



Teacher Resource Guide and Lesson Plan Activities

Tickets: thalian.org

910-251-1788

or

CAC box office 910-341-7860

Featuring general information about our production along with some creative activities to help you make connections to your classroom curriculum before and after the show.

The production and accompanying activities address North Carolina Essential Standards in Theatre Arts, Goal A.1: Analyze literary texts & performances.

Look for this symbol for other curriculum connections.



Really Rosie

Book, Music & Lyrics by: Jim Jacobs and Warren Casey

February 24 – March 5, 2017

7:30 PM Friday - Saturday and 3:00 PM Sunday

Hannah Block Historic USO / Community Arts Center
Second Street Stage 120 South 2nd Street (Corner of Orange)

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About The Musical

Really Rosie follows a typical summer day in the life of several neighborhood friends. Like many children, they claim to be bored. Luckily, their friend (and self-proclaimed leader) Rosie does not believe in being bored and she decides to film the story of her life, casting them all in supporting roles. They must audition first (of course) and then musically tell the exciting, dramatic, funny (and slightly exaggerated) story of her life. In addition to Rosie and her friends Alligator, Kathy, Pierre and Johnny, there is her dopey brother Chicken Soup, their parents and the residents of their neighborhood. Most importantly, they call on their imaginations to help them stage their glorious musical auditions in hopes of being chosen by the Producer and taken Very Far Away.

About Thalian Association Community Theatre

Thalian Association Community Theatre (TACT) was founded in 1788 to provide arts education & bring the excitement of the performing arts to Wilmington, North Carolina. (TACT) produces five major productions annually on the Main Stage at historic Thalian Hall and four smaller productions at the Red Barn Studio. In fact, Thalian Hall was proudly named for our organization in 1858. Our mission is to present quality live theatre that illuminates the human experience for the citizens of Wilmington, New Hanover County and beyond. We teach life skills through theatre education and provide an outlet for artists and technicians to develop and exercise their crafts. Established over 36 years ago our Youth Theatre program is an extension of Thalian Association Community Theatre non-profit organization & is dedicated to the enrichment of arts education for our community's youth. We offer academy classes (in drama, voice, playwriting, story telling & theatrical makeup) that are aligned with the National Standards for Arts Education. Through generous support from Cape Fear Rotary, Landfall Foundation, Mary Duke Biddle Foundation and Wilmington East Rotary, an affiliate of the North Carolina Community Foundation, we provide nine ongoing Community Outreach Scholarship Classes for the Community Boys & Girls Club, Brigade Boys & Girls Club and the new Girls Academy of Wilmington. We want to turn out great theatre artists as well as great doctors, lawyers, teachers and bankers. Thalian Youth Theatre is about developing collaborative & thoughtful members of our Community.

Next Onstage:

A Chorus Line, April 28 – May 7, 2017. Auditions are Monday February 27th and Tuesday February 28th at 5pm. Auditions will be held at the Community Arts Center, 120 S. 2nd Street in downtown Wilmington. The production, directed by Kendra Goehring-Garrett, runs April 28 through May 7th at the Community Arts Center. Detailed information at: <http://thalian.org/auditions/chorus-line/>

Free Tickets for Teachers!

Teachers are welcome to attend our **Thursday February 23rd preview performance**, at 7:30 pm. Additional tickets may be purchased for \$6.00 per person. Reservations are required. Contact: reservations@thalian.org

SUMMARY:

On a hot July day, Rosie, who fancies herself a famous performer (Really Rosie), fantasizes about making a movie of her life. With her little brother, Chicken Soup in tow, she auditions the other kids on Avenue P, Alligator, Johnny, Pierre and Kathy, for parts in her movie (Alligators All Around, One Was Johnny, Pierre). As a storm breaks, Rosie moves the gang into the basement of her building. There she tells them of her brothers horrible death (Ballad of Chicken Soup). In the finale, she has them imagine they are auditioning for a famous producer (Chicken Soup with Rice).

