The Jefferson Performing Arts Society

Presents



A Study Companion

1118 Clearview Pkwy, Metairie, LA 70001 |
Ph 504.885.2000 |
Fx 504.885.3437 |
info@jpas.org



Table of Contents

Teacher Notes……..3
Louisiana Content Standards……..……5
Background on the Von Trapp Family.....6
The Play and the Film……...……..17
Compare and Contrast……..36
Grade Level Expectations: Third and Sixth Grade…….……42
Musical Theatre and Rogers and Hammerstein……..…..46
Grade Level Expectations: Third and Sixth Grade…….……51
Compare & Contrast of "The Sound of Music" and the story "Passage to Freedom"……52
Grade Level Expectations: Sixth Grade……...55
Line up Game Using Floor Staff……...56
Finding the Singing Voice……56
Adapting a Musical: How can a piece of literature be adapted and turned into a musical?.....60
Musicals of Rodgers and Hammerstein……72
In Defiance of Hitler: The Secret Mission of Varian Fry……...76



Teacher Notes

The world's most beloved musical comes to the JPAS stage! When a postulant proves too high-spirited for the religious life, she is dispatched to serve as governess for the seven children of a widowed naval Captain. Her growing rapport with the youngsters and her generosity of spirit gradually captures the heart of the stern Captain. Set on the eve of WWII, join them as they sing and dance into your hearts in this triumphant musical classic.

Suggested by The Story of the Trapp Family Singers, **The Sound of Music** was developed by the following artists: Music by Richard Rodgers, Lyrics by Oscar Hammerstein II and Book by Howard Lindsay and Russel Crouse. The JPAS production is directed by Kris Shaw with choreography by Lynne L. Bordelon and musical direction by Natalie True. The JPAS Broadway Pit Orchestra is conducted by Maestro Dennis G. Assaf

This JPAS Study Companion is designed to connect **The Sound of Music** to lessons in English language arts and social studies. Educators will be guided through a wide variety of lessons and activities for students aged first through twelfth grade. Louisiana Grade Level Expectations and Content Standards and Benchmarks follow each section. Activities and lessons in this Companion can be used prior to attending the JPAS Arts Adventure student show or as follow up components of other classroom activities.

Maria Von Trapp wrote her book 'The Story of the Trapp Family Singers' which was published in 1949. The Von Trapp Family's Story provided the inspiration for the smash Broadway hit **The Sound of Music** and the subsequent film of the same title. **Background on the Von Trapp Family** details Von Trapp Family history and separates fact from the fiction found in the play and the film.

The original Broadway production of **The Sound of Music** opened at the Lunt-Fontanne Theatre on November 16, 1959. **The Sound of Music** was one of only 4 productions to win the Best Musical (or Best Play, as applicable) Tony (1960) and the Best Picture Oscar (1965).**The Play and the Film** provides information and background on the development of both of these creative works.



The **Compare and Contrast** and **Musical Theatre and Rogers and Hammerstein** sections utilize information found in the previous sections of this companion to guide students through lessons that integrate **The Sound of Music** with English language arts activities. The **Compare & Contrast of "The Sound of Music" and the story "Passage to Freedom"** lesson guides students through activities that connect the film with a story that has a similar theme: the impending invasion of Austria by the Nazis.

Several lessons explore ways musical concepts can be taught to students. In **The Sound of Music**, Maria teaches the Von Trapp Children the fundamental notes of the scale - "Do-Re-Mi" using several methods: having each of the children take one of the seven notes on the scale to create a melody with their voices: "Do, Mi, Mi, Mi, So, So, Re, Fa, Fa, La, Ti, Ti;" on the steps of a garden area, she and the children jump up and down 'musical' steps - signifying higher and lower notes on the diatonic musical scale. **Line up Game Using Floor Staff** and **Finding the Singing Voice** both use a similar approach to learning musical concepts.

The Sound of Music was inspired by book 'The Story of the Trapp Family Singers.' **Adapting a Musical: How can a piece of literature be adapted and turned into a musical?** Uses English language arts to guide students through the process of adapting real-life for the stage. In **Musicals of Rodgers and Hammerstein** students will examine Rodgers & Hammerstein's last musical, **The Sound of Music**. In addition to the connection to the book 'The Story of the Trapp Family Singers' **The Sound of Music** is connected to world history and the invasion of Austria. **In Defiance of Hitler: The Secret Mission of Varian Fry** explores this connection, delving into such questions as: What does citizenship mean? What does it mean to be a good citizen? and What are the key ideas for a democratic form of government?

So Long, Farewell
Auf wiedersehen
Adieu
Adieu, adieu, to you and you and you



Louisiana
Educational Content Standards and Benchmarks

Content Standards, Benchmarks and Grade Level Expectations will follow the lesson section of this companion. In the interest of brevity, **Content Standards, Benchmarks and Grade Level Expectations** generally are listed for grades K-4 only.

Most Content Standards and Benchmark coding for each subject is similar, and can be adapted for every grade level. As an example, English Language Arts Content Standard Three, "**Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting**, has corresponding Benchmarks across grade levels. The code is written **ELA** (English Language Arts,) **3** (Content Standard **3**,) and **E1** (grades **1-4**.) The same Benchmark applies to all grade levels. Coding can be converted as follows:

ELA-3-E1 Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence **Grades 1-4**
ELA-3-M1 Writing fluidly and legibly in cursive or printed form **Grades 5-8**
ELA-3-H1 Writing fluidly and legibly in cursive or printed form **Grades 9-12**

As another example:

Mathematics Content Standard NUMBER AND NUMBER RELATIONS, **"In problem-solving investigations, students demonstrate an understanding of the real number system and communicate the relationships within that system using a variety of techniques and tools,"** has corresponding Benchmarks across grade levels.
The code is written **N** (Number and Number Relations,) **1** (Benchmark **1**,) and **E** (grades **1-4**.) The same Benchmark applies to all grade levels. Coding can be converted as follows:

N-1-E Constructing number meaning and demonstrating that a number can be expressed in many different forms (e.g., standard notation, number words, number lines, geometrical representation, fractions, and decimals); **Grades 1-4**
N-1-M Demonstrating that a rational number can be expressed in many forms, and selecting an appropriate form for a given situation (e.g., fractions, decimals, and percents); **Grades 5-8**
N-1-H Demonstrating an understanding of the real number system; **Grades 9-12**

All Louisiana Grade Level Expectations and Content Standards and Benchmarks were retrieved from:

http://www.doe.state.la.us/lde/saa/1222.html

Background on the Von Trapp Family















How the Von Trapp Family Became Famous…

…and discover what this amazing family are doing now

Without the real von Trapp Family, there would be no Sound of Music, as the movie was based on this family's extraordinary life.



We could start The Sound of Music true story with the real Maria von Trapp, then Maria Augusta Kutschera, who was born on a train going to Vienna. She became an orphan at a young age, and was brought up by a distant relative. Maria later went to teacher training college, after which she joined The Roman Catholic Benedictine Abbey of Nonnberg in Salzburg. This is where the Sound of Music starts the story of Maria's life…..



Baron Georg Ritter von Trapp, recently widowed with seven children, Rupert, Agathe, Maria, Werner, Hedwig, Johanna and Martina, needed a governess for one of his children, also called Maria, who was weak with rheumatic fever. The Baron, a retired captain in the Austrian Navy, approached the Reverend Mother of the Abbey for help. She decided to send Maria to the von Trapp Family, who were living in a beautiful country house in Aigen, on the outskirts of Salzburg. It is now known as the Trapp Villa. In 2008 it was converted into a hotel (below right).



Maria soon fell in love with all the von Trapp children, and then later with the Baron himself. They married on November 26th 1927. Over the next

few years Maria von Trapp and her husband had three more children, Rosemarie, Eleonore and Johannes.

Unfortunately, Captain von Trapp lost much of his wealth in a banking crash during the worldwide depression of the early 1930s. To help their financial situation, the family von Trapp rented out spare rooms in their house.



One person who came to stay was Father Franz Wasner. He became a life long family friend, and with his help (he was a fine musician) found that their musical talent could provide them with an income. He left Austria with the family, and became their arranger, composer and conductor, right through to 1958. They toured as The von Trapp Family Choir, performing around Europe and America. The photo above left, taken in 1942, shows Father Wasner and the choir. The instrument is a spinet, a type of harpsichord.

Maria has always said that she was happy that they had lost their money, so the children could let their true characters shine through.



However in 1938, to escape from Nazi occupied Austria, the von Trapps travelled by train to Italy, and then to New York, leaving behind everyone they knew and all the possessions they owned. It was in America that they made a new life for themselves, and bought a piece of land on top of Luce Hill, in Stowe, Vermont. The wonderful landscape of Vermont reminded them of their beloved Austria.



Here they set up home, but still toured throughout America and thirty other countries, under the name of The Von Trapp Family Singers.

They became very popular and The Trapp Family Singers made many records in the 1950s as well as performing live in concert. They also made an appearance on an Elvis Presley Christmas record. The group formally disbanded in 1955 after seventeen exhausting years touring and more than two thousand concerts.

Entertaining is still very much part of The Von Trapp family's life today….Elisabeth, a grand daughter of Maria and Georg is a wonderful singer, songwriter and pianist who performs and records her own music.

"Elisabeth von Trapp is a rare performer, classically trained and devoid of gimmicks who defies classification".

Justin, Amanda, Melanie and Sofia, great grandchildren of Baron von Trapp and his first wife, Agathe von Trapp, have formed a singing group called J.A.M.S.

Another of the von Trapp's great-grandchildren, Marc von Trapp, had a memorial built in his memory at Carleton College, Northfield, Minnesota, where he was studying.

The von Trapp's Family home in Vermont is now a 2,400 acre resort known as The von Trapp Family Lodge. It is one of Vermont's most popular tourist destinations, offering wonderfully comfortable accommodation in the traditional Austrian style. The Trapp Lodge is still owned and managed by members of the von Trapp family themselves.

It was Maria von Trapp who decided to sit down and write an account of her life in a book called *The Story of the Trapp Family Singers*.

"If you love The Sound of Music, this book is a must read"

It sold very well but later the film rights were sold to a German Producer for a modest fee. The von Trapps did not make much money out of this agreement.



Two films, *Die Trapp Familie* in 1956 and *Die Trapp Familie in Amerika* in 1958 subsequently followed. *Die Trapp Familie* contains Austrian folk songs that the real von Trapps actually performed. The book was later adapted for the Broadway stage show, and then was made into the very successful movie, *The Sound of Music*.

"The movie was a wonderful story" Maria von Trapp (daughter)

RETRIEVED FROM: http://www.the-sound-of-music-guide.com/von-trapp-family.html

The von Trapp Children:
Justin, Amanda, Melanie, Sofia
Follow In The Family Footsteps

The von Trapp children, **J**ustin, **A**manda, **M**elanie and **S**ofia, formed a singing group at a very young age and decided to call it J.A.M.S. This was so that they would be able to remember their names! (It also just happens to be the name of their music label J.A.M.S. Media).

"Their unmistakable melodies, pristine harmonies and finite timing make them natural stars on stage"
Sarah Dixon, marketing manager for the Vilar Perfoming Arts Center, Beaver Creek.

They are all very talented youngsters, who sing a collection of folk and classical songs as well as hits from the Sound of Music, because as their name suggests, they are related to that famous singing family - the von Trapps. All of them are great grand children of Georg von Trapp and his first wife, Agathe Whitehead.

The von Trapp Children first started singing to cheer up their Grandfather, Werner von Trapp, who had suffered a stroke. They decided to give him a CD of them singing.Since then, they have recorded five more CDs:



The von Trapp Children Volume 1
Christmas with the von Trapp Children
The von Trapp Children Volume 2
Snow
A Capella

They have also recorded a DVD called '**Live in Concert**'.

According to Justin, Amanda, Melanie and Sofia, music has skipped a generation, as their parents are not at all musical. However, they are certainly proud to be carrying on the family von Trapp's tradition of music and singing that their great grandparents and grandparents were so famous for. Their harmonic voices blend beautifully together, just like the original von Trapp Family Singers.

"Your voices are as enchanting as your grandparents and great grandparents. Thank you for carrying on the beauty that your family was so very blessed with" Leslie Ann Barker.

The four believe that because they are brothers and sisters, it helps with their singing. They feel that they think alike, talk alike, know each other well and have a

strong connection between the four of them. All these qualities help in creating a good blend of sounds.

"We communicate almost telepathically," said Amanda and Melanie nearly in unison. *"We can give one another a certain look and we all know what it means. We all get it."*

Their singing career has taken them all over the world, and as Melanie says: *"There are so many amazing things that we've been able to see and to do, through this singing and traveling"*

One such 'lifetime highlight' was when they were asked to sing for the president of Rwanda. It was at Kwita Izina in aid of the Mountain Gorilla Naming Ceremony. They were there to help protect the few remaining Mountain Gorillas left in the world, and were asked to sing the national anthem of Rwanda.

"It wasn't easy learning the anthem in that language, and we only had a short time to do it," said Melanie. *"We were writing it out phonetically, and literally still practising as we walked into the meeting where we were going to sing for the president. It's such a powerful song."*



For some of their performances the girls wear traditional Austrian dresses or 'dirndls'. These are very special as some are the original outfits that Maria von Trapp, their step great grandmother used to wear. The buttons on a dirndl worn by Sofia, are made from Austrian coins which are over 100 years old.

The von Trapp Children, Justin, Amanda, Melanie and Sofia all have a burning desire to keep their heritage alive by sharing the love and enjoyment that they have all found in music.

As Amanda has said about them carrying on the tradition of the Sound of Music, they all view it as "a blessing, not a burden".

Some of J.A.M.s recent concerts:

Dec 03, 2010 KANSAS CITY SYMPHONY Kansas City, MO 8:00 PM Lyric Theatre
Dec 04, 2010 KANSAS CITY SYMPHONY Kansas City, MO 2:00 PM Lyric Theatre
Other concerts have yet to be announced.

RETRIEVED FROM: http://www.the-sound-of-music-guide.com/von-trapp-children.html

Marc von Trapp

Marc von Trapp was a great grandson of Georg von Trapp. Marc died in a bus crash in 1998 at the age of nineteen. Marc went to Carleton College, Northfield, Minnesota and was on a trip with the college, when the bus he was in went out of control on an icy road in Nebraska. Fourteen other Carleton students were injured in the accident.



Following Marc's death, a memorial site was dedicated to him and can be found about 100 yards after the entrance to Carleton's Lower Arb. The "Arb" is an area of land adjacent to Carleton College, and is used by the students for field studies. It is also available for members of the public to enjoy participating in recreational activities such as walking, running, skiing and fishing.

