Experience Joy.Centerstage with your students!

Join the thousands of students and teachers whom we welcome into our theaters each year to experience the transformative power of the arts!

We collaborate with teaching artists and educators to design learning tools that inform and enhance the performance experience. Visit www.ordway.org/education for more information.

We look forward to seeing you at the Ordway for West Side Story!

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Vice President of Arts Education and Community Engagement

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Vice President of Arts Education and Community Engagement

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Coming to the Theater

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses.

Lively bands, musicians, and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance.

As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?
- What are some different types of live performances? Name a few as a class.
- What kind of responses might an audience give in each circumstance?
- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?

Also, remember that a hall is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout. When you come to the Ordway, you are part of a community of audience members and you all work together to create your performance experience.

Audience Member Checklist for Review at School

☐ Leave your food, drinks, and chewing gum at school.

☐ Remember to turn off all cell phones before the performance begins.

☐ When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.

☐ Cameras and other recording devices are not allowed in the theater.

☐ Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.

☐ Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.

☐ Open your eyes, ears, mind, and heart to the entire experience!

☐ After the performance, you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought into the theater.
About the Ordway

As a center for the performing arts, the Ordway takes on three different roles:

Hosting
The Ordway is home to the following Arts Partners; they program their own seasons and use the Ordway as their performance venue:
• The Minnesota Opera
• The Saint Paul Chamber Orchestra
• The Schubert Club

Presenting
The Ordway also programs their own performance seasons. Musical theater tours such as An American in Paris are a part of the Theater Season. The Ordway also produces musical theater such as White Christmas and West Side Story. The Target® World Music and Dance Series include companies and artists on national and international tours, such as Indigenous, TU Dance.

Producing
The Ordway is a member of the Independent Presenters Network, which allows for collaborations to produce large musical productions with other performing arts centers. One such musical is Disney's Beauty and the Beast.

The Ordway also presents the annual Flint Hills International Children’s Festival, a week-long festival of international artists performing work for our youngest audience members. The dates for the 2017 Festival are May 30-June 2.

Fun Facts!

Did you know...
The Ordway has two theaters?
• Ordway's Music Theater, 1900 seats
• Ordway's Concert Hall, 1100 seats (opened March, 2015!)

The Ordway first opened thirty years ago on January 1, 1985, as the Ordway Music Theatre!

More than 350,000 patrons come the Ordway each year.

What’s in a Name?
The name Ordway comes from Lucius Pond Ordway (1862-1948) a Saint Paul businessman and early 3M investor. His granddaughter, Sally Ordway Irvine (1910-1987) built the center and decided to use the Ordway name.

For more information about the Ordway and Arts Partners visit www.ordway.org

Schools from all over the region attend the Ordway’s student performances. 50,000 seats were filled by students and teachers last year!
Understanding Musical Theater

What is Musical Theater?

Musical theater combines singing, dancing, acting and instrumental music to communicate a story in a performance that is called a musical. It is similar to opera and dance, but it is distinct in that it integrates and gives equal importance to song, dance, drama and music.

The three main elements of musical theater are music, lyrics, and book. The book of the musical is what gives structure to the performance. It contains the dialogue, character development, and dramatic structure, as well as stage direction.

The score of a musical contains both music and lyrics and is very important to telling the story. A character will customarily break out in song or a dance to convey the emotion or idea that they are feeling at that moment. As the proverbial saying goes, “When the emotion becomes too strong for speech, you sing; when it becomes too strong for song, you dance.” Songs are tailored to a particular character and to what they are facing in the story. For example, it lets us know if two main characters are in love or may reveal which character is considered the villain in the musical. These musicals are typically referred to as book musicals.

There are also concept musicals in which the score supports the overall theme rather than aiding the storyline or a character’s emotions. This can be seen in musicals such as Cabaret (1966) in which the characters are working performers and essentially perform a musical within a musical. This is different from the book musical that focuses heavily on the narrative and follows a linear structure with a beginning, middle and end. Concept musical structure can also be seen in Company (1970), which has a fragmented narrative with songs representing the overall theme. In the case of Company, this is a comparison of single and married life.

Every musical production is affected by creative influence. A stage director, musical director, choreographer, and others in the artistic team will usually re-envision the score and book of a musical to present the performance in a unique way. The technical aspects of the performance are traditionally up for interpretation by staff that is led by the technical director and includes set design, costumes, and lighting.
Understanding Musical Theater

Musical Theater Beginnings
Music in dramatic theater performances began in ancient Greece when music and dance were incorporated in comedies and tragedies. In Western performance this practice evolved into operas and then to ballad operas such as *The Beggar's Opera* (1728), which changed the lyrics to popular songs of the time. It also evolved into comic operas such as *The Bohemian Girl* (1843), that included original scores and romantic plot lines of the 18th century.

Gilbert and Sullivan
European musical theater is thought to begin with French *composer*, Jacques Offenbach, and followed by English duo, Gilbert and Sullivan. These 19th century romantic operetta productions included a *tenor* and *soprano* lead role plus a large male chorus. *W.S. Gilbert* and *Arthur Sullivan*’s works became well known for their rhythmic *up-tempo patter songs*.