CHARACTER LIST:

ROSIE - Bossy ten year old girl who plans to direct the movie

KATHY - Rosie's sidekick and secretary who longs for her chance in the spotlight

PIERRE - doesn't care and has a major attitude

JOHNNY - Shy and A Bit Nerdy

ALLIGATOR - Kathy's brother who actually believes he is an alligator

CHICKEN SOUP - Rosie's brother who runs away

OTHER ROLES - Rosie, Johnny and Kathy's Mothers and a small chorus of neighborhood kids

SONG LIST:

Really Rosie

Rosie tells the world what a big star she is.

My Simple Humble Neighborhood

Rosie fantasizes about telling reporters about her humble

Beginnings Alligators All Around

Alligator auditions for Rosie's movie. An alliteration of the alphabet.

One Was Johnny

Johnny auditions for Rosie's movie. A counting song

Pierre

A song of warning about the importance of caring.

Screaming and Yelling

Rosie gets everyone's attention.

The Ballad of Chicken Soup

Rosie relates the sad tale of her brothers death by chicken soup.

The Awful Truth

Kathy fantasizes about being in a Dracula movie.

Avenue P

Rosie sings about making a movie

Chicken Soup with Rice

Rosie and the Nutshell Kids imagine auditioning for a Hollywood producer.



“I don't know how to put this, but I'm kind of a big deal,” -

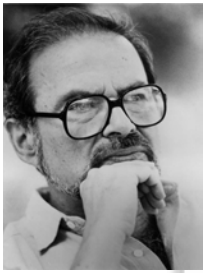
Rosie

Friday February 24th - **Really Rosie** Day

Show your support for Thalian Association Community Theatre on the opening day of the show and dress as your favorite **Really Rosie** character! Teachers can join in too! The possibilities are endless and lots of fun!



N.C. Common Core Standards for English Language Arts and Literacy SL.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media. **L1.4a:** Use sentence-level context as a clue to the meaning of a word or phrase. **RL.9-10.2** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges & is shaped & refined by specific details; provide an objective summary of the text.



From Story to Stage: *Really Rosie*, by Maurice Sendak

Maurice Sendak 1928 - 2012

Avenue P, Brooklyn, New York, the setting for *Really Rosie*, is the neighborhood where Maurice Sendak grew up. His work was influenced by many of the experiences he had growing up in this neighborhood with his brother and sister and his Polish-Jewish parents.

As a very young child, he remembered the impact that the kidnapping of the Lindbergh baby had on him. "My life hung on that baby being recovered. Because if that baby died, I had no chance." Later, Sendak's father would learn that the Nazi had destroyed his Polish village and killed his entire family. All these experiences would give Sendak fertile ground for his later creations.

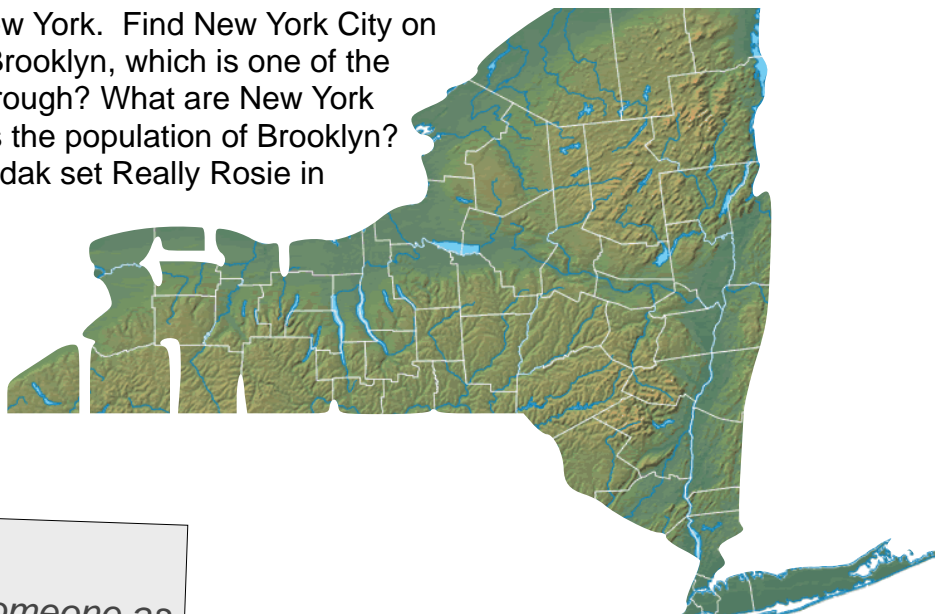
Early in his life, he became an avid reader. As a sickly child, it was his only escape. That, and movies. He loved the Mickey Mouse cartoons they played between the features at the movie theatre. At twelve, he saw *Fantasia*, which put him on his course of being an illustrator. His father brought home to him cardboard t-shirt packing to use for drawing. As a young man, he and his brother took some wooden toys the F.A.O Schwartz to see if they would buy them. They weren't interested in the toys but saw potential in young Sendak and gave him a job dressing windows. It was here that his work caught the eye of children's book editor Ursula Nordstrom, who had already made a name for books such as *Good Night Moon* and *Stuart Little*. Sendak would go on to illustrate many books including his first, *Atoms for the Millions* and *The Little Bear* series. In 1963, Sendak came to Nordstrom with the title of a book he wanted to do called *Where the Wild Horses Are*. She loved the title and gave him a contract. After a few months Sendak realized he could not draw horses. When he told this to Nordstrom, she asked, "What can you draw?" "Things," was his answer. Later, he reminisced with his brother and sister about his relatives who came from Poland before the war. As a child, he thought them unkempt and frightful. From this thought came the wild things.