Marc's memorial consists of some trees, a bench and some rocks on which there is a plaque that says:

'"The universe is full of magical things, patiently waiting for our wits to grow sharper." – Eden Phillpotts This oak grove is dedicated to the spirit and memory of Marc von Trapp, class of 2000, who had an insatiable curiosity about the world. May this be a peaceful place to contemplate the universe and sharpen your wits. Dedicated by Marc's friends and family, June 2000'

Marc enjoyed playing hockey, so his family, friends, and team mates created the Marc von Trapp Spirit Award to honor the most outstanding member of the Carleton College Hockey Team who contributes the most on and off the ice. The first annual Spirit Award was given to Paul Tonkin.



A memorial fund for Marc was also set up to raise money for the Jackson Arena in Stowe, Vermont, where Marc and his friend Alex Kende spent many hours. One of the new rooms is being named after Alex and Marc in honor of them both.

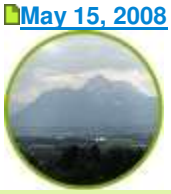
RETRIEVED FROM: http://www.the-sound-of-music-guide.com/marc-von-trapp.html

Visiting Austria's Villa Trapp

The Sound of Music Family Home Opens its Doors in Aigen Salzburg

© Susan Morris

May 15, 2008



Villa Trapp has the potential to deliver to musical theatre and film fans as the hotel and park joins Salzburg's The Sound of Music Tour in 2008.

Rodgers and Hammerstein's The Sound of Music song "My Favorite Things" includes brown paper packages wrapped up with string, girls in white dresses and schnitzel with noodles. Villa Trapp has the potential to deliver to musical theatre and film fans their Favourite Things as the authentic property's grounds joins Salzburg's The Sound of Music Tour from 2008. Refurbished as a hotel, Villa Trapp, the von Trapps' former family home, will also offer dinner to hotel guests and open its chapel for weddings.

Salzburg's Musical Connections

Salzsburg tourism celebrates its musical legacies. Cobbled streets near to the central square of Salzburg shout out their appreciation of the classical composer Wolfgang Amadeus Mozart and the Chocolate Shop will not be disappointing.

For more than 15 years, the horse drawn carriages have departed from the central square of Salzburg to meet visitors' desires to see the sights that inspired the familiar Robert Wise film production of The Sound of Music chronicling Maria von Trapp's story.

Villa Trapp and its Gardens

The von Trapp family lived in Villa Trapp in the Aigen district of Salzburg Austria from 1923 to 1938. Built in 1863, the 22-room building has been restored to its outwardly yellow colour that will be familiar to appreciation societies of the 1965 Robert Wise film production of The Sound of Music. Closed to the outside world since 1939, the Hotel Villa Trapp aims to communicate its historical significance with a ground-flour exhibition. The parklands around the Villa Trapp will be of interest to see the stone bench where Maria and Baron Georg von Trapp used to sit. Today Villa Trapp gardens are enclosed with a white wall and claims that it is the largest privately owned park in Salzburg Austria.

Read more: http://austria-travel.suite101.com/article.cfm/visiting_salzburgs_villa_trapp#ixzz0Jx9qZzLW&C
Retrieved from: http://austria-travel.suite101.com/article.cfm/visiting_salzburgs_villa_trapp

Maria von Trapp returns to 'Sound of Music' home

Reuters
Last updated 13:50 25/07/2008



Reuters
16 GOING ON 95: Maria von Trapp who's life was dramatized in the Sound of Music has returned to Salzburg for the first time since escaping the Nazis.

Maria von Trapp has taken a trip down memory lane to see her old family home just before it opens as a new hotel.

Staying in the house for the first time since the von Trapps fled the Nazi regime in the late 1930s has been a deeply moving experience for the second-eldest daughter of Baron von Trapp, whose story was made famous by the "Sound of Music" film.

"Our whole life is in here, in this house," the 94-year-old told Reuters in an interview. "Especially here in the stairwell, where we always used to slide down the railings."

Von Trapp smiles as she recalls the memory of her and her six siblings clambering and playing in the villa in the leafy suburbs of Salzburg in Austria and spending nights in hammocks in the park surrounding the family home.

"My youngest sister built herself a tree house. Of course, then we all had to have one as well, we loved to climb the trees," she said.

Following the death of Baron von Trapp's first wife, aspiring nun Maria Kutschera joined the family to teach the children, fell in love with the baron and married him in 1927.

The family always sang and played instruments together, and having lost all their fortune in 1935 in the throes of the world economic crisis, their musical talent proved a saviour.

An opera singer heard the children sing in the park and entered them for a competition. Soon the von Trapps started to tour Europe and the United States as a family choir.

"We sang a lot and we sang all the time. We didn't even want to go for a walk alone, because we wanted to sing all the time together," recalls von Trapp.

"My father played the violin and the accordion, and I adored him - I wanted to learn all the instruments that he played," said von Trapp, who still plays the accordion.

SALZBURG SAUSAGES

For Baron von Trapp, a staunch Austrian patriot and opponent of Adolf Hitler, his singing family also provided the escape ticket from the Nazi regime. The family did not return from a concert tour in the United States in the late 1930s.

"Without the singing, we would have never made it to the United States," said von Trapp.

While The Sound of Music, one of the most successful films ever made, produced a series of well-loved musical hits like "Edelweiss" or "Sixteen going on 17", the family took exception to the way they were portrayed.

Julie Andrews starred as the aspiring nun Maria in the 1965 film, while Christopher Plummer played Baron von Trapp, who was depicted as a strict patriarch, obsessed with discipline.

"We were all pretty shocked at how they portrayed our father, he was so completely different. He always looked after us a lot, especially after our mother died," von Trapp said.

"You have to separate yourself from all that, and you have to get used to it. It is something you simply cannot avoid."

Her stepmother Maria had another three children with Baron von Trapp, and the family settled on a farm in Vermont in 1942.

The villa in Salzburg was taken over by Nazi security chief Heinrich Himmler, who used it as a home close to the Austrian Alps until 1945. After the war, a missionary order took over the home, agreeing to relinquish it for use as a hotel eventually.

For Maria von Trapp, who flew in from the United States to join the opening celebrations of the hotel on Friday, Salzburg will also mean satisfying a long-awaited culinary treat.

"Today I will eat sausages - this is what I did as a child. Sausages in Salzburg are simply fantastic."

Retrieved From: http://www.stuff.co.nz/world/548927



It is reported that Rogers and Hammerstein (who produced The Sound Of Music) made a 'few' changes to the facts of the real Von Trapps:

- Captain Von Trapp was decorated at the young age of 18 for his services in the Boxer rebellion in China.
- Maria was sent from the convent to care for only one child. The daughter was weak from Scarlet Fever - the same illness which killed their mother. The child could not attend school.
- Maria arrived at least twelve years before the Nazis came to power.
- The Von Trapp family were already singing three part harmony lieder with their father before Maria arrived.
- Von Trapp himself was an affectionate father - well loved by the children. He sometimes used a boson's pipe to call them if they were far from the house.
- The Von Trapp wealth had dissipated by the European depression during the 1930's. They began singing out of necessity and received high honours at the Saltzburg Music Festival in 1936.
- Maria had three children with the Captain - the youngest born in the USA.

Retrieved From: http://www.hansonclan.co.uk/Royal%20Navy/vt.htm

The Play and the Film



IMAGE RETRIEVED FROM:
http://upload.wikimedia.org/wikipedia/en/b/bc/The_Sound_of_Music_OBC_Album_Cover.jpg



Sound of Music the Play: Trivia

The original Broadway production of "The Sound of Music" opened at the Lunt-Fontanne Theatre on November 16, 1959, ran for 1443 performances and won (in a tie) the 1960 Tony Award for the Best Musical.

One of only 4 productions to win both the Best Musical (or Best Play, as applicable) Tony (1960) and the Best Picture Oscar (1965). The other 3 are My Fair Lady (1957/1964), A Man For All Seasons (1962/1966) and Amadeus (1981/1984).

In the original play the Captain and Baroness separate due to ideological differences: the Baroness refuses to stand up against the Nazis, and the Captain refuses to compromise with the Nazis.

Portia Nelson (Sister Berthe) was the only member of the original Broadway cast to reprise her role in the film version.

Mary Martin was the wife of Richard Halliday, producer of the original Broadway show. Martin, who originated the role of Maria on Broadway, would eventually see nearly $8,000,000 from the film. In contrast, Julie Andrews earned just $225,000 for her performance.

Two years before the musical made its Broadway debut, Paramount bought the rights to the Von Trapp Singers story, intending to cast Audrey Hepburn as Maria. When Hepburn declined, Paramount dropped plans for a film.

The librettists, Howard Lindsay and Russel Crouse, originally intended to use songs that the real von Trapp family had sung. However, Mary Martin, who was to be in the play, asked Richard Rodgers and Oscar Hammerstein II to write a song for her character. Due to concerns that their original song would not mix well with the folk music, Rodgers and Hammerstein suggested writing a whole new score, the music we know today.

Right after her talk with Maria, the Baroness is at the party talking to Max. The song the orchestra is playing is a song from the play version that was not used in the movie called "How Can Love Survive". This song was sung by the Baroness and Max. However, the tempo and rhythm of the

song were altered quite dramatically, when played as a piece of orchestral music at the party in the film, hence the melody isn't immediately recognizable. The melody was stripped of the dramatic intensity and urgency that characterized it in the stage version, and was made to sound like a schmaltzy waltz.

Twentieth Century-Fox bought the film rights to the musical in 1960, along with the rights to two German films about the family. The project was jeopardized by the poor box-office showing of a compilation of the German films, as well as Fox's financial difficulties resulting from Cleopatra (1963).

Maria never uses the Captain's first name, "Georg", in the film. Instead, she calls him Captain, Sir and Darling.

The songs "I Have Confidence" and "Something Good" were written especially for the film, by Richard Rodgers, the latter song replacing "An Ordinary Couple" from the stage version. The two numbers became so popular and so integrated into the musical, that most subsequent stage productions, including the 1998 Broadway Revival, have felt the need to add them on (and delete "An Ordinary Couple" in the process).

The song "Edelweiss" was written for the musical and is little known in Austria. The song was the last that Oscar Hammerstein II wrote before his passing in 1960.

The movie drops three songs from the original show: "How Can Love Survive" and "No Way to Stop It", which screenwriter Ernest Lehman felt were unnecessary, and "An Ordinary Couple," which was replaced by "Something Good". Ernest Lehman was of the notion that audiences would find the Baroness sympathetic if she sang, and hence her songs ("How Can Love Survive" and "No Way to Stop It") were cut, even though the songs don't necessarily evoke sympathy. "How Can Love Survive" is a duet between Elsa and Max, where the two characters reflect on how wealthy both the Baroness and the Captain are, and how difficult it is to keep romance alive amidst opulence. "No Way to Stop It" is a trio, where Elsa and Max try to convince the Captain not to oppose the Nazis, but to carry on living life as usual.

RETRIEVED FROM: http://www.imdb.com/title/tt0059742/trivia



The Sound of Music Broadway Show –

A Brilliant Collaboration



The original Sound of Music Broadway Show brought the inspiring story of the von Trapp family to prominence to a wider audience when it hit the stage in 1959 and continued playing for over three years.

But how did the real Von Trapp story turn into such a huge Broadway hit, followed by the phenomenal success story of The Sound of Music movie? Where did it all start?

I will tell you briefly about the important events on the journey to Broadway, and give you some fascinating information along the way.

Maria Von Trapp wrote her book 'The Story of the Trapp Family Singers' which was published in 1949. Seven years later, German Film producer Wolfgang Reinhardt bought the rights to the story for $9000. Without realizing it, Maria had signed her rights away to any future royalties.



Two movies were then made – ***'Die Trapp Familie'*** (1956), and the sequel ***'Die Trapp Familie in Amerika'*** (1958), which were extremely popular in Germany, Europe and South America, but were little known in North America. They starred Ruth Leuwerik as Maria, and Hans Holt as the Captain.

Established Hollywood actress and Broadway star Mary Martin and her husband/manager Richard Halliday were looking for an opportunity for Martin to take on a project. Her

friend, stage director Vincent J. Donohue, who went on to become the director of the show, suggested they see the German films. They really liked the story! Halliday eventually met Maria von Trapp on her return from her missionary work in the South Pacific, she gave her consent for the project, but he had not realized that Maria no longer owned the rights to her story. Halliday subsequently had serious difficulty in trying to buy the rights from the German producers.


Halliday and Martin asked their friend, Broadway producer Leland Hayward, for help. He agreed to co-produce the Sound of Music Broadway show, and sent a legal team over to Munich several times to negotiate the buying of the rights. The producers also agreed to pay Maria three eighths of one per cent royalties from the Broadway show. They had no obligation to do so, but Maria was certainly grateful for it. The photo, above right, shows Maria with Florence Henderson (on left), who played her in the traveling Sound of Music production, and Mary Martin.

Hayward and Halliday hired two veteran Broadway scriptwriters, Howard Lindsay and Russel Crouse, to actually write the Sound of Music script. The plan was for it to be a play rather than a musical, adding in some original songs from the Trapp Family Singers.


Musical legends Richard Rodgers and Oscar Hammerstein II were approached to write an additional song for the play. They knew Mary Martin well from working with her on 'South Pacific' in 1949, and were keen to work with her again.

Rodgers and Hammerstein preferred to write a completely new set of songs for The Sound of Music musical, rather than try to mix two different styles of music. This was agreed upon, and Halliday and Martin decided to wait for them to finish working on their 'Flower Drum Song' project, before they could write The Sound of Music score.

Rodgers and Hammerstein would regularly meet up to collaborate with scriptwriters Lindsay and Crouse to rework their words into songs, and the songs into the script.



The Sound of Music Broadway Show opened on November 16th 1959 at the Lunt-Fontanne Theater in New York, with Mary Martin as Maria, and Theodore Bikel (another Austrian exile, just like the real version) as the Captain. It was received badly by the critics (calling it too 'sweet' and 'saccharine'). However, audiences just loved it! So much so that The Sound of Music on Broadway ran for 1443 performances, eventually closing on June 15th 1963. The show won numerous awards, including a Tony in 1960 for Best Musical (with *'Fiorello'* in a rare tied vote).



The original sound recording from the show sold more than three million albums too.

There were also other stage shows that followed, both abroad as well as a traveling production in North America.

Despite the success of The Sound of Music Broadway Show, it wasn't until the story was made into a film that all those unforgettable songs that we all now know became famous throughout the world.