Gilbert and Sullivan’s use of integrating lyrics and dialogue to tell a story was one of the precursors to the kind of musical theater we know of today. These *operettas*, or “opera lite”, as they became known, were a big hit among European audiences and soon imitations of them began popping up across the United States.

Vaudeville Variety Shows
*Vaudeville* variety shows became popular in the United States during the late 1880s and early 1900s. The variety show included a mix of different acts from musicians and dancers to comedians and magicians. Music used in the acts was usually popular songs of the time.

Ziegfeld Follies
The Vaudeville variety shows led to the glitzy revues by *Florenz Ziegfeld*, an *impresario*. Known as the *Ziegfeld Follies* (1907-1931), these performances included choruses of women who wore lavish costumes and would sing popular songs of the time while parading around the stage. The *Follies* were a hit on Broadway until the early 1930s. Soon a new type of theater that had original music, integrated story and dialogue would be taking its place on Broadway.

Golden Age
The *book musical* brought about the *golden age* of musical theater, which spans from 1940 to 1960. During this time, many beloved pieces of musical theater were created, including *Oklahoma!* (1943) and *West Side Story* (1961). Musical theater has been changing and evolving ever since. Three extremely influential artists during the golden age were *Richard Rodgers*, *Oscar Hammerstein II*, and *Stephen Sondheim*. 
About the Performance: The Creative Team

The Artistic Directors
The artistic director of an arts organization is the one who makes the artistic decisions for the organization, which can include choosing the material staged in a season, hiring creative team members, and other theatre management tasks. All of these choices must be made while keeping the overall artistic goal of the art organization in mind.

James Rocco
Artistic Director, Ordway

Meet the Creative Team
The creative team helps to navigate the direction, progress, and vision of a show. The team is made up of multiple members, who each bring a specific skill or talent. Together, this team guides the show from the first audition to the final curtain. Below is the creative team for the Ordway’s production of West Side Story:

Director: Bob Richard
Choreographer: Diane Laurenson
Musical Director: Raymond Berg
Assistant Musical Director:
Scenic Design:
Costume Design: Mark Koss
Sound Design: Andy Horka
Lighting Design: Karin Olson
Hair and Makeup Design: Robert A. Dunn
Props Design: Rick Polenek
Casting: Reid Harmsen
About the Performance: The Cast

**Name:** Tyler Michaels  
**Role:** Tony  
**Character Description:** Tony is the former leader of the Jets. He is a dreamer, who looks for something beyond the violent gang life. This finds him, however, torn between his friends and his love, Maria.

**Name:** Evy Oritz  
**Role:** Maria  
**Character Description:** Maria is a young girl who is a hopeless romantic and a recent immigrant. She is Tony’s romantic interest and Bernardo’s sister, which puts her in the middle of the violent conflict between the two gangs.

**Name:** Desiree Davar  
**Role:** Anita  
**Character Description:** Anita is an assertive and strong young woman. She is Maria’s confidant and friend. She is also Bernardo’s girlfriend.

**Name:** Alexander Gil Cruz  
**Role:** Bernardo  
**Character Description:** Bernardo is the strong suave leader of the Sharks. He is Anita’s boyfriend and Maria’s brother.

**Name:** Dean Andre De Luna  
**Role:** Chino  
**Character Description:** Chino is a friend of Bernardo’s, as well as a naive member of the Sharks who turns vengeful. He is also a suitor of Maria.

**Name:** Tyler John Logan  
**Role:** Riff  
**Character Description:** Riff is the current leader of the Jets and quick-tempered. He is determined to have the Jets be the dominate gang in the neighborhood.
About the Performance: Collaboration

This production of *West Side Story* is a **collaborative** project between the Ordway and Teatro del Pueblo. Teatro del Pueblo and the Ordway will also be working together to provide a series of activities to deepen the impact of the arts that build equitable relationships, lift communities, and engage diverse artists in professional development and relationship building.

**About Teatro del Pueblo**
Teatro del Pueblo is a non-profit **Latino** theater located in St. Paul, MN. It was founded in 1992 by a group of Latino artists and community members in the West Side of St. Paul. Teatro del Pueblo continues to be based in the West Side’s Latino community, but it serves communities across the metro area and greater Minnesota. It promotes Latino culture through the performing arts, both through creating and presenting works. Teatro del Pueblo also cultivates and develops Latino artists through its various educational opportunities. Since its inception, 25 years ago, Teatro del Pueblo has staged over 50 plays, collaborated with numerous organizations, and has toured to over 50 schools throughout Minnesota.

**Mission of Teatro del Pueblo**
Teatro del Pueblo promotes Latino culture through the creation and presentation of performing arts. Teatro develops and supports Latino artists, provides educational opportunities for all to experience Latino culture, and promotes cross-cultural dialogue.

For more information on Teatro del Pueblo and their work, visit:

http://teatrodelpueblo.org/
About the Performance: The Original Creators

**Leonard Bernstein (1918-1990) - Composer**

Leonard Bernstein was a well-known pianist, lecturer, television personality, and author. He was the first American to be both the musical director and conductor of the New York Philharmonic. His famous works for the theatre included *On the Town*, *Wonderful Town*, *Candide*, *West Side Story*, *Mass*, and *1600 Pennsylvania Avenue*. He also wrote the operas, *Trouble In Tahiti* and *A Quiet Place*, as well as symphonies, ballets, chamber, and solo works. He also created the score for the film, *On the Waterfront*.