Where the Wild Things Are created a big stir. Many loved it and still consider it the turning point for children's literature. But, at the time, many librarians refused to stock it, finding it too scary for young children. This would not be the last book of Sendak's that would cause controversy. In 1970, he created *In The Night Kitchen*, a book illustrating a boy's dream. Because he showed his protagonist naked, it became the 25th most banned book on the 100 most banned books list of the American Library association.

Sendak would go on to write and illustrate many more books including, *Outside Over There* (inspired by his memories of the Lindbergh Kidnapping), *Brundibar* (an illustrated adaptation of the opera performed by the children in Terezin Concentration Camp during World War II), and *Bumble-Ardy* (written as his partner of fifty years died). Along with his books, Sendak also designed scenery for several operas and ballets. And, of course, he wrote and directed the television special, *Really Rosie*. Maurice Sendak died on May 8, 2012. In his time, he was called "the Picasso of children's literature," and "the King of Dreams" by President Clinton. The New York Times obituary crowned him, "the most important children's book artist of the 20th century." His books touched millions of lives and will continue to do so for many years to come.

Classroom Activity

Really Rosie, is set in Brooklyn, New York. Find New York City on a map. Within New York City, find Brooklyn, which is one of the city's five "boroughs." What is a borough? What are New York City's other four boroughs? What is the population of Brooklyn? Why do you think that Maurice Sendak set *Really Rosie* in Brooklyn?



"You think its weird that someone as classy as me comes from a place like here? Can you say that again?"

"The crossroads of a million stars"

Listening for Lines

Playwrights are people who write plays. They write lines of dialogue for the actors to speak. The dialogue gives us information about the story, the characters, and the way the characters feel about one another and their situation. The way the actors deliver (speak) their lines also tell you a lot about the character- something that makes the character convincing or believable.

Actors experiment with different ways to deliver their lines before they decide which best works to both the story and shed light on the character. Try delivering these character's lines in different ways (happily, sadly, proudly, angrily, etc.)

When you attend "*Really Rosie*", listen for these lines and for how they are delivered & observe what that tells you about how the characters feel.

"Look at you! If there were time, I'd hire a whole new company, but I'm stuck with you you maniacs!"

"Oh I got such a pain - I'm going insane!"



North Carolina Common Core Standards for English Language Arts and Literacy: R.L.1.2: Retell stories, including key details, and demonstrate understanding of their central message and lesson. **National Standards For Arts Education** Visual Art Standard 1: Understanding and applying media, techniques, and processes Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas. **North Carolina Essential Standards, Information and Technology Standards** 2.TT. 1.1: Use a variety of technology tools to gather data and information.

Discussion Questions

Talk about the characteristics of leadership and times that you have shown leadership at school, at home, or when playing with your friends. Who is the leader in *Really Rosie*, and how does this character show the qualities of a leader? Being a leader can be very different from being a boss. Does this character always set the best example for the other children?