RETRIEVED FROM: http://www.the-sound-of-music-guide.com/sound-of-music-broadway.html

The Sound of Music (1965)

 Review By Tim Dirks

The Sound of Music (1965) was an exceptionally successful film in the mid-1960s - at the time of its release, it surpassed *Gone With the Wind (1939)* as the number one box office hit of all time. It was the high-point of the Hollywood musical. [In 1978, the film's status as the most successful musical was finally surpassed by *Grease (1978)*. However, it was earlier ousted by the box-office epic *The Godfather (1972)*.]

This wholesome production from producer/director Robert Wise (of the previously popular *West Side Story (1961)* for which he won the same two Oscars) and 20th Century Fox has become one of the most favorite, beloved films of moviegoers. It is a joyous, uplifting, three-hour adaptation of Richard Rodgers and Oscar Hammerstein II's 1959 hit Broadway stage musical (that starred Mary Martin). [This was the well-known partnership's last collaboration]. The story follows a good-natured, flighty novitiate (Andrews) who is hired to care for the seven children of a militaristic, icy, widowed Austrian captain (Plummer). She ultimately wins the heart of the children - and the captain, but their lives are threatened by the encroachment of Nazis.

Marketing slogans cried: "The Happiest Sound in All the World." Ernest Lehman's screenplay was based on the book by Howard Lindsay and Russel Crouse. That book was in turn based on Baroness Maria von Trapp's 1949 autobiography (*The von Trapp Family Singers*) about the exploits of the family of singers and their escape from the Nazis in Austria in 1938. The first film version was a German film titled *Die Trapp-Familie (1956),* with a sequel *Die Trapp-Familie in Amerika (1958)*. After the 1965 film's enormous success, Fox Studios unwisely invested millions in three more, less profitable, blockbuster musicals in the late 60s - *Dr. Doolittle (1967)*, *Star! (1968)*, and *Hello, Dolly! (1969)*.

The star of the film was the previous year's Best Actress Academy Award winner, a fresh-faced Julie Andrews in a similar role as her governess performance in *Mary Poppins (1964)*. She is accompanied by her lovely singing voice, glorious, on-location travelogue views of Salzburg, Austria filmed in 70 mm, and melodic, memorable sing-along tunes, including "Maria," "The Sound of Music," "My Favorite Things," "You Are Sixteen, Going On Seventeen," "Climb Ev'ry Mountain," "Do-Re-Mi," and "Edelweiss."

In fact, there was an interactive, audience-participation version imported from London in 2000 - a limited theatrical re-release of *The Sound of Music* with subtitled musical numbers to allow for sing-a-long participation. Audiences were also invited to dress up in *The Sound of Music*-inspired costumes, and to react with props (such as an artificial sprig of edelweiss) provided in a Fun Pak. ["Sing-A-Long Sound of Music" first emerged at the 1988 London Gay and Lesbian Film festival after an event organizer heard that staff at a retirement home in the Scottish town of Inverness had distributed song sheets during a video showing of *Seven Brides for Seven Brothers (1954)* for sing-along participation. The film was screened at the festival as a sing-along and proved wildly successful.]

The sentimental, entertaining musical was nominated for ten Academy Awards, and came away with five major wins: Best Picture and Best Director (Robert Wise), Best Sound, Best Score (Irwin Kostal), and Best Film Editing (William Reynolds). Its other five nominations were for Best Actress (Julie Andrews who lost to Julie Christie in *Darling*), Best Supporting Actress (Peggy Wood), Best Color Cinematography (Ted McCord), Best Color Art Direction/Set Decoration, and Best Color Costume Design.

The opening sequence of *The Sound of Music* is a much-heralded, breath-taking piece of film-making. With a sweeping aerial view, the film opens with a left-to-right camera pan through the clouds and across rocky, snow-covered mountains. The camera dips into a green, wooded valley with steep cliffs that descend into a snow-fed lake. Reflections of the hills are viewed in the mirror-like images on the water's surface. As the camera moves over the European landscape and village, it discovers an open, green area nestled between the peaks. It moves closer and zooms into the green field, where it suddenly finds a happy and joyous Maria (Julie Andrews), a novice Salzburg Austrian nun, walking across the wide expanse of land. With open-armed appreciation of the beauty of the surrounding majestic peaks and vistas of the Austrian Alps, she twirls and sings the title song. For her: "The Hills Are Alive With the Sound of Music."

The hills are alive with the sound of music
With songs they have sung for a thousand years.
The hills fill my heart with the sound of music
My heart wants to sing every song it hears.
My heart wants to beat like the wings
Of the birds that rise from the lake to the trees,
My heart wants to sigh like a chime that flies from a church on a breeze,
To laugh like a brook when it trips and falls
Over stones on its way
To sing through the night like a lark who is learning to pray.
I go to the hills when my heart is lonely,
I know I will hear what I've heard before.
My heart will be blessed with the sound of music
And I'll sing once more.

Because of her adventuresome, flighty and stubborn nature, she spends so much time singing and dancing on the mountainside that she has neglected most of her postulant duties at the Abbey. She hears distant church bells pealing, reminding her that she is late and must immediately return to the nunnery. The setting is Austria in the late 1930's just before the annexation of Austria with Nazi Germany:

Salzburg, Austria, in the last Golden Days of the Thirties.

In Maria's nunnery, the nuns walk to chapel, chanting "Dixit Dominus." Prayers have been said in the chapel, but Maria is nowhere to be found, according to Sister Bernice (Evadne Baker): "I have looked everywhere, in all the usual places." Sister Margaretta (Anna Lee) defends Maria: "After all, the wool of a black sheep is just as warm." Sister Berthe (Portia Nelson), the Mistress of Novices, is uncertain of the future of the independent-minded, spirited nun-in training: "We are not talking about sheep, black or white, Sister Margaretta. Of all the candidates for the novitiate, I would say Maria is the least likely."

From the viewpoint of Sister Sophia (Marni Nixon in her first appearance on the screen, although she was the ghost singing voice for Natalie Wood in *West Side Story (1961)* and for Audrey Hepburn in *My Fair Lady (1964)*), "...she always seems to be in trouble, doesn't she?" The nuns gossip about the young novitiate's unusual behavior with the song "Maria":

- she climbs trees and her dress has a tear
- she waltzes on her way to Mass
- she has curlers in her hair, and even sings in the Abbey
- Maria is always late for chapel: "She's always late for everything except for every meal."

- their overall assessment of Maria: "Maria's not an asset to the Abbey."

The Reverend Mother (Peggy Wood) wonders about how to cure the deficiencies of the troublesome, flighty, outspoken, and unpredictable trainee:

How do you solve a problem like Maria? How do you catch a cloud and pin it down?...Many a thing you know you'd like to tell her, many a thing she ought to understand...How do you hold a moonbeam in your hand?

In the Reverend Mother's chambers, the tardy Maria apologizes profusely for being distracted by the majestic scenery, and she begs for forgiveness: "I just couldn't help myself. The gates were open and the hills were beckoning...I can't seem to stop singing wherever I am." In the hopes that Maria's vocational goals are better suited elsewhere, the Mother Superior suggests that she leave the nunnery before she decides whether to become a monastic, cloistered nun: "It seems to be the will of God that you leave us...only for a while, Maria...Perhaps if you go out into the world for a time, knowing what we expect of you, you will have a chance to find out if you can expect it of yourself."

It is arranged for Maria to take a job as a governess/nanny for a family near Salzburg "until September...to take care of seven children" - of the widowed Captain von Trapp (Christopher Plummer, although Yul Brynner was originally considered for the role),

a retired officer of the Imperial Navy, a fine man and a brave one. His wife died several years ago, leaving him alone with the children. Now I understand he's had a most difficult time managing to keep a governess there.

Scared, doubtful and worried as she departs from the familiar surroundings of the Abbey, Maria walks away with her duffel bag and guitar case toward her bus transport into the countryside. She bolsters her confidence with "I Have Confidence in Me." She peers through the gate as she arrives at the magnificent von Trapp villa, gasping: "Oh, help!" After butler Franz (Gil Stuart) greets her at the front door, she walks into the ballroom and begins to dance by herself. The Captain enters by slamming open both doors, startling her and causing her to run from the room. She is sternly reprimanded by the strait-laced widower:

In the future, you'll kindly remember there are certain rooms in this house which are not to be disturbed.

Maria is warned by the harsh disciplinarian that she is "twelfth in a long line of governesses" who have attempted to look after the mother-less von Trapp children: "..the last one - she stayed only two hours." After a daunted Maria inquires: "What's wrong with the children, sir?," she is cautioned that the problems were with the previous nannies: "They were completely unable to maintain discipline. Without it, this house cannot be properly run. Will you please remember that, Fraulein?" Since his wife died, naval hero Trapp has strictly helmed his house like a militaristic, humorless naval ship - there is no time for play and his regimented children function like a troop of automaton-sailors:

Every morning, you will drill the children in their studies. I will not permit them to dream away their summer holidays. Each afternoon, they will march about the grounds breathing deeply. Bedtime is to be strictly observed - no exceptions...You will see to it that they conduct themselves at all time with the utmost orderliness and decorum. I am placing you in command.

The Captain summons the children to come down with his boatswain's whistle. Each wearing a drab, modified sailor's uniform, they line up on the upper floor's balcony (from the eldest to youngest) and march down the stairs in unison. They are identified by an individualized whistle sound - as each signal is played, they step forward and announce their names to Maria:

- 16 year-old Liesl (Charmain Carr, twenty-two years old during filming)
- 14 year-old Friedrich (Nicholas Hammond)
- 13 year-old Louisa (Heather Menzies)
- 11 year-old Kurt (Duane Chase)
- 10 year-old Brigitta (Angela Cartwright)
- almost 7 year-old Marta (Debbie Turner)
- 5 year-old Gretl (Kym Karath)

Maria is instructed: "You, Fraulein, will listen carefully. Learn their signals so that you can call them when you want them." The novice governess defiantly confronts the Captain regarding his summoning technique:

I could never answer to a whistle. Whistles are for dogs and cats and other animals, but not for children, and definitely not for me. It would be too humiliating.

The seven mischievous, incorrigible children test her and play a prank upon her, as they have done previously to run off other governesses. When she's not looking, they place a frog in her pocket. At the dinner table that evening in the formal dining room, Maria is again victimized by another of the childrens' antics - she sits on a rough-edged pine cone placed on her chair. She makes the children feel guilty for their practical jokes: "Knowing how nervous I must have been - a stranger in a new household, knowing how important it was for me to feel accepted, it was so kind and thoughtful of you to make my first moments here so warm and happy and pleasant."

Young, teenaged Rolf (Daniel Truhitte) delivers a telegram through Franz to the Captain, summoning him in the morning to Vienna to again visit Baroness Elsa Schraeder (Eleanor Parker) and Max Detweiler (Richard Hadyn), whom the children regard as their 'uncle.' Liesl sneaks outdoors to meet shy, 17 year-old boyfriend Rolf, who is waiting for her in the garden near the pavilion. Together in the bluish light of the evening, they sing of their innocent young, adolescent love on the brink of adulthood: "You Are Sixteen." Thunder, lightning and rain forces them into the shelter of the gazebo where they continue singing and dancing in a magical sequence:

(Rolf): You are sixteen, going on seventeen, baby it's time to think.
Better beware, be canny and careful, baby you're on the brink.
You are sixteen, going on seventeen, fellows will fall in line...
Totally unprepared are you, to face a world of men.
Timid and shy and scared are you, of things beyond your kin.
You need someone older and wiser, telling you what to do.
I am seventeen, going on eighteen. I'll take care of you...

(Liesl): I am sixteen, going on seventeen. I know that I'm naive.
Fellows I meet may tell me I'm sweet, and willingly I believe.
I am sixteen, going on seventeen, innocent as a rose...
Totally unprepared am I, to face a world of men.
Timid and shy and scared am I, of things beyond my kin.
I need someone older and wiser telling me what to do.
You are seventeen, going on eighteen. I'll depend on you.

At the conclusion of their duet, they finally kiss just once. In reaction, Rolf races rapturously from the gazebo, while Liesl exclaims triumphantly with her arms outstretched: "Whee!"

Frau Schmidt (Norma Varden) delivers bolts of fabric material to Maria that the Captain had ordered from town to make new dresses for her. When she asks for more material to make playclothes for her charges, Frau Schmidt curtly lectures:

The von Trapp children don't play. They march.

According to her, since the Captain's wife died, he is aloof and cold and "runs this house as if he were on one of his ships again - whistles, orders, no more music, no more laughing. Nothing that reminds him of her, even the children." However, the last time he visited the Baroness, he remained in Vienna for a month and "the Captain is thinking very seriously of marrying the woman before the summer's over."

As Maria prays by her bedside, blessing the Captain and the children, a rain-drenched, love-sick Liesl enters through her window from her dis-allowed rendezvous with Rolf. Three or four noisy peals of lightning and thunder bring in the other children in their pajamas - fearful of the storm. To allay their concerns, she advises them to think of "nice things...daffodils, green meadows, skies full of stars, raindrops on roses, and whiskers on kittens" when they are unhappy. She breaks into song, "My Favorite Things":

...bright copper kettles and warm woolen mittens
Brown paper packages tied up with strings,
These are a few of my favorite things.
Cream-colored ponies and crisp apple strudels
Doorbells and sleighbells and schnitzel with noodles
Wild geese that fly with the moon on their wings
These are a few of my favorite things... When the dog bites, when the bee stings, when I'm feeling sad
I simply remember my favorite things and then I don't feel so bad.

She wins them over to her side with singing and with her warm-heartedness and sense of fair play and humor. But when the Captain enters, the cowed children snap back to attention while Maria is reprimanded for not observing strict bedtime hours and accused of undermining his authority. She is reminded:

The first rule in this house is discipline.

After the Captain has left, she conceives the idea of making playclothes for the children from the cast-off material of the soon-to-be replaced drapes, and resumes joyously singing "My Favorite Things."

In the next scene, after the Captain has left for Vienna, Maria ignores his strict orders. She refuses to obey his harsh treatment of the family. Instead of keeping the children at home, she takes them on tours of the city and the surrounding countryside. The children accompany Maria to town, each wearing matching clothing from the heavy window drapes. They cross a footbridge and visit the open market for shopping, where she juggles ripe tomatoes. The happy group skips along the banks of a river, rides a train up into the Austrian Alps hills, where they experience an open-air picnic on the verdant grassy area of the film's opening sequence, with a magnificent panorama of beautiful peaks behind them. To prepare for the Baroness' arrival, she teaches them how to sing, beginning by giving a name to the fundamental notes of the scale - "Do-Re-Mi."

...the first three notes just happen to be, Do-Re-Mi.
Do-Re-Mi-Fa-So-La-Ti, oh let's see if I can make it easier
Doe, a deer, a female deer, Ray, a drop of golden sun
Me, a name I call myself, Far, a long, long way to run
Sew, a needle pulling thread, La, a note to follow So
Tea, a drink with jam and bread, that will bring us back to Do...