**Arthur Laurents (1917-2011) - Librettist**

Arthur Laurents was an award-winning librettist, playwright, producer, stage director, and screenwriter. He created numerous librettos for Broadway musicals, including *West Side Story*, *Gypsy*, *Anyone Can Whistle*, and *Nick and Nora*. He was also the playwright of *Home of the Brave*, *The Time of the Cuckoo*, and *A Clearing of The Woods*. He directed *I Can Get It For You Wholesale*, *Anyone Can Whistle*, *Gypsy*, *La Cage Aux Folles*, *Birds of Paradise*, and *Nick and Nora*. His screenplays include *The Snake Pit*, *Anna Lucasta*, *Anastasia*, *Bonjour Tristesse*, *The Way We Were*, and *The Turning Point*.

**Stephen Sondheim (1930 - ) - Lyricist**

Stephen Sondheim is a celebrated Broadway composer. He has earned an Academy Award, eight Tony Awards, eight Grammy Awards, a Pulitzer Prize, a Laurence Olivier Award, and the 2015 Presidential Medal of Freedom. In addition to writing the lyrics for *West Side Story* and *Gypsy*, Sondheim is the composer and lyricist for many well-known musicals, including *A Funny Thing Happened on the Way to the Forum*, *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, *Merrily We Roll Along*, *Sunday in the Park with George*, and *Into the Woods*. He also wrote songs for the films, *Reds* and *Dick Tracy*.

**Jerome Robbins (1918—1998) - Choreographer**

Jerome Robbins was a dancer, director, choreographer, producer and writer. He started his career as a ballet dancer in 1930, and would go on to choreograph ballet repertoires that are still performed today. Between 1944 and 1956, he created, directed, and/or choreographed 15 musicals, including *Peter Pan*, *Pajama Game*, *Call Me Madam*, *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *Miss Liberty*, *The King and I*, *Wonderful Town*, and *Bells are Ringing*. This was followed with *West Side Story*, *Gypsy*, and *Fiddler on the Roof*. He also directed the Tony Award-winning retrospective of his work, Jerome Robbins' Broadway.

Source: *The Musical Theatre International Study Guide for West Side Story*
About the Performance: The History

The concept for *West Side Story* began in the late-1940s with Jerome Robbins wanting to place the story of *Romeo and Juliet* into present day focusing on the concepts of “the other” and ‘star-crossed lovers.’ He met with Bernstein and Laurents and together they grew this concept further into a musical involving an Irish Catholic family and a Jewish family living on the Lower East Side of Manhattan during the Easter and Passover season. It was to be called *East Side Story*.

Once the first draft was written by Laurents, it became apparent that the themes associated with this particular conflict had already been explored in several plays, like Abie’s *Irish Rose*. The project came to a halt until an article from a Los Angeles newspaper on gang violence sparked inspiration among the creative team; helping them to find an innovative way to translate the classic story of *Romeo and Juliet* for modern times. The conflict would now surround the rivalry between Puerto Rican-American and Polish-American gangs on the West Side of New York City. Thus, the title was changed to *West Side Story*.

The creative team brought on a new comer, Stephen Sondheim, to write the lyrics to Bernstein’s score, and together they set out to create a kind of musical that had not been done before. A musical that captured, “...the emotion and poetry of contemporary youth,” which combined with the poetry of the music, dancing, and lyrics, would capture generations of audiences with its tender look at young love in direct conflict with the raw reality of prejudice and violence affecting youth of that time.

When *West Side Story* premiered in 1957 it spoke to many of the social issues felt by young people and the nation as a whole at that time. The wide-spread publicizing of gang violence and juvenile delinquency during the 1950s made these issues of national concern.

The fact that *West Side Story* spoke to the real problems facing the younger generation, such as cultural identity, racism, and the reality of gang violence, made it ahead of its time.

As Frank Rich, drama critic of the *New York Times* states, “*West Side Story* was one of the first pieces of mainstream popular culture to put its finger on what was going to be a huge movement of social change in America in a new generation.”

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1 *The Musical Theatre International Study Guide for West Side Story*
About the Performance: The Story

Act I

*West Side Story* begins with a danced prologue, which introduces us to the two rival teenage gangs, the Jets (Polish-Americans) and the Sharks (Puerto Rican-Americans) and their conflict to have reign over the neighborhood.

Following a brief interaction between the policeman, Lt. Schrank and Officer Krupke, Riff, the leader of the Jets, devises a plan to gain control. Riff has a difficult time getting his best friend, Tony, to re-join the gang. Riff eventually convinces Tony to join the Jets at the neighborhood dance where Riff’s plan will be put into motion. Tony agrees, but expresses his unhappiness with the gang life and envisions a brighter future.

Anita and her friends gather on a city rooftop and express their conflicting views about their current lives in America.

At the Drugstore, the owner, Doc, tries to convince the Jets not to have a “rumble” or fight with the Sharks. The Jets ignore Doc’s pleas and set their rumble for the next day and agree on weapons. Tony then suggests that they use fists, hoping to minimize the danger. After the gang leaves, Tony tells Doc that nothing can go wrong because he is in love with Maria.

