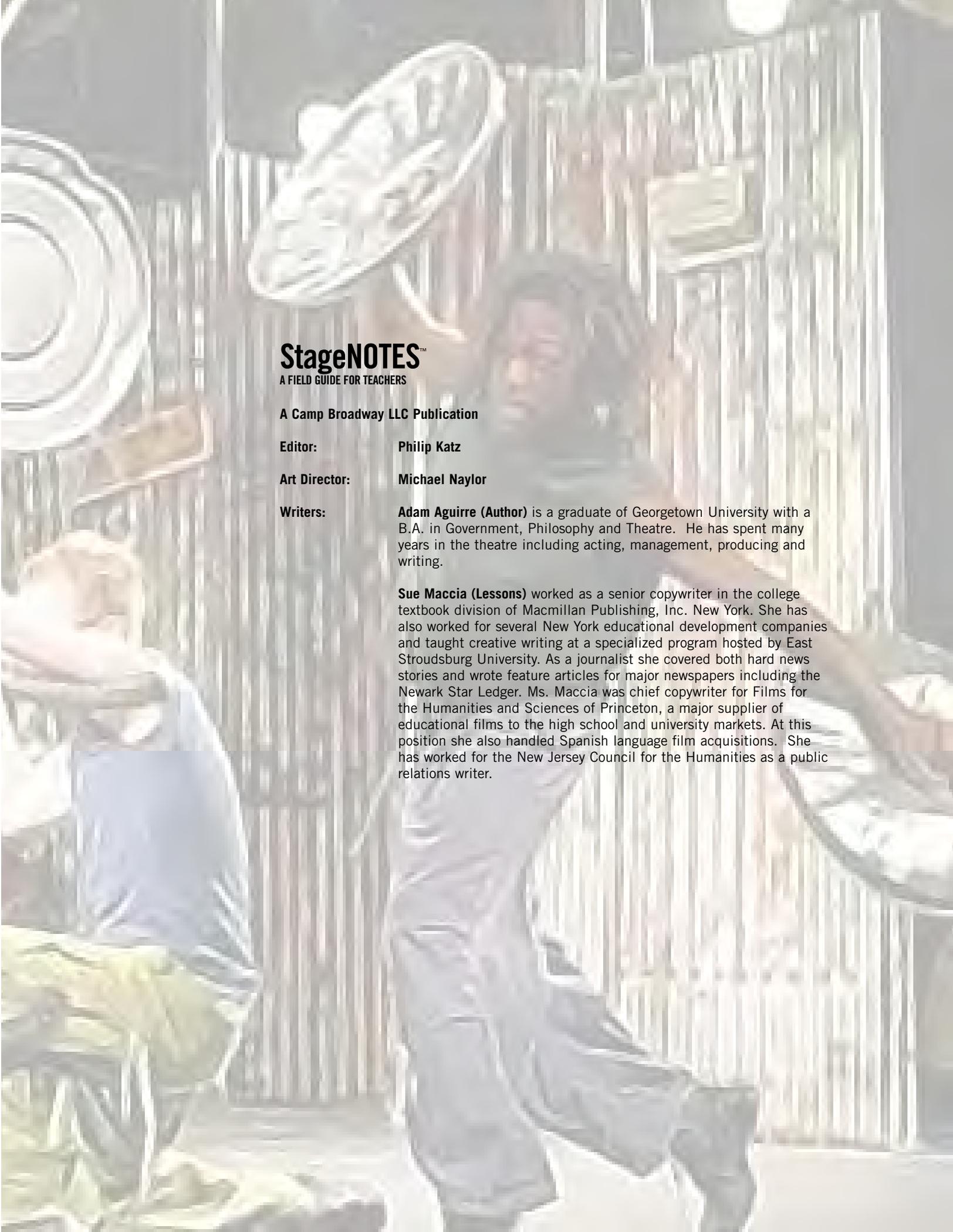
Believe it or not, **the actors can actually hear you.** The same acoustics that make it possible for you to hear the actors means that they can hear all the noises an audience makes: talking, unwrapping candy, cell phones ringing. That's why, when you're at a show, **there is no food or drink at your seats** (eat your treats at intermission; save the popcorn-munching for the multiplex)

No talking (even if you're just explaining the plot to the person next to you)

Always keep cell phones and beepers turned off (This even means no texting your friends during the show to tell them how great it is...)

Of course, what the actors like to hear is how much you're enjoying the performance. So go ahead and laugh at the funny parts, clap for the songs, and save your biggest cheers and applause for your favorite actors at the curtain call. That's their proof of a job well done.



A photograph of a theatrical stage set. In the foreground, a woman with dark hair, wearing a grey dress, is captured in a dynamic pose, possibly dancing or moving across the stage. In the background, a man with light hair, wearing a blue shirt and green pants, is also in motion. The set features large, circular, metallic-looking structures and a wooden floor. The lighting is dramatic, highlighting the performers against the dark background.

StageNOTES™

A FIELD GUIDE FOR TEACHERS

A Camp Broadway LLC Publication

Editor: Philip Katz

Art Director: Michael Naylor

Writers: **Adam Aguirre (Author)** is a graduate of Georgetown University with a B.A. in Government, Philosophy and Theatre. He has spent many years in the theatre including acting, management, producing and writing.

Sue Maccia (Lessons) worked as a senior copywriter in the college textbook division of Macmillan Publishing, Inc. New York. She has also worked for several New York educational development companies and taught creative writing at a specialized program hosted by East Stroudsburg University. As a journalist she covered both hard news stories and wrote feature articles for major newspapers including the Newark Star Ledger. Ms. Maccia was chief copywriter for Films for the Humanities and Sciences of Princeton, a major supplier of educational films to the high school and university markets. At this position she also handled Spanish language film acquisitions. She has worked for the New Jersey Council for the Humanities as a public relations writer.