As the song continues, marked with superb, fresh choreography, they return to town. The clothing of the children changes to reflect the passage of time during the Captain's absence. She further explains that Do, Re, and Mi "are only the tools we use to build a song. Once you have these notes in your heads, you can sing a million different tunes by mixing them up, like this - So, Do, La, Fa, Mi, Do, Re, So, Do, La, Ti, Do, Re, Do." Then she adds one word for every note:

When you know the notes to sing, you can sing most any thing.

A quick-cut montage shows them walking, bicycling, riding in a carriage, and running. In the carriage sequence, each of the children take one of the seven notes on the scale - Maria points to them with the buggy whip, creating a melody with their voices: "Do, Mi, Mi, Mi, So, So, Re, Fa, Fa, La, Ti, Ti." On the steps of a garden area, she and the children jump up and down 'musical' steps - signifying higher and lower notes on the diatonic musical scale.

The Captain returns home with his fiancee - the wealthy, glamorous Austrian Baroness, and Max Detweiler, a self-proclaimed "very charming sponge" and an impresario who mentions that "somewhere, a hungry little singing group is waiting for Max Detweiler to pluck it out of obscurity and make it famous at the Salzburg Folk Festival." On their drive toward the villa, they notice the rambunctious Trapp children hanging from limbs along the tree-lined road. The Captain quickly dismisses the children's behavior: "Oh, it's nothing - just some local urchins." He shows Elsa his estate upon their arrival where she feels he is more "at home" than in Vienna. He compliments her as being "lovely, charming, witty, graceful, the perfect hostess, and...in a way, my savior...Well, I would be an ungrateful wretch if I didn't tell you at least once that it was you who brought some meaning back into my life..." She hints at her own desire for marriage, mentioning that without her environment in Vienna, she is "just wealthy, unattached little me searching just like you."

When the Captain exits to look for his children, Elsa and Max speak about her strategy to win over the wealthy, aristocratic Captain:

Max: Have you made up Georg's mind yet? Do I hear wedding bells?
Elsa: Pealing madly.
Max: Marvelous.
Elsa: But not necessarily for me.
Max: What kind of talk's that?
Elsa: That is none of your business talk, Max. I am terribly fond of Georg and I will not have you toying with us.
Max: But I am a child. I like toys, so tell me everything. Oh come on, tell Max every teensy, weensy, intimate *disgusting* detail.
Elsa: Well, let's just say I have a feeling I may be here on approval.
Max: Well, I approve of that. How can you miss?
Elsa: Far too easily.
Max: If I know you, darling, and I do, you will find a way.
Elsa: Oh, he's no ordinary man.
Max: No, he's rich!
Elsa: When his wife died, she left him with a terrible heartache.
Max: And when your husband died, he left you with a terrible fortune.
Elsa: Oh, Max, you really are a beast.
Max: You and Georg are like family to me. That's why I want to see you two get married. We must keep all that lovely money in the family.

As Rolf throws small rocks at Liesl's window, he is caught by the Captain. Embarrassed, he makes a Heil Hitler gesture, and then delivers a telegram to Herr Detweiler, an apolitical bystander. The imminent political and military invasion-takeover of Austria by the Nazis is a subject of contention between them, and the Captain refuses to surrender:

Elsa: Oh Georg, he's just a boy.
Captain: Yes, and I'm just an Austrian.
Max: What's gonna happen's gonna happen. Just make sure it doesn't happen to you.
Captain: (incensed) Max, don't you ever say that again!
Max: You know I have no political convictions. Can I help it if other people do?
Captain: Oh yes you can help it. You *must* help it.

The children are spied canoeing on the lake - as they stand to greet their father in the unwieldy vessel, the boat overturns and capsizes, and everyone falls out. The completely soaked von Trapps are whistled into a line, introduced to Baroness Schraeder, and then dismissed. Still dripping wet, Maria is chastised for her conduct, for making playclothes out of common house drapes, and for encouraging their disobedience:

Captain: Is it possible, or could I have just imagined? Have my children by any chance been climbing trees today?
Maria: Yes, Captain.
Captain: I see. And where, may I ask, did they get these, uhm, these...
Maria: Playclothes.
Captain: Oh, is that what you call them?
Maria: I made them, from the drapes that used to hang in my bedroom...They still had plenty of wear left. The children have been everywhere in them.
Captain: Do you mean to tell me that my children have been roaming about Salzburg dressed up in nothing but some old drapes?!
Maria: (affirming) Umm, hmm, and having a marvelous time.
Captain: They have uniforms.
Maria: Straitjackets, if you'll forgive me.
Captain: I will not forgive you for that.
Maria: Children cannot do all the things they're supposed to do if they have to worry about spoiling their precious clothes they wear....Well, they wouldn't dare. They love you too much. They fear you too much.
Captain: I don't wish you to discuss my children in this manner.
Maria: Well, you've got to hear from someone. You're never home long enough to know them.
Captain: I said I don't want to hear any more from you about my children.
Maria: I know you don't, but you've got to!

Outspoken, she pleads for him to get to know and love his children more completely, as she does: "Oh please, Captain, love them, love them all." Exasperated by her impertinence, the stodgy commander orders her to leave: "You will pack your things this minute and return to the Abbey." At the same instant, he hears his children singing for the first time. Strains of "The Sound of Music" come from inside - the song that Maria taught them to sing for the Baroness. He enters the living room and watches his children performing - he is visibly touched, sings the remainder of the song, and hugs all of them. The Captain realizes his grave error in judgment and apologizes to Maria as she goes up the stairs to pack: "I behaved badly. I apologize...You were right. I don't know my children...You've brought music back into the house. I'd forgotten. Fraulein, I want you to stay. I *ask* you to stay more than you know."

In the Trapp villa one day, the children perform "The Lonely Goatherd," a puppet show, where they act as a chorus and as puppeteers. Marta has the task of dropping new backgrounds into place. After the show, the Captain compliments Maria - he has undergone a major change and defrosting of his personality due to her charm: "I really am very, very much impressed." The

haughty Baroness feels a twinge of jealousy toward the talented governess for the Captain's children:

Elsa: My dear, is there anything you can't do?
Maria: Well, I'm not sure I'll make a very good nun.
Elsa: Oh, if you have any problems, I'd be happy to help you.

Max makes a surprise announcement to the Captain regarding his discovery of a "most exciting entry for the Salzburg Folk Festival" - "a singing group all in one family...*yours*! They'll be the talk of the festival...you heard them. They'll be a sensation...It's a wonderful idea, fresh, original." But the Captain denies them permission to be entered in the festival: "Max, my children will not sing in public." However, Maria and the children convince him to play guitar and sing the tender and poignant "Edelweiss" [Austria's national flower], accompanied during the second verse by daughter Liesl:

Edelweiss, Edelweiss, every morning you greet me
Small and white, clean and bright, you look happy to meet me
Blossom of snow may you bloom and grow, bloom and grow forever
Edelweiss, Edelweiss, bless my homeland forever...

Max suggests that the Captain *and* his children be part of his "new act - the von Trapp Family Singers."

A formal dinner party with a full orchestra playing waltzes entertains wealthy guests at the villa. Herr Zeller (Ben Wright), a Nazi supporter, is disturbed that an Austrian flag is audaciously displayed in the grand foyer of the mansion. One of the orchestral numbers is the "Laendler," an Austrian folk dance, which Maria demonstrates to the children on the outdoor patio. The Captain cuts in and dances with his children's nanny. When the couple looks into each other's eyes, they begin to fall in love - and Maria blushes. The Baroness witnesses the dance's conclusion and the glow of their budding romance, and offers her insincere compliments: "Oh, that was beautifully done. What a lovely couple you make."

Before retiring for the night, the children perform a good-night song for the guests: "So Long, Farewell." One by one, each of them bids the audience farewell (goodbye, adieu, auf wiedersehen, etc.) before exiting. Afterwards, Max insists that Maria join the party - once she changes into more suitable party clothes: "You will be my dinner partner." Another confrontation underlines the tension between the loyal Austrian Captain and a representative of the German Nazis:

Baron: Is there a more beautiful expression of what is good in this country of ours than the innocent voices of our children?
Zeller: Oh, come now, Baron, would you have us believe that Austria alone holds a monopoly on virtue?
Captain: Herr Zeller, some of us prefer Austrian voices raised in song to ugly, German threats.
Zeller: The ostrich buries his head in the sand, and sometimes in the flag. (He turns toward the Austrian flag.) Perhaps those who would warn you that the *Anschluss* is coming - and it is coming, Captain - perhaps they would get further with you by setting their words to music.
Captain: If the Nazis take over Austria, I have no doubt, Herr Zeller, that you will be the entire trumpet section.
Zeller: You flatter me, Captain.
Captain: Oh, how clumsy of me. I meant to accuse you.

As Maria changes in her bedroom, the Baroness 'helps' Maria by telling her about the Captain's feelings and his dangerous attraction to her. This fearful, confusing news and her own disoriented, romantic emotions prompt the novice to begin packing:

Baroness: Now, where is that lovely little thing you were wearing the other evening, when the Captain couldn't keep his eyes off you.
Maria: Couldn't keep his eyes off me?
Baroness: Come, my dear, we are women. Let's not pretend we don't know when a man notices us...
Maria: The Captain notices everybody and everything.
Baroness: Well, there's no need to feel so defensive, Maria. You are *quite* attractive, you know. The Captain would hardly be a man if he didn't notice you.
Maria: Baroness, I hope you're joking.
Baroness: Not at all.
Maria: But I've never done a thing to...
Baroness: But you don't have to, Maria. There's nothing more irresistible to a man than a woman who's in love with him.
Maria: 'In love with him'?
Baroness: Of course. What makes it so nice is he thinks he's in love with you.
Maria: But that's not true.
Baroness: Oh surely you've noticed the way he looks into your eyes. And you know, uh, you blushed in his arms when you were dancing just now. Don't take it to heart. He'll get over it soon enough, I should think. Men do, you know.
Maria: Then I should go. I mustn't stay here.

As the scheming Baroness departs, she leaves with one under-handed word of encouragement about Maria's religious duties: "I'm sure you'll make a very fine nun." Later, Maria stealthily comes down the stairs and places a goodbye letter on the hallway's table before running back to the Abbey.

In the next sequence, the Baroness clumsily attempts to play ball with the gloomy-looking children - but they are joyless and inconsolable after Maria's departure. Elsa plots a way to deal with the children: "There must be an easier way," and tells Max that her plan is to send them away to boarding school. Without Maria, the down-hearted children sing "The Sound of Music" slowly and spiritlessly when Max rehearses them for the festival. They cannot believe that Maria is permanently gone: "I don't believe it, father...about Fraulein Maria." In her goodbye note, she wrote that "she missed her life at the Abbey too much. She had to leave us - and that's all there is to it." The littlest one asks: "Who is our new governess going to be?" The Captain takes the opportunity to announce his engagement to the Baroness:

Well, you're not going to have a governess anymore...You're going to have a new mother...We talked about it last night. It's all settled. And we're all going to be very happy.

The seven cheerless, depressed children dutifully kiss the cheek of their new 'mother' and then venture to town to try and visit Maria at the Abbey, but they are turned away and told - "Maria is in seclusion. She hasn't been seeing anyone."

Afterwards, Sister Margaretta describes Maria's silence to the Reverend Mother: "She doesn't say a word, Reverend Mother, except in prayer...It's strange. She seems happy to be back here, and yet she's unhappy too." In a private conference with the Reverend Mother, Maria confesses why she came back - to escape from her deep, unacknowledged romantic feelings for the Captain. She is persuaded by the sympathetic Mother to return, with the understanding that married love is also a holy vocation:

Maria: I left...I was frightened...I was confused, I felt, I've never felt that way before. I couldn't stay. I knew that here I'd be away from it. I'd be safe...I can't face him again...Oh, there were times when we would look at each other. Oh Mother, I could hardly breathe...That's what's been torturing me. I was there on God's errand. To have asked for his love would have been wrong. I couldn't stay, I just couldn't. I'm ready at this moment to take my vows. Please help me.
Reverend Mother: Maria, the love of a man and a woman is holy too. You have a great capacity to love. What you must find out is how God wants you to spend your love.
Maria: But I pledged my life to God. I pledged my life to his service.
Reverend Mother: My daughter, if you love this man, it doesn't mean you love God less. No, you must find out and you must go back.
Maria: Oh, Mother, you can't ask me to do that. Please let me stay, I beg of you.
Reverend Mother: Maria, these walls were not built to shut out problems. You have to face them. You have to live the life you were born to live.

The worldly-wise Reverend Mother sings the inspirational: "Climb Ev'ry Mountain" to encourage Maria:

Climb ev'ry mountain, search high and low
Follow ev'ry byway, every path you know
Climb ev'ry mountain, ford every stream
Follow every rainbow, till you find your dream
A dream that will need all the love you can give
Every day of your life for as long as you live...

When the children return from their unsuccessful venture, their father questions them about their secretiveness about where they went, and for being late for dinner. Marta makes up an impossible excuse: "We were berry-picking," but that's impossible: "It's too early for blueberries." For their escapade and deceitful alibis, they are denied dinner. They are reminded of Maria's cure for feeling better - singing "My Favorite Things," but they don't feel any change - until they hear Maria's voice harmonizing with theirs. She has returned and happily joins in. They tell her the impending, life-changing news that the Captain will be marrying the Baroness: "The most important thing is that father is going to be married...to Baroness Schraeder."

The Captain walks down the steps to greet Maria and to ask why she left - but she is devastated and can't answer. She decides to stay only until he finds a new governess:

Captain: You left without saying goodbye, even to the children.
Maria: It was wrong of me, forgive me.
Captain: Why did you?
Maria: Please don't ask me. Anyway, the reason no longer exists.
Baroness: Fraulein Maria, you've returned. Isn't it wonderful, Georg?
Maria: May I wish you every happiness, Baroness? And you too, Captain. The children tell me you're to be married.
Baroness: Thank you, my dear.
Captain: You are back to, uh, stay?
Maria: Only until arrangements can be made for another governess.

That evening in a blue dress, Maria walks near the lake and gazes up at the night sky, thinking about her life and its dilemmas. From his balcony's terrace, the Captain also appears and looks down at her - connected across the distance. Elsa follows toward him and rattles on about what wedding gift she should give him: "...I do want you to have some little trifle for the occasion. At first, I thought of a fountain pen but you've already got one. And then, I thought perhaps a villa in the south of France, but they are so difficult to gift wrap...And where to go on our honeymoon -

now that is a real problem. I thought a trip around the world would be lovely. Yet I said, 'Oh Elsa, there must be someplace better to go.'" After some mutual soul-searching, they both decide to gracefully break off their engagement:

Captain: It's no use, you and I. I'm being dishonest to both of us and utterly unfair to you. When two people talk of marriage...
Elsa: No, don't, don't say another word, Georg, please? You see, uh, there are other things I've been thinking of. Fond as I am of you, I really don't think you're the right man for me. You're much too independent and I need someone who needs me desperately, or at least needs my money desperately. I've enjoyed every moment we've had together. I do thank you for that. Now, if you'll forgive me, I'll go inside, pack my little bags, and return to Vienna where I belong. And somewhere out there is a young lady who I think will never be a nun.