The next day, Maria hears about the impending rumble from Anita while both are working at the Bridal Shop. Tony stops by the Bridal Shop, where Maria begs Tony to stop the rumble and he promises her he will. They then have a mock marriage ceremony in the Shop where they pledge their love.

Tony arrives at the rumble under the highway with attempts to stop it. In the midst of the pushing and shoving between the two gangs, Bernardo stabs Riff. In a blind rage, Tony stabs Bernardo. The police sirens can be heard, which causes everyone to scatter and run away. Tony remains staring in disbelief of the act he just committed. Anybodys, a tomboy girl, who is an aspiring Jet member, encourages Tony to escape just in time. The stage is empty except for the bodies of Riff and Bernardo, the casualties of the gang rumble.
About the Performance: The Story

Act II

Act II begins with Maria, unaware of the recent tragedy, gleefully sing to her girlfriends about how beautiful she feels. She speaks of marriage, which her friends assume she is talking about Chino. Chino enters with the news that Tony killed Bernardo. Everyone leaves Maria to herself. She is praying when Tony enters through the window. He explains that he killed Bernardo in a moment of anger over the death of Riff. Maria forgives him and they declare their determination to be together. In a dream-like state, the Sharks and Jets are seen then dancing together in a peaceful and sunlit world. A world where Maria and Tony are allowed to love one another. At the end of this **vignette**, we find Tony and Maria lying in bed in each other’s arms.

In an alley, Officer Krupke is questioning the Jets about the murders. The gang ridicules his efforts as well as the social workers, psychiatrists, and judges who have failed to understand them and their motivations.

Anita arrives at Maria’s apartment. Tony tells Maria to meet him at the drugstore so they can run away together and escapes through the window. Anita immediately realizes that Tony has been with Maria. Anita becomes angry with Maria and scolds her for making love with the boy who killed her brother. However, when Maria explains, Anita realizes that Maria loves Tony as much as she loved Bernardo. Anita tells Maria that Chino has a gun and is intending to kill Tony. When Lt. Shrank arrives to question Maria, Anita agrees to go to the drugstore to tell Tony to wait for her.

Anita is prevented form reaching Tony, however. The Jets’ ethnic prejudice becomes further apparent in their verbal taunting and eventual sexual assault of Anita. Anita is rescued by the Doc. In her fury and humiliation, Anita lies and tells the Jets that Chino has killed Maria.

Doc tells Tony this news, who was hiding in the cellar. Tony realizes his dreams of a future with Maria died with her. Tony leaves the drugstore looking for Chino to end his life as he believes his life no longer has a purpose.

On the street, Tony sees Maria, just as Chino appears and kills Tony. Maria, devastated, kneels over Tony’s body as the Jets and the Sharks appear. Maria takes Chino’s gun, but cannot bring herself to fire it.

Slowly, members of both gangs assemble on either side of Tony’s body. Maria kisses him gently as he is carried out with the Jets and Sharks forming a procession behind. The adults onstage stand by, helpless.

**Sexual Assault—No means NO!**

The violent assault of Anita by the Jets is an example of the epidemic sexual assault was then and is still today. This needs to stop.

For more information on consent and how to have these discussions with your teens, visit:

About the Performance: Musical Numbers

Act One
"Prologue" – Orchestra, danced by Jets & Sharks
"Jet Song" – Riff & Jets
"Something’s Coming" – Tony
"The Dance at the Gym" – Jets & Sharks
"Maria" – Tony
"Tonight" – Tony & Maria
"America" – Anita, Rosalia, & Shark Girls
"Cool" – Riff & Jets
"One Hand, One Heart" – Tony & Maria
"Tonight (Quintet & Chorus)" – Company
"The Rumble" – Orchestra, danced by Riff, Bernardo, Jets, & Sharks

Act Two
"I Feel Pretty" – Maria, Rosalia, Estella, & Consuelo
"Somewhere" – Consuelo, danced by Company
"Gee, Officer Krupke" – Action, Snowboy & Jets
"A Boy Like That" – Anita & Maria
"I Have a Love" – Anita & Maria
"Taunting" – Anita & Jets
"Finale" – Company

Discussion:
1. How does the song, “America,” speak to the immigrant experience in America?
2. When listening to the song, “Somewhere,” what imagery comes to mind? What do you think this song is trying to convey? How does it contribute to the overall story of West Side Story?
3. How was dance used to tell the story in each of these musical numbers?
4. Which of the musical numbers stood out to you? Why?
About the Performance: Adaptation

Romeo and Juliet
West Side Story is an adaptation of the tragedy, Romeo and Juliet, written by William Shakespeare in 1595.

Romeo and Juliet is set in Verona, Italy and centers on the romance of the two protagonists, Romeo and Juliet, and the violent rivalry that exists between their two households, the Montagues and the Capulets. The conflict between the two households lead to the demise of many, including Romeo and Juliet.

Romeo and Juliet is a look at young love and the struggle to pursue that love among familial and societal conflicts as well as the inner conflict of choosing loyalty to each other over loyalty to one’s own family or community. The story of Romeo and Juliet is definitely evident in West Side Story’s adaptation. This can be seen in its themes as well as many of the characters and specific scenes, such as the balcony scene.