Rosie has an annoying little brother named Chicken Soup! In fact, the title of her movie is *Did you Hear What Happened to Chicken Soup?* she is talking about her little brother. Her mother is always asking her to watch out for her brother because he might get hurt or into trouble. Rosie starts to fantasize about life without Chicken Soup around. **If you have younger siblings, are you ever asked by your parents to take care of the younger members of your family?** How do you feel about your brother/sister? How do you act towards them? How do they act towards you? Do you ever tease your younger sibling? Why do older sisters and brothers often feel the same way Rosie does? What kinds of things do you do with your friends? How did you become friends? How are you and your friends different from one another? Do they ever make you mad? How do you show your friends that you like them?

*"That's enough, big mouth!
Take your brother downstairs
like I told you - right now!"*

Rosie refers to her movie as her "magnum opus." What does this term mean? It is Latin - what do the two words mean in Latin? What might be the "magnum opus" of the following famous artists: Ludwig van Beethoven, William Shakespeare, Leonardo Da Vinci, Picasso, Mark Twain, Steven Spielberg?

Like Rosie, lots of people want to see perfection — "practice makes perfect". But *Really Rosie* teaches that there can be beauty in imperfection and that is where your character shines through. Ask students to write five bullet points on a piece of paper describing a perfect person, pet or neighborhood. Write their answers on the board and as a class discuss their reasons. How did they determine what was perfect? How did the discussion change their views?

Rosie has a very powerful imagination and she uses it to create a fun experience for herself and her friends.

"My name is Rosie. I am a famous & wonderful & everyone wants to be me. Who can blame them?"

Discuss imagination as a class. **Why is it valuable to have a strong imagination? How can it be helpful in different situations?** Instead of relying on your television, computer, iPod, or other devices to fill your time, use your imagination to make your own fun - just like Rosie and her pals. For one whole day, try to take a break from technology.



Even though Rosie puts on the ‘air of a famous actress’, she realizes that making a movie is about teamwork so she casts her friends in the roles in her movie. Why was it important that Rosie and her friends listen to each other and work together? If you have ever tried to create a movie or a play, you know that teamwork helps get the job done. Talk about examples of how sharing, working as a team, and being polite and respectful can help you achieve your goals!

Working Together

Cooperation & Collaboration Activity

Even though Rosie sees herself as a star, she realizes that she needs to share her story with her friends. When you work together, every role is equally important. When you are polite and respect each other, wonderful things can happen. Guide children through the following activity and stress politeness, sharing, and teamwork!

Collage Materials Needed:

Four sheets of construction paper, each with a different color
One sheet of plain white or black paper
Glue bottle or glue stick



Instructions:

In teams of four or five, ask each team choose a team leader / “lead artist”; the other team members will be the “artist’s assistants”.

The “lead artist” gets the glue and the sheet of plain paper. The “artist’s assistants” each get a different colored sheet of construction paper.

Each assistant must give torn pieces of their single color of construction paper to the “lead artist”.

Assistants tear one piece of their construction paper at a time and offer it to the leader to choose for creating his masterpiece. The leader may only choose one piece at a time. Once the piece is being glued, the assistants discard their unused pieces and tear new ones. During this entire process, as the lead artist glues the colored pieces to the collage, the assistants try to guess what the lead artist is creating.

The team must be sure to leave no empty spaces on the plain paper and they must use all four colors of construction paper in their creation. After the collage is completed, celebrate how well they all worked together!

Discussion Questions

1. Was this exercise easy? Why or why not?
2. Why do you think it was important for Rosie and her friends to listen to one another and work together?
3. Who did you think was the lead artist? Who were the assistants? Explain your answer.



National Standards For Arts Education Visual Art Standard 4: Understanding the visual arts in relation to history and cultures **North Carolina Essential Standards in Visual Art:** 4.V.1.2. Apply personal choices while creating art. **North Carolina Essential Standards in Visual Art:** 2.V.2.3: Create art from real & imaginary sources of inspiration. 3.V.1.2. Understand that artists use their art to express personal ideas. 4.V.1.2. Apply personal choices while creating art. 5.V.3.3.: Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology.