The Captain readily joins Maria by the pavilion, and asks two questions:

- why did she run away to the Abbey
- why did she come back

According to Maria, she "had an obligation to fulfill and I came back to fulfill it...I missed the children." He explains that "nothing was the same" while she was away and "it'll be all wrong again" after she leaves. He attempts to persuade her to change her mind and stay longer. And then he tells her that his engagement to the Baroness is off: "There isn't going to be any Baroness...well, we've, uhm, called off our engagement, you see...You can't marry someone when you're in love with someone else, can you?" He holds her tenderly by the chin and draws her lips nearer for a kiss. Relieved, Maria has had her prayers answered:

Reverend Mother always says when the Lord closes a door, somewhere he opens a window.

As they are reunited and now free to express their love, they both sing: "Something Good" - about being rewarded for something good they did in the past:

(Maria) Perhaps I had a wicked childhood, perhaps I had a miserable youth
But somewhere in my wicked, miserable past, there must have been a moment of truth
For here you are standing there loving me, whether or not you should
So somewhere in my youth or childhood, I must have done something good
Nothing comes from nothing, nothing ever could
So somewhere in my youth or childhood, I must have done something good.

(Captain) For here you are standing there loving me, whether or not you should
(Maria) So somewhere in my youth or childhood, I must have done something good.
(Both) Nothing comes from nothing, nothing ever could
(Maria) So somewhere in my youth (Captain) or childhood, (Maria) I must have done something,
(Both) something good.

In a room off the Abbey cloister with wedding bells pealing in the background, the nuns help prepare Maria's satiny wedding gown. They escort her to the cathedral gate, where she enters as the black-cloaked nuns remain outside and separated. The three young von Trapp girls serve as bridesmaids, and the Captain appears in full uniformed regalia at the front of the main Salzburg Cathedral for the religious marriage ceremony.

Outside, in a transition that conveys a short passage of time following the marriage, and the peaceful German *Anschluss* (annexation) of Austria [in March of 1938], Nazi troops march and assemble in the Salzburg Square under large red Nazi swastika banners. Herr Zeller, now a high-ranking Nazi official, is driven to the folk festival's rehearsal, where he appears aggravated that

"the only one in the neighborhood not flying the flag of the Third Reich since the *Anschluss*" is the Captain. Zeller wants to know from Max when the Captain will be returning from his month-long honeymoon trip.

According to Zeller, the Captain will be expected to serve under the Nazis: "When he does return, he will be expected to fill his proper position in the new order." But the festival concert will be held that evening as originally scheduled: "Nothing in Austria has changed. Singing and music will show this to the world. Austria is the same." Young Marta thinks "maybe the flag with the black spider on it makes people nervous." Rolf has become indoctrinated into the Party of the Third Reich and delivers a telegram (from Berlin) for Liesl to transmit to her father. He boasts about the omniscient Nazis: "We make it our business to know everything about everyone." He ignores her romantic invitation: "I'm now occupied with more important matters. And your father better be too if he knows what's good for him."

Upon his return to his villa, the Captain pulls down the Nazi banner hanging there. Disgusted, he rips it into two. The children excitedly invite Maria to attend the festival in the evening, but the Captain again refuses to have them compete in public. Max is disturbed because "if the children don't sing at the festival, well, it will be a reflection on Austria." Maria gives motherly advice to Liesl, now rejected by Rolf, about what happens when a person stops loving you:

You cry a little and then you wait for the sun to come out. It always does.

To buoy Liesl's mood, she reprises a variation of "You Are Sixteen, Going on Seventeen," suggesting that she wait a year or two.

The telegram from Berlin (from Admiral von Schreiber of the Navy of the Third Reich) offers the Captain a commission to join the German Navy, but the former Navy officer adamantly refuses to serve under Hitler: "I've been requested to accept immediately and report to their naval base at Bremerhaven tomorrow...To refuse them would be fatal for all of us. And joining them would be unthinkable." His plan is to "get out of Austria - and this house - tonight" without alarming the children. During the family's nocturnal attempt to flee the country that evening after packing, the von Trapps silently push their car past their house. It is thought that by the time the von Trapps have been announced to sing in the music festival, they'll "be over the border." But they are detained by the Nazis outside their own gate. Zeller offers an escort to the Salzburg show and then afterwards to Bremerhaven to force the Captain to accept his commission. To his children's astonishment, their father convinces the Nazis that they are costumed in readiness for their performance in the musical festival.

Nazi guards watchfully surround the open-air amphitheatre during the Salzburg Folk Festival. As a farewell song dedicated in tribute to his "fellow Austrians," the Captain patriotically reprises the "love song" "Edelweiss."

I know you share this love. I pray that you will never let it die.

During the singing of the song, his voice cracks, and Maria steps in and encourages the entire audience to sing-along in an act of bold freedom that displeases the Nazis. While the judges are evaluating the performances of the competition, Max uses coded language to tip off the von Trapps to escape:

The festival competition has come to its conclusion, except of course *we don't know yet what that conclusion will be*. And while the judges are arriving at their decision, I have been given permission to offer you an encore. This will be the last opportunity the von Trapps will have of singing together for a long, long time. Even now, officials are waiting in this auditorium to escort Captain von Trapp to his new command in the naval forces of the Third Reich. (The crowd

murmurs in reaction.) And so, ladies and gentlemen, the Family von Trapp again to bid you farewell.

The family's encore is "So Long, Farewell," an opportune song that allows each of the members of the family to leave the stage. The results of the judging are announced by Max at the end of the show. The von Trapps are awarded first prize, "the highest honor in all Austria," but they fail to appear after two fanfares. A Nazi guard runs out of the entryway crying: "They're gone!" Nazi cars speed to the Abbey's convent, where the family has fled and is being hidden by the Reverend Mother in the dark crypt area. A search commences, but the fugitive family cannot be found. Because the borders are closed, the Captain decides to flee with his family toward the Austrian mountains in the convent's car, and then proceed on foot. The Reverend Mother blesses them: "I lift up mine eyes into the hills, from whence cometh my help...God be with you."

Rolf, one of the Nazi guards, slyly remains behind as the others search the roof area, and he discovers them as they emerge from their hiding places. As the family escapes to the convent's car, the Captain remains behind and challenges the pistol-wielding young lad:

You're only a boy. You don't really belong to them...Come away with us before it's too late...You'll never be one of them.

Although the Captain safely removes the revolver from the boy's hands, Rolf summons the other officers. The entire family speeds off towards the mountains. Zeller and his men hear a car racing away and rush out to their vehicles, but they can't get them to start. By an upstairs window, the sisters confess to the Reverend Mother that they "have sinned" - they exhibit vital car parts from under their robes.

The von Trapps are last seen climbing the Austrian mountains to freedom in Switzerland, where they can perform to the world. A chorus sings the finale of "Climb Ev'ry Mountain."

RETRIEVED FROM: http://www.filmsite.org/soun.html

Compare and Contrast



LESSONS BY Karel Sloane-Boekbinder

These exercises, designed by Karel Sloane-Boekbinder, are suitable for grades 3-6 and are geared to help students learn about musical theatre and the Sound of Music while they work on the English language arts skills of comparison and contrast.

Using information from the **Background on the Von Trapp Family** and **the Play and the Film** sections of this Study Companion and the "Von Trapp Family and The Sound of Music" worksheet students will expand their knowledge of the Sound of Music as they compare and contrast elements of the stage play and the lives of the real Von Trapp family.

Using information from **the Play and the Film** section of this Study Companion and the "Play and the Film" worksheet students will expand their knowledge of the Sound of Music as they compare and contrast elements of the stage play and the film.

Using the "What Do We Have in Common?" and "What Doesn't Belong?" worksheets students will expand their knowledge of musical theatre and discover connections between elements within the Sound of Music (the Alps, edelweiss) and things they already may be familiar with (mountain ranges, flowers.)

These worksheets give classroom teachers a way to align the arts with an academic subject and can be competed as an introduction, before students view the JPAS production, or as a follow up after students have attended the field trip.

Answer keys are provided to assist classroom teachers.



The Von Trapp Family and the Sound of Music: Compare Contrast

Name_____

How Are They the Same?

The Von Trapp Family's Story	**The Sound of Music, the Play**

How Are They Different?

The Von Trapp Family's Story	**The Sound of Music, the Play**



The Play and the Film: Compare Contrast

Name_____

How Are They the Same?

The Sound of Music, the Stage Musical	**The Sound of Music, the Film**

How Are They Different?

The Sound of Music, the Stage Musical	**The Sound of Music, the Film**



The Sound of Music and English Language Arts

Name_____

What Do We Have In Common?

Directions: For each number, explain what the words have in common.

1. Oscar Hammerstein II, Meredith Wilson, Leonard Bernstein _____

2. South Pacific, The King and I, The Sound of Music _____

3. The Sound of Music, The Producers, Cabaret _____

4. The Alps, Alborz, Sierra Nevada _____

5. Daisies, Edelweiss, Daffodils _____

6. Mary Martin, Julie Andrews, Micah Richerand Desonier _____

7. Climb Every Mountain My Favorite Things, So Long, Farewell _____

8. Christopher Plummer, Jeff Haffner, Theodore Bikel _____

9. Papua, New Guinea, Stowe, Vermont, Salzburg, Austria _____

10. The Sound of Music, Flower Drum Song, Westside Story _____



The Sound of Music and English Language Arts

ANSWER KEY **Name_____**

What Do We Have In Common?

Directions: For each number, explain what the words have in common.

1. Oscar Hammerstein II, Meredith Wilson, Leonard Bernstein	_Oscar Hammerstein II, Meredith Wilson and Leonard Bernstein all are composers who wrote musicals._____
2. South Pacific, The King and I, The Sound of Music	_These musicals were all composed by Richard Rogers and Oscar Hammerstein II._____
3. The Sound of Music, The Producers, Cabaret	___They are all musicals that deal with Nazi Germany._____
4. The Alps, Alborz, Sierra Nevada	_The are all mountain ranges._____
5. Daisies, Edelweiss, Daffodils	___They are all types of flowers._____
6. Mary Martin, Julie Andrews, Micah Richerand Desonier	__They are all actors who have played Maria in The Sound of Music (Micah Richerand Desonier plays Maris in the JPAS production.)_____
7. Climb Every Mountain My Favorite Things, So Long, Farewell	__They are all songs from the Sound of Music._____
8. Christopher Plummer, Jeff Haffner, Theodore Bikel	__They are all actors who've played Captain Georg von Trapp (Jeff Haffner plays Captain Von Trapp in the JPAS production.)_____
9. Papua, New Guinea, Stowe, Vermont, Salzburg, Austria	__They are all places Von Trapp family members have lived._____
10. The Sound of Music, Flower Drum Song, Westside Story	_They are all musical plays that were made into movies._____



The Sound of Music and English Language Arts

Name_____

What Doesn't Belong?

Directions: For each number, circle each word/object that does not belong and then explain why.

1. Oscar Hammerstein II, Meredith Wilson, John Lennon _____

2. The Sound of Music, Oklahoma, The Fiddler on the Roof _____

3. The Sound of Music, Hairspray, Cabaret _____

4. Evita, Les Miserables, The Sound of Music _____

5. Sixteen Going on Seventeen, Edelweiss, Mein Herr _____

6. The Lion King, The Sound of Music, The Producers _____

7. Postulant, Governess, Construction Worker _____

8. Rogers and Hammerstein, Gilbert and Sullivan, Harrigan and Hart _____

9. Bus, Singer, Teacher _____

10. Score, Lyrics, Dialogue _____



The Sound of Music and English Language Arts

ANSWER KEY **Name_____**

What Doesn't Belong?

Directions: For each number, circle each word/object that does not belong and then explain why.

1. Oscar Hammerstein II, Meredith Wilson, John Lennon

_ John Lennon did not compose musicals; he composed rock music. _____

2. The Sound of Music, Oklahoma, The Fiddler on the Roof

_ The Sound of Music and Oklahoma were composed by Rogers and Hammerstein. The Fiddler on the Roof was composed by Jerry Bock. _____

3. The Sound of Music, Hairspray, Cabaret

_Although all three are musicals, Hairspray deals with themes related to segregation and The Sound of Music and Cabaret deal with themes related to the rise of Nazi Germany._____

4. Evita, Les Miserables, The Sound of Music

_Though all three are musicals, Evita and Les Miserables have little spoken dialogue and are written in the style of opera._____

5. Sixteen Going on Seventeen, Edelweiss, Mein Herr

Mein Herr is a song from Cabaret (the other two are from the Sound of Music).

6. The Lion King, The Sound of Music, The Producers

_ The Lion King and The Producers were films first before they became musical theatre productions._

7. Postulant, Governess, Construction Worker

_Maria Von Trapp was a postulant and a governess, she never worked as a construction worker._____

8. Rogers and Hammerstein, Gilbert and Sullivan, Harrigan and Hart

__Although these teams of composers all created musicals, Gilbert and Sullivan were based in Great Britain and the other two teams were based in the United States._____

9. Bus, Artist, Teacher

__Singers and teachers are kinds of professions._____

10. Score, Lyrics, Dialogue

_Dialogue is spoken, not sung (lyrics are sung.)_____

English Language Arts (ELA)
Grade-Level Expectations: Third Grade

Reading and Responding

Standard 1:

10. Demonstrate understanding by summarizing stories and information, including the main events or ideas and selected details from the text in oral and written responses (ELA-1-E5)
11. Connect ideas, events, and information identified in grade-appropriate texts to prior knowledge and life experiences in oral and written responses (ELA-1-E6)

Standard 7:

17. Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including:
    - sequencing events

21. Apply basic reasoning skills, including:
    - connecting what is learned to real-life situations (ELA-7-E4)

Writing

Standard 2:

23. Incorporate grade-appropriate vocabulary and information when writing for an intended audience and/or purpose (ELA-2-E2)

English Language Arts (ELA)
Grade-Level Expectations: Sixth Grade

Standard 1:

3. Develop specific vocabulary (e.g., scientific, content-specific, current events) for various purposes (ELA-1-M1)

Standard 6:

10. Use knowledge of the distinctive characteristics to classify and interpret elements of various genres, including:
    - fiction (e.g., myths, historical fiction)

Standard 7:

11. Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including:

    - sequencing events and steps in a process
    - summarizing and paraphrasing information
    - identifying stated or implied main ideas and supporting details
    - comparing and contrasting literary elements and ideas
    - making simple inferences and drawing conclusions
    - predicting the outcome of a story or situation

- identifying literary devices (ELA-7-M1)

Standard 5:

42. Locate and integrate information from grade-appropriate resources, including:
    - multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias)
    - electronic sources (e.g., Web sites, databases)
    - other media sources (e.g., audio and video tapes, films, documentaries, television, radio) (ELA-5-M2)

45. Generate grade-appropriate research reports that include information presented in a variety of forms, including:
    - visual representations of data/information
    - graphic organizers (e.g., outlines, timelines, charts, webs)
    - bibliographies (ELA-5-M3)

Musical Theatre and Rogers and Hammerstein



LESSONS BY Karel Sloane-Boekbinder

These exercises, designed by Karel Sloane-Boekbinder, are suitable for grades 3-6 and are geared to help students learn about musical theatre.