Discussion:
1. When looking at Romeo and Juliet in comparison to West Side Story, what important similarities do the plot and action share?
2. What were some of the changes made to update Romeo and Juliet to a contemporary setting?
3. In creating West Side Story, which characters from Romeo and Juliet were retained? List the characters in West Side Story and their counter parts in Romeo and Juliet.
4. What were some of the changes made to turn Romeo and Juliet to West Side Story?
5. What replaces the poetry in Romeo and Juliet in West Side Story?

Source: The Musical Theatre International Study Guide for West Side Story
About the Performance: Adaptation

The Film

West Side Story, the film, premiered in 1961 and was directed by Robert Wise and Jerome Robbins. Upon its premier, the film garnered critical praise and was a big hit at the box office, becoming the second highest grossing film of the year. The film would go on to receive 11 Academy Award nominations, and it would win 10, including Best Picture. This is still the record for any movie musical.

Casting

The film cast includes Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, and George Chakiris. The film’s casting was aimed at finding young actors to play the film’s teenage roles. Of the actors cast to portray the Sharks, only Rita Moreno is a Puerto Rican-American. Natalie Wood’s heritage was Russian and George Chakiris was Greek. This could be considered whitewashing. Whitewashing is the casting of white actors in parts intended for people of color. The whitewashing of the film’s cast was particularly interesting as one of West Side Story’s main themes is cultural identity and prejudice.

Whitewashing casting still happens today. Can you think of any example of this in recent film adaptations? Why do you think this is an issue?

Activity: Watch the film after seeing the staged-version and discuss the following questions:

1. What stood out to you while watching the film?
2. What were some of the changes made from the stage musical to the film adaptation?
3. Was there any difference in how the music and dance conveyed the story in the film versus the stage musical? Explain.
4. How did the staging differ between the stage musical and the film adaptation in each scene? Was there any similarities? Explain.
5. Do you think the whitewashing casting in the film affected the story’s themes of cultural identity and dealing with prejudice? Explain.
6. How does this movie musical differ from other familiar movie musicals, such as Sound of Music, Hairspray, or Chicago? Do you think these differences contribute to West Side Story’s held critical acclaim and still held record for Academy Award wins for a movie musical? Explain.
Vocabulary

**Academy Award**: an award given annually by the Academy of Motion Picture Arts and Sciences for achievement in the movie industry

**adaptation**: to modify something into a new form, such as altering a text to make it suitable for film or stage

**ballad opera**: a genre of English stage entertainment originating in the 18th Century

**book**: the script or documentation of dialogue and stage direction of a musical

**book musical**: a musical that has its songs and dances fully integrated into the story

**choreographer**: an individual who creates the steps, patterns, movements, and formations of a dance piece

**collaborative**: the process of producing by one or more parties working together

**company**: group of actors and technicians working on a show

**composer**: an individual who writes music

**concept musical**: a musical in which the show’s metaphor is more important than the narrative

**costumes**: articles of clothing that a performer wears to help communicate the story of the piece

**cultural identity**: the feeling of identity and belonging to a particular cultural group

**demise**: a person’s death

**dramatic structure**: the format of a play or film regarding a beginning, middle and end.

**floorplan**: a chart detailing where each set piece will be located during a production

**fragmented**: to break into fragments or sects

**garnered**: gather or collect

**George Chakiris (1943 -)**: an American singer, dancer, and actor. He won the Academy Award for Best Supporting Actor in *West Side Story.*

**golden age**: the period when a particular art or activity is at its peak

**Latino**: a person of Latin-American origin or ancestry

**impresario**: a person who organizes concerts, plays, or operas

**librettist**: writes the libretto or the dramatic text and spoken word of a musical

**lighting**: creation of the atmosphere, time of day or mood of a production, using lighting techniques

**linear**: a consistent movement forward in a logically established pattern. In musical theater, it can describe the plot progression of a book musical

**lyrics**: text expressing the writer’s emotions so it can be set to music

**lyricist**: writes the lyrics or words to a popular song or musical

**musical comedy**: a form of musical theater, which frequently includes a light story witty songs and dance sequences

**musical director**: an individual who rehearses and conducts musical elements of a production

**narrative**: a fictional or non-fictional explanation of a sequence of events
Vocabulary

Natalie Wood (1938-1981): an American television and film actress known for her roles in Gypsy, West Side Story, and Splendor in the Grass

patter song: a comical song that has a rapid enunciation of words; most commonly found in comic opera and operettas

playwright: a person who writes plays

prologue: a separate introductory section in music or written work

protagonist: the main character of a story

proverbial: well known

rendering: a full color sketch or model, used to indicate a theatrical designer’s artistic intent behind a production

retrospective: an exhibition showing the development of the work by a specific artist over a period of time

revue: a performance which incorporates popular music, dance, lavish costumes and sets. Revues were especially popular in the United States after World War I until the Great Depression

Rita Moreno (1931-): a Puerto Rican-American actress, dancer, and singer known for her work in the films King & I and West Side Story; she also has the distinction of being an EGOT winner (winning an Emmy, Grammy, Oscar, and Tony)

scale: a small representation of a full sized set, with each piece drawn in proportion to each other

scenic designer: the individual responsible for creating the physical world for the characters of a play or musical.