Vocabulary Enrichment & Elements of a Production

Creative Team

No musical would be possible without the imagination or inspiration of its **authors**. Many times, the idea for a show grows from an existing book, play, article, or movie. Other times, authors write musicals from an original idea or concept. Once an idea is developed, **composers** and **lyricists** begin to write the songs. The music needs to not only fit the overall tone and pace of the musical, but also contain lyrics that help the audience understand the story and its characters. The **choreographer** designs dance sequences for the performers. The dances are intricate movements that allow the performers to express the meaning of each song. The **director** works with all of them to help guide the overall artistic vision of the show.

Rehearsal

The cast will do an initial **read-through** of the script, without singing or dancing, followed by additional practices with the rehearsal pianist. The **music director** or **conductor** teaches and rehearses the music with the **orchestra** and is responsible for the musical aspect of the production. The **dance captain**, sometimes together with the **choreographer**, teaches and rehearses the dance sequences with the performers. During rehearsals, the **director** coaches the actors' reading of the lines and emotions and also gives them their blocking, line by line, scene by scene. Next, the cast does a **sitzprobe**, where they sit and sing with the orchestra before incorporating any staging, scenery, costumes, or props. Eventually, the cast does a **wander-probe**, where they run through the show, including movements and dancing, while the orchestra plays. The technical rehearsal is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also go through a **dress rehearsal**, many times more than once, to bring all the different elements (costumes, music, dance, lights, sound) together.

Costumes and Makeup

The costume designer first researches the setting of the musical. Costumes must be appropriate for the **time period** and culture of the show, beautiful and elaborately designed, while also practical enough to allow for movement and dance. He or she then decides which styles and fabrics to use, and draws the costumes in **renderings**. Through costume **fittings**, the **tailor** adjusts the outfits to fit each individual performer. During dress rehearsals and performances, actors have **dressers** to help put on his or her costume. The **ensemble** or **chorus** members also have **dressers** to help them change during quick character or **scene transitions**. The **makeup artist** is responsible for applying cosmetics to each performer's face and body to increase visibility, enhance certain features, and modify the actor's look to resemble his or her character. In addition to makeup, certain roles call for a specific hairstyle. The **wig master/mistress** obtains the wigs, styles and shapes them, and helps the actors put them on.

Cast

The director works with the **casting agent** to **cast** both the **principal performers** and the **ensemble** or **chorus** members. Each performer must have a well-trained singing voice, acting skills, the ability to dance and fit the look of his/her character. These elements are all evaluated during the audition process. Actors are asked to bring a **headshot** as well as perform two pieces, one **uptempo song** and one **ballad**. Those who are not chosen for a principal role through the auditioning process sometimes become **standbys** or **understudies**, who take over the part when the leading actor is unable to perform. There are also **swings**, who serve as backups for ensemble or chorus members.

Crew

The **set designer** creates the locale and period in which the musical occurs. While some sets are very simple and focus the audience's attention on the show itself, some are lavish and extravagant, providing visual appeal. The **head carpenter** is responsible for building the actual set. The **lighting designer** decides where the lighting instruments should go, how they should be colored, and which ones should be on any particular time. The **electrician** implements the lighting designer's work and makes sure the lights are set properly and safely. The **property (props) master** is in charge of obtaining or making and maintaining all props used in the show & sets the props in their proper places before each show begins. When necessary, a **flyman**, operates the flying system and controls the raising and lowering of **backdrops**, light set pieces and the curtain itself. When young performers (18 and younger) need extra guidance and direction, the **child wrangler** helps them through the rehearsals and production for a smooth and successful show. The **stage manager** is responsible for the overall integrity of a production. He or she assists the director by calling out forgotten lines during rehearsals and "**calls the show**", making sure each performance runs as smoothly as possible.

Audience

At the front of the theater, audience members will see a **marquee** displaying the name of the show being performed that night. After purchasing tickets at the **box office** and entering the theater, audience members will receive a **program**, which provides information about the show, actors' **biographies**, a **song listing**, **characters**, **scenes**, and possibly a **synopsis**. An **usher** escorts them to their seats, which may be in the **boxes**, **orchestra**, **mezzanine**, or **gallery** sections. Each show begins with the **overture** and is separated into two **acts** by a fifteen-minute **intermission**. At the end of intermission, the **entr'acte** plays, signaling the start of act two. The show ends with the **finale**. Audience members will then give a **standing ovation** if they felt the show was exceptionally good. The **house manager** oversees all aspects of the audience, including supervising the ushers and contacting the stage manager about any audience delays for starting the show or ending intermission.