Using information from the "Musical Theatre and Rogers and Hammerstein" worksheets students will expand their knowledge of musical theatre history while they reinforce vocabulary related to this art form.

"The Sound of Music: Musical Theatre and Rogers and Hammerstein PART I" is designed to introduce basic components of musical theatre and the works of Rogers and Hammerstein.

Once Part I has been reviewed, as a follow up, on another day students can complete PART II to see how much they can remember and fill in on their own.

These worksheets give classroom teachers a way to align the arts with an academic subject and can be competed as an introduction, before students view the JPAS production, or as a follow up after students have attended the field trip.

Answer keys are provided to assist classroom teachers.



The Sound of Music:
Musical Theatre and Rogers and Hammerstein

PART I

Name_____

Each sentence is missing at least one word. Read each sentence carefully. Find the correct word(s) and circle it/them.

The three main components of a musical are the (music, words,) (the themes, the lyrics,) and (the book, the screenplay.) The creative team that works together to stage a musical includes (an actor, a director,) (a song writer, a musical director,) and a (a conductor, a choreographer.) Musical theatre grew out of works created by (Rogers and Hammerstein, Gilbert and Sullivan.)

In a musical, the spoken words, songs and dances all relate to the level of emotion. When the emotion in a scene becomes very strong, the characters stop speaking and (dance, sing.) When the emotion in a scene becomes even stronger, the characters (dance, sing.) Richard Rogers and Oscar Hammerstein II composed many famous musicals, including (The Sound of Music, Hairspray.)

(South Pacific, Oklahoma) was the first musical Rodgers and Hammerstein created together. This musical revolutionized musical theatre. It was the first time dances and songs were used (to convey plot and character, to act as a diversion from the story.) It was also the first time that songs (were not related to the plot, were firmly integrated with the plot.)



The Sound of Music:
Musical Theatre and Rogers and Hammerstein

Name_____

PART II

Each sentence is missing at least one word. Read each sentence carefully. Choose the correct word(s) and write it/them on the line.

The three main components of a musical are _____, the _____, and the _____. The creative team that works together to stage a musical includes a _____, a _____, and a _____. Musical theatre grew out of works created by _____.

In a musical, the spoken words, songs and dances all relate to the level of emotion. When the emotion in a scene becomes very strong, the characters stop speaking and _____. When the emotion in a scene becomes even stronger, the characters _____. Richard Rogers and Oscar Hammerstein II composed many famous musicals, including _____.

_____was the first musical Rodgers and Hammerstein created together. This musical revolutionized musical theatre. It was the first time dances and songs were used _____. It was also the first time that songs _____.



The Sound of Music:
Musical Theatre and Rogers and Hammerstein

ANSWER KEY

Each sentence is missing at least one word. Read each sentence carefully. Find the correct word(s) and circle it/them.

The three main components of a musical are the (music, words,) (the themes, the lyrics,) and (the book, the screenplay.) The creative team that works together to stage a musical includes (an actor, a director,) (a song writer, a musical director,) and a (a conductor, a choreographer.) Musical theatre grew out of works created by (Rogers and Hammerstein, Gilbert and Sullivan.)

In a musical, the spoken words, songs and dances all relate to the level of emotion. When the emotion in a scene becomes very strong, the characters stop speaking and (dance, sing.) When the emotion in a scene becomes even stronger, the characters (dance, sing.) Richard Rogers and Oscar Hammerstein II composed many famous musicals, including (The Sound of Music, Hairspray.)

(South Pacific, Oklahoma) was the first musical Rodgers and Hammerstein created together. This musical revolutionized musical theatre. It was the first time dances and songs were used (to convey plot and character, to act as a diversion from the story.) It was also the first time that songs (were not related to the plot, were firmly integrated with the plot.)

English Language Arts (ELA)
Grade-Level Expectations: Third Grade

Reading and Responding

Standard 7:

17. Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including:
    - sequencing events

21. Apply basic reasoning skills, including:
    - connecting what is learned to real-life situations (ELA-7-E4)

Writing

Standard 2:

23. Incorporate grade-appropriate vocabulary and information when writing for an intended audience and/or purpose (ELA-2-E2)

English Language Arts (ELA)
Grade-Level Expectations: Sixth Grade

Standard 1:

4. Develop specific vocabulary (e.g., scientific, content-specific, current events) for various purposes (ELA-1-M1)

Standard 7:

12. Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including:

    - sequencing events and steps in a process
    - summarizing and paraphrasing information
    - identifying stated or implied main ideas and supporting details
    - comparing and contrasting literary elements and ideas
    - making simple inferences and drawing conclusions
    - predicting the outcome of a story or situation
    - identifying literary devices (ELA-7-M1)

Standard 5:

45. Generate grade-appropriate research reports that include information presented in a variety of forms, including:
    - visual representations of data/information
    - graphic organizers (e.g., outlines, timelines, charts, webs)
    - bibliographies (ELA-5-M3)

Compare & Contrast of

"The Sound of Music" and the story "*Passage to Freedom"*

Arts Discipline: Theater

Grade level—6th Grade

Standards: Connections & Applications

4.1 Identify examples of how theatre, television, and film can influence or be influenced by politics or culture.

Approximate time--Three 45-minute class periods

Topic:
Throughout history, in times of peace and in times of conflict, there has always been a multitude of human perspectives. Within the characters of *The Sound of Music and Passage to Freedom*, the audience observes passive, opposing, and positive reactions to Hitler's impending invasion. Students will explore the facts, the reactions, and the human perspectives. Students will then compare and contrast the reactions of the film characters with the reactions of those in the book characters, who lived through this event in history.

Objective(s) compare those perspectives to the reactions of the characters in the film, *The Sound of Music* and the story *Passage to Freedom*

Interdisciplinary Connections—(Grade level standards from other subject areas that might make an authentic connection with this lesson.)

Strategy--Instructional strategies will vary. Some may be combined. Here are the basic strategies:

Direct Instruction--teacher directed
Guided Discovery--student discovery
Inquiry--series of divergent questions generate the learning
Group Process--cooperative groups, Think-Pair Square, Jigsaw, etc.
Project--research, presentation, etc. that is done over a long period of time

Warm Up

Distribute the Vocabulary Handout. It will benefit students to research the following websites prior to viewing the film on Hitler and the German occupation. These websites offer comprehensive biographical sketches of Hitler's life, his early years in Austria and influences on his beliefs.

Grolier Interactive's Information Center: Hitler
http://www.grolier.com/wwii/wwii_hitler.html

The Holocaust: A Guide for Teachers: Hitler
http://www.remember.org/guide/Facts.root.hitler.html

A Teacher's Guide to the Holocaust focuses on the takeover of Austria. The guide explains this event as relatively calm because many Austrians already believed in Hitler's doctrine.

Read the essay entitled A Letter To My Children: Historical Memory and the Silences of Childhood to the students. It references many of the underlying aspects of the Nazi occupation in the film. It will give you great points from which to lead a discussion with the students.

Students must view the film, *The Sound of Music*. *(Note: If this lesson is not being taught within the Exploring the Sound of Music unit, this will add an additional two hours to the time needed to teach this lesson.)*

The Sound of Music mixes fact and fiction. The Trapp Family Lodge website gives a wonderful account of the musical's origin. It began as a story that Maria told when they performed. It then became a German book publication, a Broadway production, and finally a theatrical film. Some discrepancies from the real story occur, especially concerning the story of Baron Von Trapp's escape. Have students participate in the Introductory Activity as they watch the film.

Procedures--

As students watch the film, they will fill in the Character Perspective Chart.

Students will want to consider the reaction and possible emotions of each character regarding the impending invasion of Austria by Hitler and his troops.

Establish a hand signal each student may use to notify you to pause the film so that he/she can fill in the chart. Although most students will be able to continue watching/listening to the film as they write, accommodations should be made for those who cannot.

Guided Practice: Venn Diagram Completion

As a class, fill out a Venn Diagram Handout comparing and contrasting the perspectives of the "Sound of Music" characters regarding the impending invasion of Austria and the characters of "Passage to Freedom."

Discuss the two different perspectives and attempt to determine a rationale for each. Consider each character's possible emotions and the reactions to the impending invasion.

Review the practice and individual school guidelines for Internet research and introduce the websites suggested in this lesson.

Explain the search process for the home web-site.
Review directions for typing in web addresses.
Enforce access limitations.

Closure

Students should discuss current events where there is evidence of varying perspectives or viewpoints. They should discuss the causes and influences that could affect an individual's perspective.

Assessment—A one page reflective response that will compare and contrast "Sound of Music" and the characters of "Passage to Freedom."

Resources/Materials—

- TV and VCR/DVD player
- Video/DVD: *The Sound of Music*
- Houghton Mifflin *"Passage to Freedom"*
- Paper
- Pencils

Retrieved From:
*nsd.us/edservices/classroom.../**lesson_plans**/.../6TheaterLangThm1.doc*

English Language Arts (ELA)
Grade-Level Expectations: Sixth Grade

Standard 1:

5. Develop specific vocabulary (e.g., scientific, content-specific, current events) for various purposes (ELA-1-M1)

Standard 6:

8. Compare and contrast cultural characteristics (e.g., customs, traditions, viewpoints) found in national, world, and multicultural literature (ELA-6-M1)

10. Use knowledge of the distinctive characteristics to classify and interpret elements of various genres, including:

- fiction (e.g., myths, historical fiction)
- nonfiction (e.g., newspaper articles, magazine articles)

Standard 7:

11. Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including:
    - sequencing events and steps in a process
    - summarizing and paraphrasing information
    - identifying stated or implied main ideas and supporting details
    - comparing and contrasting literary elements and ideas
    - making simple inferences and drawing conclusions
    - predicting the outcome of a story or situation
    - identifying literary devices (ELA-7-M1)

Standard 5:

41. Locate and select information using organizational features of grade-appropriate resources, including:
    - complex reference sources (e.g., almanacs, atlases, newspapers, magazines, brochures, map legends, prefaces, appendices)
    - electronic storage devices (e.g., CD-ROMs, diskettes, software, drives)
    - frequently accessed and bookmarked Web addresses
    - organizational features of electronic texts (e.g., bulletin boards, databases, keyword searches, e-mail addresses) (ELA-5-M1)

42. Locate and integrate information from grade-appropriate resources, including:
    - multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias)
    - electronic sources (e.g., Web sites, databases)
    - other media sources (e.g., audio and video tapes, films, documentaries, television, radio) (ELA-5-M2)

45. Generate grade-appropriate research reports that include information presented in a variety of forms, including:
    - visual representations of data/information
    - graphic organizers (e.g., outlines, timelines, charts, webs)
    - bibliographies (ELA-5-M3)

48. Interpret information from a variety of graphic organizers , including timelines, charts, schedules, tables, diagrams, and maps in grade-appropriate sources (ELA-5-M6)

Title - **line up game using floor staff**
By - Suzanne Chimenti
Primary Subject - Music
Secondary Subjects - Other
Grade Level - 1-5
To do this activity you will need to have a "floor staff" (that's a staff made out of masking tape on the floor). It needs to be large enough that your entire class can stand on it.

After teaching the students the names of the notes you can play this line-up game: Tell all of the students to pick a note on the staff and stand on it. They cannot change notes once they have picked one.

You will need to write the names of the notes of little pieces of paper and put them in a hat. (For instance "e on a line"). When all of the children are in place, draw a note out of the hat and those children will be line leaders. Continue until all of the notes are drawn out of the hat and everyone is in line.

NO MORE FIGHTING OVER PLACES IN LINE!!!

RETRIEVED FROM:
http://www.lessonplanspage.com/MusicOLineUpGameUsingFloorStaff15.htm

Title - **Finding the Singing Voice**
By - Jess Buice
Primary Subject - Music
Grade Level - 3-9

Before asking students to turn pitches into sound, it seems only natural to show them how to produce this sound, as a choir, a team, an "expected sound."

This "introduction to vocal control" is by no means total, nor comprehensive, however, it does fill a need not included in most curriculums.

The lesson is written as it occurs...

The importance of sitting up:

WHAT IS THE FIRST THING WE NEED TO MAKE A VOICE? (breath)

Everyone bend over and rest your elbows on your knees, like this. Now take a deep breath.

You can't do it. Your pipes are bent. It's like kinking the water hose, nothing can get out, or in. You're pushing your belly into your chest, so the lungs are trapped.

Now sit up and take that breath again. See now, wasn't that easy? The better the breath, the better the sound!

FIRST RULE? Sit up!

Making room for sound:

Everyone close your mouth and let your tongue rest on the top of your mouth. Close your teeth too. Now hum.

Let's do that again and this time try to feel where the sound is vibrating. Go... STOP.

How many of you could feel your nose vibrate? That's because the air is coming up, vibrating your vocal cords, then this vibration is being CUT OFF by your tongue.

We need to get the tongue out of the way. Let your tongue lay flat and do it again. Well listen to that. Now what is vibrating?

Do it again, tongue down, teeth together, now hummmm. Did you feel your teeth vibrate? That's because the air is now moving past your tongue and, hitting the back of your teeth. Let's get the teeth out of the way too.

DO NOT DO THIS (teacher demonstrates stretching mouth wide with lips closed.

Just relax your jaw and your teeth will separate. Keep your tongue down, relax your jaw, teeth apart, now hmmm. Now what is vibrating? (lips) That's because the only thing between the sound being made is your lips.

That is the correct way to hum. Tongue flat, relax jaw, teeth apart, lips barely touching. If your lips tickle, you're doing it right!

SECOND RULE: Tongue flat!

THIRD RULE: Relax Jaw!

FOURTH RULE: Teeth apart!