score: a written form of musical composition showing notes and rhythmic structure of music

screenwriter: the person who writes the screenplay, or script, for a movie.

set design: the creation of scenery for a theatrical, film, or television production

soprano: in vocal music, a singing voice which sings the highest pitches; frequently sings the melody

stage director: an individual in charge of directing actors in dialogue and blocking stage movement

star-crossed: a person or plan prevented by bad luck

technical director: an individual in charge of all technical elements of a production

tenor: a singing voice between baritone and alto; leading

Tony Award®: an award given by The American Theatre Wing for achievement in live American theatre

up-tempo: a fast and lively tempo

vaudeville: a variety show featuring specialty acts including burlesque, comedy, song and dance

vignette: a brief powerful moment
You are a reporter for your school's newspaper!
Write and illustrate a review article to inform others about the performance you just saw.
Name your article, illustrate a moment in the music, and write about the performance!

Title:

I saw ____________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

My favorite part of the music was
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

I heard ____________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

I wish I had seen more __________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

The music made me feel____________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

The performance reminded me of____________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Activities and Discussion Questions  

Grades 6-8

Description: Students will research and present information on a notable Broadway practitioner’s life and career.

Duration: 2 classroom sessions

Objectives:
- Students will learn about the genre of musical theater through research on the individuals who contributed to it.
- Students will gain perspective on what kind of work is involved in the production of Broadway musical theater.
- Students will use web research skills to further knowledge on a particular subject matter.
- Students will enhance their presentation skills.

Materials:
- Research materials (library or internet)
- PowerPoint (or similar program) or poster board materials

Directions:

Part 1
1. Invite the students to the computer lab.
2. Ask the students to go to the website http://www.pbs.org/wnet/broadway/stars/
3. Ask students to explore the webpage titled, “The Stars”. Instruct them to click on the various categories and glance at the individuals profiles for about 5 minutes.
4. Ask students to select one of the theater practitioners in which they are interested. Let them know that they are free to pick an individual from any of the categories given. They can be an actor, choreographer, producer, composer, etc.
5. Ask students to research the individual’s life and career and create either an electronic presentation (with Power Point) or a physical presentation (on poster board)
6. Give the students the rest of the time in the computer lab to research their chosen individual.

Part 2
1. Ask students to compile information for their presentations. It should summarize what they found in their research and can include audio and visual elements.
2. Ask students to take turns in front of the class presenting the information they found on their chosen Broadway practitioner using their PowerPoint or a similar program. (If PowerPoint is unavailable ask students to make poster boards about their individual.)
3. Ask students to take notes during the Presentations. After all students have presented, ask them to write short paragraphs on what they learned about each theater practitioner.
Activities and Discussion Questions  Grades 9-12

Description:  Students will explore how a musical is developed from a literary text or historical event.

Duration:  1 to 2 Class Sessions

Objectives:
- Students will gain insight into how a musical can be created.
- Students will identify the elements of themes and the kind of musical it can create.
- Students will enhance their research and critical thinking skills.

Materials:
- computer
- speakers
- pen/pencil
- paper
- a list of literary texts the students have read through their regular curriculum
- The Kennedy Center’s ArtsEdge’s “Developing a Musical” Handout (http://bit.ly/QrGcB5)
- The Kennedy Center’s ArtsEdge’s “Group Responsibilities” Handout (http://bit.ly/QIYQXG)

Directions:
Part 1
1. Remind the students that many of Rodgers and Hammerstein II’s Broadway shows were derived from literary works (e.g. Oklahoma!, King and I, and etc.) Explain to the students that it is now their turn to pick a literary text to turn into a popular musical.

2. Break up the class into groups of two or three. Hand out to the students the list of appropriate literary texts and the “Developing a Musical” handout.

3. Ask the students to pick one of the texts on the list.

4. Ask each group of students to discuss the various aspects that would be needed to stage this literary piece using the prompts from the “Developing a Musical” handout.

5. Ask each group to share their findings with the class. After each presentation, lead a discussion with the students on the possible opportunities and challenges that may exist with each adaptation.

Part 2
6. After the class discussion, ask the students to vote on which text they would like to turn into a musical. After the selection, have the students pick from the following groups to be in: script writers, song writers, set designers, and costume designers.

7. Once the students are arranged in their groups, hand out the “Group Responsibilities” Handout. Ask the students to complete the tasks listed in the handout under their group title. Explain that these do not need to be polished, finalized ideas; it’s just supposed to be a rough draft of their ideas.

8. Give the students time in which to complete their group’s tasks.

9. Ask each group to present what they created to be a part of the musical.

Optional: Give students multiple days to create a finalized polished project for each of their groups to present.
Activities and Discussion Questions Grades 9-12

**Description:** Students will explore the musical, *West Side Story*, and how it was adapted the Shakespearean tragedy, *Romeo and Juliet*.

(Note: this lesson is dependent on whether *Romeo and Juliet* has already been studied by the class)

**Duration:** 2 Class Sessions

**Objectives:**
- Students will gain insight into how texts can be adapted into another form of media.
- Students will utilize skills in comparison and contrast.
- Students will enhance their research and critical thinking skills.
- Students will further their written skills.