After Watching The Play

- Write us a letter about it. Support your thoughts with examples and reasons. Tell what you liked or disliked about the story, the characters, costumes, set, or anything else you observed. (Teacher's comments are also appreciated!).
- Using your program book, identify 4 people that were on the **creative team** of *Really Rosie*.



N.C. Common Core Standards for English Language Arts and Literacy L1.4a: Use sentence-level context as a clue to the meaning of a word or phrase. **North Carolina Essential Standards, Information and Technology Standards 2.TT. 1.1:** Use a variety of technology tools to gather data and information. **North Carolina Essential Standards in Theatre Arts 3.A.1.2:** Evaluate formal or informal theatre productions.

There's No Business like Show Business!

The Economics of Producing

The idea for a new musical can come from a writer, composer, or performer, but it can only be realized by a producer. He or she must raise the money for the production. The amount required is called the capitalization. This amount must cover not only getting the show to opening night, but also create a financial cushion for several weeks or months until the show catches on with audiences. The producer usually raises the money from investors – usually called backers for obvious reasons – and pays himself a salary. If the show is a success and pays back its initial expenditure (recoupment), the investors get whatever percentage of their contributed amount back in profits. For example, if you invested \$1,000 in *Oklahoma!* in 1943 and it cost \$100,000 to produce, you would get 1% of the profits after recoupment (distributed weekly). If *Oklahoma!* had flopped, you would have lost all your money; luckily, the show was a big hit and anyone who did invest \$1,000 received \$2.5 million.....that's why *There's No Business like Show Business!*

Make Your Own School Musical

Imagine that a movie producer wants you to create a show about your friends and school, as a basis for a musical. Make a list of the characters one by one and a list of modern popular songs to tell your story.

Use these five steps to help you with your musical.

1. Sometimes an interesting fact can lead to a great story idea, so you may find it useful to use some of the information you learned about your classmates as a basis to write about.
2. Describe the main character. You don't have to tell everything about your character, but the more *you* know, the more convincing they'll be.
3. Whether you set your story in the real world or fantasy, you can make it more vivid by describing the setting in detail. Remember, it might be familiar to you, but what would it look, sound, feel and smell like to a stranger?
4. Does one of the characters have an amazing super power, weakness, enemy or long journey? If everything is too easy the story could get boring. Make sure to use strong action words to make it more dramatic.
5. Pick songs for the soundtrack and put everything in order!

Putting it Together

As a class, collaborate on a school musical you would like to produce by using different parts from your classmate's masterpieces. Working in groups, create budgets and time-lines, then compare them with those prepared by your classmates. Some budget items include: artists' fees, salaries (actors, musicians, stagehands, production assistants) theater rental and equipment, sets, costumes, lights, make-up, sound, publicity (newspaper ads, posters, etc.), royalties (percentages of the box office (ticket sales) that pay writers and creative staff), options (buying up the rights to someone's property or creative work)

It's important to recognize what kind of musical you have and how to make sure it is enjoyable for your audience. That being said, who would be your target market audience? (age, personality, etc) Do you think parents and grandparents would be included in your target market? How would you market to them? (advertising, social media, etc)

What makes your school musical different from ones you have seen on television and at the movies?

A Chorus Line, April 28 – May 7, 2017. Auditions are Monday February 27th and Tuesday February 28th at 5pm.

NEXT ONSTAGE!



National Standards for Arts Education Visual Arts 3.V.1.2: Understand that artists use their art to express personal ideas. **4.V.1.2:** Apply personal choices while creating art. **North Carolina Essential Standards Theater Arts 5.C.1.3:** Construct original scripts using dialogue that communicates ideas and feelings.

Study Guide References: Pioneer Drama, Wikipedia, ncpublicschools.org, playbill.com, arts edge, commoncore.org, The Christian Science Monitor. The Christian Science Monitor, Rosenbach Museum and Library. Flavorwire, TODAY.com. Wikimedia Foundation. PBS. PBS, 2015. A&E Networks Television, mom junction, kids world citizen, Summer Bridge, Chestnut ESL/EFL, City of Wilmington, NC DOT, NC Highway Historical Marker Program, NC Department of Cultural Resources