Focusing the hum - HEAD VOICE:

I'm going to hum, and while I hum, you will hear the hum start in my chest, move up to my neck, around my nose, and come out the front of my forehead. (teacher demonstrates a hum from a VERY LOW pitch, sliding slowly upward to a high pitch, coming out the head)

Did you hear the vibrations move?

Now you do it, and concentrate on the vibrations as they move to your forehead. Remember to keep your tongue flat and your teeth apart. Now hum...

Did you feel the vibrations? That's what we call a HEAD VOICE, it sounds like the vibrations are coming out your head.

RULE NUMBER FIVE: vibrations should be focused in your head!

MATCHING PITCH:

Now we need to find the same pitch.

I'm going to humm again, to find the head vibrations as I go up, this time I will stop on a specific pitch. Listen and do the same thing after me, stopping on the pitch I stop on. Humm... (example)

Now you do it with me.

(Time to match everyone is not needed. As pitch drills are introduced and practice is increased, most students will learn to match pitches, without the stigma of everyone knowing they can't. Reminders to sing higher, are fine! Some will sing too high, reminders not to go too high are fine too. When most are on pitch, so that the pitch can be distinguished above the others, move to next step)

Turning the hum into a voice -
THE EXPECTED SOUND:

I have my tongue flat, my teeth apart, the vibrations are focused in my head. What is the only thing I need to do to make a voice? (open my mouth) RIGHT!

This will make the hum become the sound ah. (Demonstrate with the matched pitch.)

Now you do it, just open your mouth.

Wasn't that a nice sound? No stress, no straining, just a nice pleasant sound!

Let's do it again!

That is the voice we want to use as a chorus. When ever we are singing as a group, that is the voice we use.

Shaping the mouth, directs the sound -
ONE VOICE:

Now let's learn another vowel sound. This time I will humm, turn the humm into an ah, then I will turn the ah into an "oo." To do this I will only move my lips! Watch!

Now you do it! Don't pucker! Keep it relaxed.

Now, do it again and notice the sound seems to sound like ONE VOICE.

Did you hear it? The ah was coming out of your mouth and spreading all around the room. When we made the oo it focused the air flow to a smaller opening and the sound wasn't able to spread, it became a straight air flow so we sound like one voice.

Do it again. That was wonderful!

We have now added the vowel ee - and learned to raise our soft pallet and keep the tongue flat. This makes the ee sound "darker" (another neat concept, colors to describe sound) and keeps the ee from sounding nasal! All of which is learning to produce quality sound - or voice timbre. We used the song. "A Sailor Went to Sea, Sea, Sea" to practice the ee's.

RETRIEVED FROM:
http://www.lessonplanspage.com/MusicFindingTheSingingVoiceMethod39.htm

Adapting a Musical

How can a piece of literature be adapted and turned into a musical?

Summary

This lesson explores the implications of developing a musical from a literary text or an historical event, and includes suggestions for immersing students into the creative process of building a musical. After choosing a text, students will consider what the most important elements of the story are, how they can be brought to life on stage and through creative movement and song. **All handouts for this lesson are included following the section on standards.**

Key Staff

English teacher with opportunities for collaboration with visual arts, performing arts and music teachers

Key Skills

Making Art: Composing and Planning, Analyzing Assessing and Revising, Producing, Executing and Performing
Developing Arts Literacies: Analyzing and Evaluating - Critique, Understanding Genres
Global Connections: Connecting with Other Arts
Creative Thinking: Creativity and Innovation, Communication and Collaboration

Learning Objectives

Students will:

- Gain insight into ways a musical can be unified into a cohesive production.
- Recognize the potential of literary sources and/or historical events as inspiration for musicals.
- Recognize aspects of the identification between themes and forms of musicals and the cultural climate of a time period.
- Exercise collaborative problem-solving techniques.
- Broaden research experience in diverse media.
- Strengthen process skills of reading, writing, explicating.

Teaching Approach

Arts Integration

Teaching Methods

- Brainstorming
- Cooperative Learning
- Discussion
- Information Organization
- Role Playing

Assessment Type

Performance Assessment

Lesson Setup

Teacher Background

Teachers should be familiar with the plots of the various novels covered in class to date.

Teachers should be familiar with musicals.

Prior Student Knowledge

Familiarity with the plots of the two or three novels covered in English class to date.

Students should also be familiar with the concept of musical theater.

Physical Space

Classroom

Grouping

- Large Group Instruction
- Small Group Instruction

Staging

Make necessary photocopies. Refer to the Teacher's Guide to select a play and/or novel, or a collection of short stories that have a homogenous thread, to use as a source for this assignment.

Distribute the Vocabulary Handout . Review with students what they have learned about the genre musical theatre, as well as the musicals of Rodgers and Hammerstein (See the related lessons Show Business and Those Fundamental Things in this unit.)

Remind students that several of Rodgers and Hammerstein's greatest Broadway hits were built from the framework of literary texts (e.g.: *South Pacific, Cinderella, Joseph and the Amazing Technicolor Dreamcoat,* and *The King and I*.

Explain to students that their challenge in this assignment is to assess the possibilities for turning a designated text into a successful musical.

Build Knowledge

Refer to the Teacher's Guide to select a play and/or novel, or a collection of short stories that have a homogenous thread, to use as a source for this assignment.

Have students assess the dramatic qualities of various texts. Divide the class into working pairs. Provide a list of texts that the students are studying in their literature or history classes, or alternatively, brainstorm a list of texts with the class. Ask each pair to assess what various aspects of the text would require in terms of staging, props, etc. and to negotiate specific responses to the questions in the accompanying Developing a Musical handout.

Have students discuss their findings with the class, paying attention to specific opportunities and challenges that they identified in potential adaptations.

After the discussion, ask the class to vote on which text they would like to turn into a musical. Once the text has been selected, begin work on developing the musical adaptation.

Apply

Distribute the Group Responsibilities handout. Divide the class into the following groups based on students' skills and interests:

- Script writers
- Song writers
- Set designers
- Costume designers

Allow each group time to work on developing their aspect of the musical. Provide groups with computers so that they can type scripts, lyrics, etc.

Each group should produce the following:

- Script writers – outline, list of characters, script
- Song writers – lyrics for songs
- Set designers – sketches of scenery and props
- Costume designers – sketches of costumes

If you choose to perform the musical, you will then need to also assign students to the following roles:

- Actors
- Singers
- Musicians
- Stage Crew
- Directors

Reflect

Have students share their creative efforts with their peers. Encourage students to offer positive comments and suggestions for additions or modifications. Give particular attention in the sharing to the way the original text is used, and how the components (setting, script, song, dance, etc.) of the design are integrated.

Perform the musical or selected scenes if you wish.

Ask each student to reflect on the process in writing. Distribute the Writing Prompt. Students should consider the following:

- When adapting a text for a musical, what is most difficult?
- In what ways is a musical adaptation of a text more effective in conveying themes, events or emotions?
- Are there certain aspects of literature which cannot be conveyed in a musical? If so, explain.

Assessment

Evaluate students' performance according to the following criteria:

- level of serious and cooperative participation in research and collaborative assignments
- level of discernment in contributions from research and to collaborative work
- substantive contributions to class discussion and special projects
- range and depth in analysis
- organization, meaningful substance, rhetorical skill, and poise in formal oral presentation
- alignment of written performance with writing process rubric
- willingness to volunteer for special activities
- general level of engagement in all activities and assignments

Assessment

Evaluate students' performance according to the following criteria:

- level of serious and cooperative participation in research and collaborative assignments
- level of discernment in contributions from research and to collaborative work
- substantive contributions to class discussion and special projects
- range and depth in analysis
- organization, meaningful substance, rhetorical skill, and poise in formal oral presentation
- alignment of written performance with writing process rubric
- willingness to volunteer for special activities
- general level of engagement in all activities and assignments

Recommended Resources

- Musicals101.com
- Musicals.net

Key Vocabulary

- Antagonist
- Choreography
- Climax
- Complication
- Denouement
- Exposition
- Linear
- Non-Linear
- Persona
- Protagonist

Extending the Learning

Have students consider a major historical event as the central inspiration for a musical. Ask students to prepare a jot list of specific occurrences recorded in history that are related to the chosen event. Divide the class into pairs. Ask each pair to construct a structural design for a musical, utilizing the specifics on the jot list to create performance segments and to write a song lyric dedicated to some aspect of one of the occurrences.

The National Standards For Arts Education:

Theater

Grade 9-12, Theater Standard 1:

Content Standard

Script writing through improvising, writing, and refining...

Grade 9-12, Theater Standard 2:

Content Standard

Acting by developing, communicating, and sustaining...

Grade 9-12, Theater Standard 3:

Content Standard

Designing and producing by conceptualizing and realizing...

Grade 9-12, Theater Standard 5:

Content Standard

Researching by evaluating and synthesizing cultural and...

Grade 9-12, Theater Standard 6:

Content Standard

Comparing and integrating art forms by analyzing...

Language Arts

Standard 1:
Uses the general skills and strategies of the writing process

Standard 2:
Uses the stylistic and rhetorical aspects of writing

Standard 3:
Uses grammatical and mechanical conventions in written compositions

Standard 4:
Gathers and uses information for research purposes

Standard 5:
Uses the general skills and strategies of the reading process

Standard 6:
Uses reading skills and strategies to understand and interpret a variety of literary texts

Standard 7:
Uses reading skills and strategies to understand and interpret a variety of informational...

Language Arts

Standard 8:
Uses listening and speaking strategies for different purposes

DEVELOPING A MUSICAL HANDOUT

Instructions:

You, as a team, have been contacted by a Broadway producer and given the opportunity to develop a musical from one of the texts that you and your partner have identified as having possibilities to be used as a source.

Draw from your analysis in your research to build a successful master plan. (If you have concluded that the assigned text(s) were not transferable, examine other literary sources in your experience that might offer possibilities for composing a Broadway hit.) You will need to develop a treatment for your musical adaptation to present to the producer. Your treatment must address the following issues:

□□□How will you use the narrative of the source for your musical? Will you follow the same structural plan or delete some key element? Will you follow a linear or non-linear structure?
Why?

□□□Will you keep the persona of each character intact as he or she is developed in the text, or will you modify the characterization in some way? Explain your decisions.

□□□How will you project the setting? Explain your stage design—will it be elaborate or sparse?
Produce a sample sketch of your proposed set design.

□□□Briefly describe the nature of the music, lyrics, and choreography that will be featured in the musical.

□□□How will you approach costume design? Make a sketch of costume design for one or more of the key figures in your musical.

□□□How would you handle the defining moments you identified in during your research? Through the script? Choreography? Background music? Song lyrics? All of the above?

□□□Select one "defining moment" and develop an overview of how you would stage it. Consider writing the song lyrics that could make the moment even more compelling. If possible, construct an accompanying music score for the lyrics. If you or your partner does not have a background in music, consider seeking the help of a classmate who could help you in this endeavor.

□□□Would you use "fundamental things" as central inspirations for your music scores and song lyrics?
□□□Would you change the denouement? Why, why not?

TEACHER'S GUIDE

Use the following guidelines to select a play and/or novel, or a collection of short stories that have a homogenous thread, to use as a source for this assignment.

In courses that incorporate the reading of several novels and/or plays, more than one source could be used to build a comparative study. If a literary selection is used in a history course to help illuminate some aspect of an event or time period, consider using the assignment to deepen students' understanding of the emotional and psychological impact of historical events and the consequences that follow.

Any literary source or sources already integrated into the curriculum could be used in this "test case" probe. Sources that do not seem to hold any promise for transformation are just as valuable as those that do. An ideal format would be to incorporate a text or texts that hold promise and one or more that seem non-transferable.

Following are a few suggested titles that could be considered. Some seem rich in possibilities; others do not and may seem impossible choices. Creative students, however, may find possibilities in all of them.

- *Fathers and Sons* by Ivan Turgenev
- *Great Expectations* by Charles Dickens
- *Dubliners* by James Joyce
- *The Hairy Ape* by Eugene O'Neill
- *Henry IV, Part I* by William Shakespeare
- *The Cherry Orchard* by Anton Chekhov
- *Anna Karenina* by Leo Tolstoy
- *Oedipus Rex* by Sophocles

GROUP RESPONSIBILITIES

Script writers

- Outline the musical based on the text
- Determine which characters will be in the musical
- Determine which scenes and events in the text are most important to portray
- Determine which scenes, themes or events should be turned into songs
- Write a script for one or more scenes

Song writers

- Work with the script writers to determine which scenes, themes or events should be turned into songs
- Write the lyrics for the songs
  - You may either write new lyrics for an existing tune or write your own music

Set designers

- Work with the script writers to determine what scenery and props are needed
- Sketch and create necessary scenery and props

Costume designers

- Create costumes for the characters appearing in the musical

Each group will need to produce the following:

- Script writers – outline, list of characters, script
- Song writers – lyrics for songs
- Set designers – sketches of scenery and props
- Costume designers – sketches of costumes

ACTIVITY REFLECTION

Reflect on this process in writing. Consider the following:

 When adapting a text for a musical, what is most difficult?

 In what ways is a musical adaptation of a text more effective in conveying themes, events or emotions?

 Are there certain aspects of literature which cannot be conveyed in a musical? If so, explain.

Teacher Name:	Chris Hansen	**Title of Lesson/Unit:**	Musicals of Rodgers and Hammerstein
Grade Level:	6, 7, or 8	**Subject Areas:**	General Music
School: **District:**	Spring Creek Middle Elko County	**Time Frame to complete lesson:**	Two to three class periods

Lesson/Unit Overview

Summary	This lesson is part of a unit on musicals taught to sixth grade students during the music component of their exploratory rotation. This unit is used to bridge the gap from modern music to opera and looks at two composers in particular: Andrew Lloyd Webber and Oscar Hammerstein II.

Standards	**Music** 1.8.4 Sing music representing diverse genres and styles (e.g. Baroque, classical). 6.8.1 Apply knowledge of the elements of music in aural examples. 8.8.2 Compare concepts common to music and other disciplines outside the arts that are interrelated with those of music (e.g. the Underground Railroad and the use of spirituals for coded escape messages).

Objectives	• Students will explore the biographies and music of Richard Rodgers and Oscar Hammerstein II. • Students will discover the historical impact on the American musical by Rodgers & Hammerstein's musical contributions. • Students will examine Rodgers & Hammerstein's last musical, "The Sound of Music". • Students will discover the true story of the von Trapp family, and their association with Rodgers & Hammerstein's musical.

Assessments	**Informal** • Teacher observation of student participation and effort. **Formal** • Rodgers and Hammerstein Biography Notetaking (inverted T style). • Paragraphs summarizing the storylines of Oklahoma! and The Sound of Music. • Listening journal entries.