**Materials:**
- Student copies of *Romeo and Juliet*
- computer
- pen/pencil
- paper
- discussion questions found on pg. 16 of this study guide
- worksheet found on pg. 24 of this study guide

**Directions:**

**Part 1**
1. Read Shakespeare’s *Romeo and Juliet* as a class and hold discussions to ensure that the text is fully understood.
2. Attend the live performance of *West Side Story* as a class.

**Part 2**
1. Lead the students in a class discussion, comparing and contrasting *Romeo and Juliet* to *West Side Story* using the discussion questions found on page 16 of this study guide.
2. Divide students into groups of two.
3. Ask the students to work in pairs, and continue to compare and contrast *Romeo and Juliet* and *West Side Story* using the Comparison and Contrast worksheet.
4. Utilizing their completed worksheets, ask students to identify 2-3 aspects to compare and contrast the works in a formal essay. Explain to students that they are to find and use research that further supports the similarities and differences they have identified, and cite it in their report. Give the students out of school time in which to complete the written report.

*Optional:* If you are short on time, you could have the students just construct a quick comparative essay in class.

**Discussion:**

1. What stood out to you when comparing *Romeo and Juliet* to *West Side Story*?
2. Did reading *Romeo and Juliet* prior to the performance affect your experience of seeing *West Side Story*? Explain.
3. Can you think of other texts that have been adapted into films or staged theatre productions? How does the adapted work compare and contrast to the original text?
4. What are your thoughts on having classical texts updated to a contemporary setting? What are the benefits to doing this? Are there any potential set-backs? Explain.
Name:

Compare and Contrast Guide to
Romeo and Juliet and West Side Story

Use this worksheet as a guide in further comparison and contrast of these two works.

Romeo & Juliet

Setting: ______________________________________

Feud: ___________ vs. ___________

Protagonists/ Lovers: ___________ & ___________

Authority: ________________________________

Friends/Confidants of the Protagonists: ___________ & ___________

West Side Story

Setting: ______________________________________

Feud: ___________ vs. ___________

Protagonists/ Lovers: ___________ & ___________

Authority: ________________________________

Friends/Confidants of the Protagonists: ___________ & ___________

Scene Comparison

<table>
<thead>
<tr>
<th>Scene Comparison</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balcony Scene</td>
</tr>
<tr>
<td>Capulet’s Ball</td>
</tr>
<tr>
<td>Prince Escalus interrupts the fight</td>
</tr>
<tr>
<td>Nurse grieves Tybalt’s Death</td>
</tr>
<tr>
<td>Apothecary gives Juliet poison</td>
</tr>
<tr>
<td>Rome and Juliet eloping</td>
</tr>
<tr>
<td>Montague Men taunting the Nurse</td>
</tr>
<tr>
<td>The End of Romeo and Juliet</td>
</tr>
</tbody>
</table>

Write at least three other differences you can find between Romeo and Juliet and West Side Story.

1. ________________________________________

2. ________________________________________

3. ________________________________________

Resources

Local Organizations

Theater Latté Da
www.latteda.org

Theater Latté Da’s dedication to innovative musical theater is visible through their work that includes originating new works, reinventing musical theater classics, and experimenting with unusual musical styles and storytelling techniques.

The American Composers Forum
www.composersforum.org

The American Composers Forum supports composers and develops new markets for their music. It also provides composers with valuable resources for professional and artistic development.

The Playwright’s Center
www.pwcenter.org

The Playwright’s Center’s focus is on supporting playwrights and promoting new plays to production at theaters across the country.

Lundstrum Center for the Arts
www.lundstrumcenter.org

The Lundstrum Center is a group of musical theater professionals teaching and inspiring young artists through their craft.

Internet Resources

- www.playbill.com
- http://www.broadway.com/
- http://www.ordway.org/


Book Resources

Bordman, Gerald. American Musical

The Musical Theatre International Study Guide for West Side Story


West Side Story: Cultural Perspective on an American Musical, by Elizabeth A. Well. 2011.


The Musical Theatre International Study Guide for West Side Story
Ordway School Performance Frequently Asked Questions

**BEFORE ARRIVAL:**
- Please include all students, teachers, and chaperones in your tickets order.
- Order buses to arrive at the Ordway 15-20 minutes prior to your performance start time.
- Performance Length:
  - Performing Arts Classroom performances are approximately 50-60 minutes long.
  - Broadway Songbook performances are approximately 90 minutes long.

Plan bus pick-up time accordingly.
- Please be aware of your bus number so the Ordway staff can better direct you once the performance is over.
- Inform students that there is no food, drink, or gum allowed in the hall.
- Remember to turn off all cell phones and electronic devices before the performance begins.
- Study guides should be received 3 weeks prior to the performance and will also be posted online at [www.ordway.org/education/school-performances/study-guides](http://www.ordway.org/education/school-performances/study-guides)

**WHILE AT ORDWAY:**
**Seating:**
- Performances are general admission; groups will be seated by seating chart upon arrival.
- Seating is determined by many factors at the Ordway. We take into consideration special needs, group size, and grade level.
- Please allow ushers to seat your entire group, then you can rearrange students, and take groups to the bathroom, etc.

**In the theater:**
- In case there is a medical emergency notify the nearest usher who will call the paramedic on duty.
- If an item is lost while your group is still at the Ordway please see an usher. If your group is no longer at the Ordway please contact the Stage Door at 651.282.3070.
- Ushers will do their best to respond to behavior issues; if you see students disrupting your students’ theater experience or that of other students, please notify an usher.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside. The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

**AFTER LEAVING ORDWAY:**
- Please return the survey in the back of the study guides. Any comments and suggestions are appreciated.
- Fill out and return the bus reimbursement sheet in the your performance study guide or online to receive your schools bus reimbursement.

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Sarah Wiechmann at swiechmann@ordway.org
West Side Story Performance Evaluation

Thank you for choosing the Ordway and attending West Side Story for your field trip! Please take a moment to complete this evaluation following the performance.

Please return the evaluation as soon as possible. Your comments and suggestions are greatly valued, as they help us offer you and your students better services in the future. Thank you again!

Your Information

School: ____________________________

Your name: _________________________

E-mail Address: _____________________

Grades of Students attended: _________

Number of Students attended: _________

Study Guide Review

Which sections of this guide did you use? (check all that apply)

☐ About the Ordway
☐ Coming to the Performance
☐ Understanding Musical Theater
☐ About the Performance

☐ Creative Team
☐ Cast
☐ Collaboration
☐ Original Creators

☐ History
☐ Story
☐ Musical Numbers
☐ Adaption

☐ Vocabulary
☐ “My Review!”
☐ Activities/Discussion Questions
☐ Local/Internet Resources

Please write any comments or suggestions regarding the Study Guide:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Which types of resource lists are most useful for you:

☐ Websites
☐ Local Arts & Cultural Organizations
☐ Multimedia Resources
☐ Other Suggestions: _______________________

Performance Review

How well did the show connect to the classroom? (i.e. curricular areas, graduation standards, social skills, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

________________________________________________________________________

________________________________________________________________________

How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

________________________________________________________________________

~continued on next page~
Experience Review

Rate your overall experience at the Ordway, please explain your answer:

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

________________________________________________________

________________________________________________________

Did you feel that your Ordway experience was inclusive?

☐ Yes  ☐ Indifferent  ☐ No

Please explain:

________________________________________________________

________________________________________________________

What do you feel the value of Ordway’s programming is to your students?

________________________________________________________

________________________________________________________

________________________________________________________

What overall improvements could be made?

________________________________________________________

________________________________________________________

________________________________________________________

Do you see cultural benefits for students attending the Ordway performances? (i.e. learning about the language, tradition, arts, etc. of other cultures)

________________________________________________________

________________________________________________________

________________________________________________________

☐ Yes ☐ Indifferent ☐ No

Please Explain:

________________________________________________________

________________________________________________________

________________________________________________________

Do students attend the Ordway school performances:

☐ Multiple times a year
☐ Once a year
☐ Once every few years
☐ Other: ______________________________

Please rate the most important factor when deciding to bring your students to the Ordway, one being the most important and five being the least.

___ Multicultural performances
___ Ticket Cost
___ Bus Reimbursement
___ Study Guides
___ Other: ______________________________

Any Additional Comments:

________________________________________________________

________________________________________________________

________________________________________________________

☐ Please check here if we do not have permission to quote or paraphrase your comments or name in future publications or funding proposals.

Please Return to:

Education at Ordway Center
345 Washington Street
Saint Paul, MN 55102
fax: 651.215.2135
email: educationsales@ordway.org

NO LATER THAN 6 WEEKS FOLLOWING THE PERFORMANCE
16-17 Bus Reimbursement Form

To receive a bus reimbursement for attendance to one of Ordway’s School Performances*, please:

☐ Fill out this form. All lines should be filled in.
☐ Attach a paid copy of your transportation bill. **
☐ Attach a completed evaluation or fill one out online (a link is emailed after the show)
☐ E-mail, mail or fax all documents no later than 6 weeks after your performance to:

Bus Reimbursements
Education at Ordway Center
345 Washington Street
Saint Paul, MN 55102
Fax: 651.215.2135
educationsales@ordway.org

Questions? Please call the education hotline at 651.282.3115.

School Name ________________________________________________________________

School Address _____________________________________________________________

City_________________________ State ___________ Zip___________________________

County____________________________________________

School Phone __________________________ Fax _________________________________

Order Contact Name ______________________ & E-mail _________________________

Office Contact Name ______________________ & E-mail _________________________

Performance ___________________________ Date and Time_______________________

# of students _________________ # of buses for which you are requesting payment__________

<table>
<thead>
<tr>
<th>City/Region/School District</th>
<th>Subsidy amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Public Schools and</td>
<td>100%</td>
</tr>
<tr>
<td>Saint Paul Public School Districts</td>
<td>Up to $160.00 per Bus</td>
</tr>
<tr>
<td>Seven County Metro including Anoka, Carver,</td>
<td>Up to $450.00 per Bus</td>
</tr>
<tr>
<td>Dakota, Hennepin, Ramsey, Scott &amp; Washington</td>
<td></td>
</tr>
<tr>
<td>Counties</td>
<td></td>
</tr>
</tbody>
</table>

For Ordway office use only
Pay Invoice
Evaluation
Check Req

* Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series and Festival School Week
** For all schools (outside of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS); Ordway Center will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.