Pre-Requisite Knowledge	**Technology** • If source material websites are visited as part of instructional activities assigned to students, they will need to be familiar with the internet browser and URL addresses. **General Music Content** • Elements of music.

Learning Environment	Includes: • Cooperative groups. • Individual work. • Classroom discussion.

Tools and Resources

Hardware	• LCD projector or ability to display computer on television. • One or more computers.

Software	• Internet Browser • Word processing (if desired). • PowerPoint

Printed Materials	• None

Supplies	• Paper and pencil for note taking. • Student listening journal.

Research Materials & Books	Website references: http://www.nodanw.com/biographies/rodgers_%A0hammerstein.htm - Composer Biography http://www.theatrehistory.com/american/musical014.html - Synopsis of Oklahoma! http://www.musicals101.com/1940bway2.htm - Oklahoma!'s Impact on Musicals http://www.theatrehistory.com/american/musical010.html - Synopsis of The Sound of Music http://www.trappfamilylodge.com/index2.tmpl?content=history.html - History of the Von Trapp Family

Procedures

Part 1

1. Discuss the components of a musical (scenery, cast, publicity, costumes, make-up, set construction, stage crew, props, music, etc...).
2. Discuss why music is included in stage productions (to entertain, express emotions, and to move the plot or provide vital information).
3. In a small group, students will brainstorm and name other musicals (songs within these musicals should incorporate the story's plot).
    a. Students return to the class setting and share their list of musicals. These are listed on the board.
    b. Of the musicals listed on the board, how many were written by Rodgers & Hammerstein (Oklahoma, Sound of Music, South Pacific.... etc).
4. List other R & H musicals on the board.
    a. EXTENSION - Students can look up the plots and their corresponding songs on the Internet.
5. Play excerpts of R & H most famous songs.
    a. ASSESSMENT & WRITING CONNECTION - While listening, students add entries into their listening journals (types of instruments used, voices, mood, style, general comments).

Part 2

1. WRITING CONNECTION - Using a PowerPoint presentation developed by the teacher based on information obtained from the Internet (http://www.nodanw.com/biographies/rodgers_%A0hammerstein.htm), students take notes (inverted T) on about Rodgers and Hammerstein.
2. WRITING CONNECTION – Students, individual or in small groups, write a paragraph summarizing the plot of the musical Oklahoma! (http://www.theatrehistory.com/american/musical014.html)
3. Discuss the impact of changes in structure utilized in the musical Oklahoma! and how they impacted future musicals (http://www.musicals101.com/1940bway2.htm).

Part 3

1. WRITING CONNECTION – Students, individual or in small groups, write a paragraph summarizing the plot of the musical The Sound of Music (http://www.theatrehistory.com/american/musical010.html)
2. ASSESSMENT & WRITING CONNECTION – Students access the Internet to discover the real story behind the Von Trapp family (http://www.trappfamilylodge.com/index2.tmpl?content=history.html).
    a. Working individually or in pairs, students create a Venn Diagram to compare and contrast the storyline of the musical with the real life events of the Von Trapp Family.
    b. EXTENSION – Take a field trip to the Trapp Family Lodge in Vermont!

Extension of Lesson

Consider incorporating A & E Biography of Rodgers and Hammerstein.
Students could research the storyline of a Rodgers and Hammerstein musical of their choice and prepare a presentation for the class (digital or otherwise).

Modification for Differentiated Instruction

Special Education	Modifications for all writing requirements should follow the student's IEP.

ESL	Modifications will vary with the ability of the student. Contact the ESL teacher for help and pair student with helpful students who will guide without taking over.

Gifted	Modifications will vary with the ability and interest of the student.

Format adapted and used by permission from Project Venture, 1998 Technology Innovation Challenge Grant, Phoenix, AZ
http://www.creighton.k12.az.us/projectventure/index.html
Retrieved From: www.elko.k12.nv.us/.../**Lesson**%20**Plans**/**Music**%204-6/**music**als.doc

Lesson plan suggestions for using

IN DEFIANCE OF HITLER: THE SECRET MISSION OF VARIAN FRY

By

Carla Killough McClafferty

Elementary School, Middle School and High School

ELEMENTARY SCHOOL

SOCIAL STUDIES

Discuss what makes someone a hero.
Have each student write a report on someone they consider a hero. Plan a special week to discuss different heroes.
Create a bulletin board just for the student's heroes.
Have a hero celebration day and allow students to dress like their hero.

www.myhero.com an interactive educational web site devoted to thinking about and studying the impact of heroes. It is filled with lesson plans of all types.

Make two lists: cause and effect. List decisions made by Hitler in his rise to power on the cause side; list how those decisions changed the lives of others including Jews, German citizens, and people in other countries such as Britain and America.
Discuss the role that languages play in this book.
Discuss the differences and similarities of different people in the book.
Identify ways the different ethnic cultures played a part in the events of the book.
What does citizenship mean?
What does it mean to be a good citizen?
Describe the key ideas for a democratic form of government?
Apply the concept of supply and demand to the events of this book.
Contrast and compare how laws are changed in a democracy and in a dictatorship.
Describe various cultural characteristics by their customs, music and art.
Describe immigration.
Describe the role of various leaders in our country, such as mayor, governor, senator, president.
Discuss the different modes of transportation used in the book and how they have changed through the years
Study and report about what was happening in the United States throughout the 1930s.

GEOGRAPHY

The main setting for this book is Europe. On a map, have students label the countries involved. Then add mountain ranges to indicate the terrain where refugees climbed.
Indicate the route most refugees took Marseilles to Lisbon.
Analyze geographic locations mentioned in the book by using books, newspapers, periodicals, and computer sources.

Log on to Google earth and look at satellite images of the mountains in the south of France including the border area between France and Spain to get a sense of the difficulty of crossing the mountains.
Study both political and topological maps of Europe. Compare maps from 1940 and today. What has changed and what has stayed the same?
Create a fact sheet about France, Germany, Spain and Portugal that focuses on their political leaders of the past 100 years.

SCIENCE
One of the people Varian Fry assisted was Otto Meyerhof, a Nobel Prize winner. Research Dr. Meyerhof.
Research the background of the Nobel Prize. How many different categories are there?

LITERATURE
Discuss the differences of fiction and nonfiction. Reinforce the concept that this really happened to people.
Discuss the difference between an autobiography and a biography.
Discuss the importance of biographies in literature.

MATH
Count how many different documents were needed for a refugee to get from France to Lisbon, Portugal. Figure out how many documents were needed for a family of three, four and five.
Using items like French Fries and French Toast, convert U.S. dollars into euros to determine how much these same items would cost in Marseilles, France.
Find out how much time difference there is between your area and western Europe, and calculate different times in different counties.
Estimate the amount of miles or kilometers between each city in the path taken by some of the refugees.
Calculate how long it would take to go from New York to Lisbon if you were traveling at 300 miles and hour, 400 miles an hour etc. Do this between cities of Europe also.

DISCUSSION
What was your favorite part of the book and why?
What does it mean to be a refugee?
Discuss how it might have felt to leave your home and everything in it, with only a small suitcase of your belongings?
If you had to pack only one suitcase and flee your home, what would you take?
Discuss what it means to have civil rights taken from certain groups of people.
Give students a chance to describe a time in their lives when they helped someone else.

MIDDLE SCHOOL AND HIGH SCHOOL

SOCIAL STUDIES
After reading the opening scene of the book: discuss what happened. Who were the victims? Who was in the mob? What was the feeling in the crowd? What damage did they do? Why did they do it?

Consider the photo on page 5 and discuss the swastika flag. What was the historic meaning of this symbol? Discuss the meanings of the Nazi salute. Research the use of flags through the ages. Find other photographs from this time period that prominently displayed the Nazi flag. Research the lesser known branch of the Nazi regime called the Schutzstaffel (SA), known as brown shirts, or storm troopers.
Discuss what Hitler meant by the "Jewish problem."
Research the Nuremberg Laws and list the rights which were taken away from German Jews.
Discuss the erroneous theory of the "Aryan race."
Consider the photos on page 8 and discuss questions it might raise. What is propaganda? Why do you think the Germans boycotted Jewish businesses? Why do you think the Germans burned what they considered anti-German books? Find others sources for additional images of German book burnings. Discuss other groups of people the Nazis targeted, in addition to Jews.
Explain what is meant by the Vichy government. What is an armistice agreement? What were the details of the armistice between France and Germany? What did it mean for Jewish people and anti-Nazis?
Discuss why the Emergency Rescue Committee was created. Write an essay of one of the refugees listed here. Explain why each of these people were considered by the ERC to be in danger. Why did Varian Fry volunteer to go to France?
From the text, what sort of boy was Varian Fry? Can you see anything in his youth that indicates that he might be able to do courageous things in the future? How did he feel about his name?
Research the unusual boat plane, the Pan American Clipper, that carried Varian Fry across the Atlantic. Research advances in aviation through the years.
Discuss the various documents a traveler needed in Europe to go from country to country. Consider and contrast the freedom of travel we enjoy today with the tight controls of 1940.
Why did the refugees gather at the visa division of the American Embassy and what were they seeking?
Varian Fry helped some famous writers of his day. Write an essay on one of these authors mentioned in the text. Though they were famous people in their day, many today do not know them—this could generate a discussion of what it means to have fame, famous people of today, what sort of legacy do famous people leave, what sort of legacy would the students hope to leave.
Compare the conditions of a concentration camp in 1940 with a concentration camp in 1944. What were the similarities? What were the differences? Who was sent to concentration camps and why?
Discuss the photo on page 40. Why was there a gasoline shortage? How did these charcoal burners work? Do further research on alternate methods of fueling vehicles.
Write a description of the members of Fry's team and note where they were from, and whether or not each of them was in danger from the Nazis.
Why did each of them want to help Fry with his work?
Why did Varian Fry and his team need to interview the refugees who came to him?

Discuss the primary method of communication of the day—telegrams. Research the development of the cable system. Write a report on communication methods through the ages.
Research the Nazi Gestapo. Why did the sight of Gestapo instill fear in people?
Discuss the dangers of a refugee who crossed the border from France to Spain. What were the variables? What might happen?
Discuss whether or not Varian Fry was breaking the law. This should generate discussion on moral responsibility.
Why did Varian Fry feel that he could not leave the work in Marseilles?
Research the lives and work of Lisa and Hans Fittko.
Describe different methods of escape used by refugees.
Study the work of some of the artists who either lived in or visited Villa Air-Bel.
Consider the photo on page 111. What do you think life was like for children inside a concentration camp?
Why was there not enough food or supplies for the people in France?
Contrast and compare Varian Fry to Jay Allen. Why do you think Varian refused to leave?
Why was Varian Fry forced out of France?
How did Varian Fry's experiences change him?
What sort of recognition did Fry receive during his lifetime? What sort since his death?
Create a timeline of events that happened in Europe between the end of World War I and the early days of World War II.
Discuss how World War I influenced the beginning of World War II.
Make a timeline and lists the rights that were taken away from Jewish citizens in Germany
Discuss the role that languages play in this book.
Discuss the differences and similarities of the different groups of people in the book.
Identify ways the different ethnic cultures played a part in the events of the book.
Discuss how it might have felt to be a Jewish German whose citizenship was suddenly taken away.
Describe the role of international relief organizations. Research the history of well known groups. Where do they get their money? Who works for them? Where do they go?
Study and compare different forms of governments and political systems.
Make a chart to contrast a democratic leader and a dictator.
What role did an average German citizen play during World War II?
What role did an average French citizen play during World War II?
What role did an average American citizen play during World War II?
Contrast and compare the government of the United States with that of other countries around the world.
Find out how many countries around the world have a democratic form of government and indicate on a world map.
Consider how economic changes affect civil unrest.
Apply the concept of supply and demand to the events of this book.
What is the impact of immigrants on a culture.
Discuss the use of immigration quotas.

To encourage discussion of immigration issues, make a case "for" immigration into this country—then make a case "against" it.
Discuss cultural diversity and the need for tolerance.
Discuss places in the world today where cultural discrimination continues to happen.
Discuss the role of a Foreign Embassy, Consulates, and visas.
In a timeline, track the fall of European countries to Hitler's domination.
Write an essay contrasting Adolf Hitler and Franklin Roosevelt.
If you were forced to leave your home with only one suitcase, what would you pack and why?
Discuss the difference between illegal immigrants and legal immigrants.

GEOGRAPHY
Track the German takeover of much of Europe, country by country and make a timeline.
Find historical documentation of photographs and video of these events.
Consider a map of Europe, and discuss why so many refugees had arrived in Marseilles, France. Why were there many soldiers traveling through the city when Fry arrived?
Log on to Google earth and look at satellite images of the mountains in the south of France including the border area between France and Spain to get a sense of the difficulty of crossing the mountains.
Why was it necessary for some of the refugees to walk over the Pyrenees Mountains?
Study maps of the region around the south of France and the border between Spain and France. What are the physical details of the area?
Study both political and topological maps of Europe.

SCIENCE
Research the development of communication by cable. Who developed it? How was it achieved?
Make timeline of the development of communication methods
How has communication changed since 1940?
Has communication made life easier, or more difficult?
Varian Fry flew to Europe in 1940 in a huge boat plane called the Pan American Dixie Clipper. Do a report on the development of transatlantic flights.

LITERATURE
Read and discuss books written by Holocaust survivors.

ART
Discuss the influence the arts has on society.
Research the artists Varian Fry rescued from Europe.
Find examples of art and books which were created or written after refugees were rescued by Varian Fry.
Learn about the lives and work of the modern artists mentioned in the book.
Discuss how movies set during the day of World War II have shaped your knowledge of the times. Are the "facts" you learned from movies accurate? In the book <u>In Defiance of Hitler: The Secret Mission of Varian Fry</u>, many refugees who were fleeing the Nazis did in fact cross the Pyrenees mountains on foot. Contrast this fact with the fictionalized version of an escape as shown in <u>The Sound of Music</u>, the von Trapp family planned to secretly escape by walking over the Alps to Switzerland—which is complete fiction. In reality, the family did not flee in secret, the entire family boarded openly boarded a train

for Italy. See the web site:
http://www.archives.gov/publications/prologue/2005/winter/von-trapps.html

DISCUSSION

What would it be like if your civil rights were suddenly taken away?
Discuss mob mentality as shown in the opening scene of In Defiance of Hitler: The Secret Mission of Varian Fry.
In what ways did Varian Fry sacrifice to help refugees escape Europe?
What makes a hero?
Who are your heroes?
www.myhero.com an interactive educational web site devoted to thinking about and studying the impact of heroes. It is filled with lesson plans of all types.
Retrieved From: *carlamcclafferty.com/files/**Lesson_plans**_fo.doc*