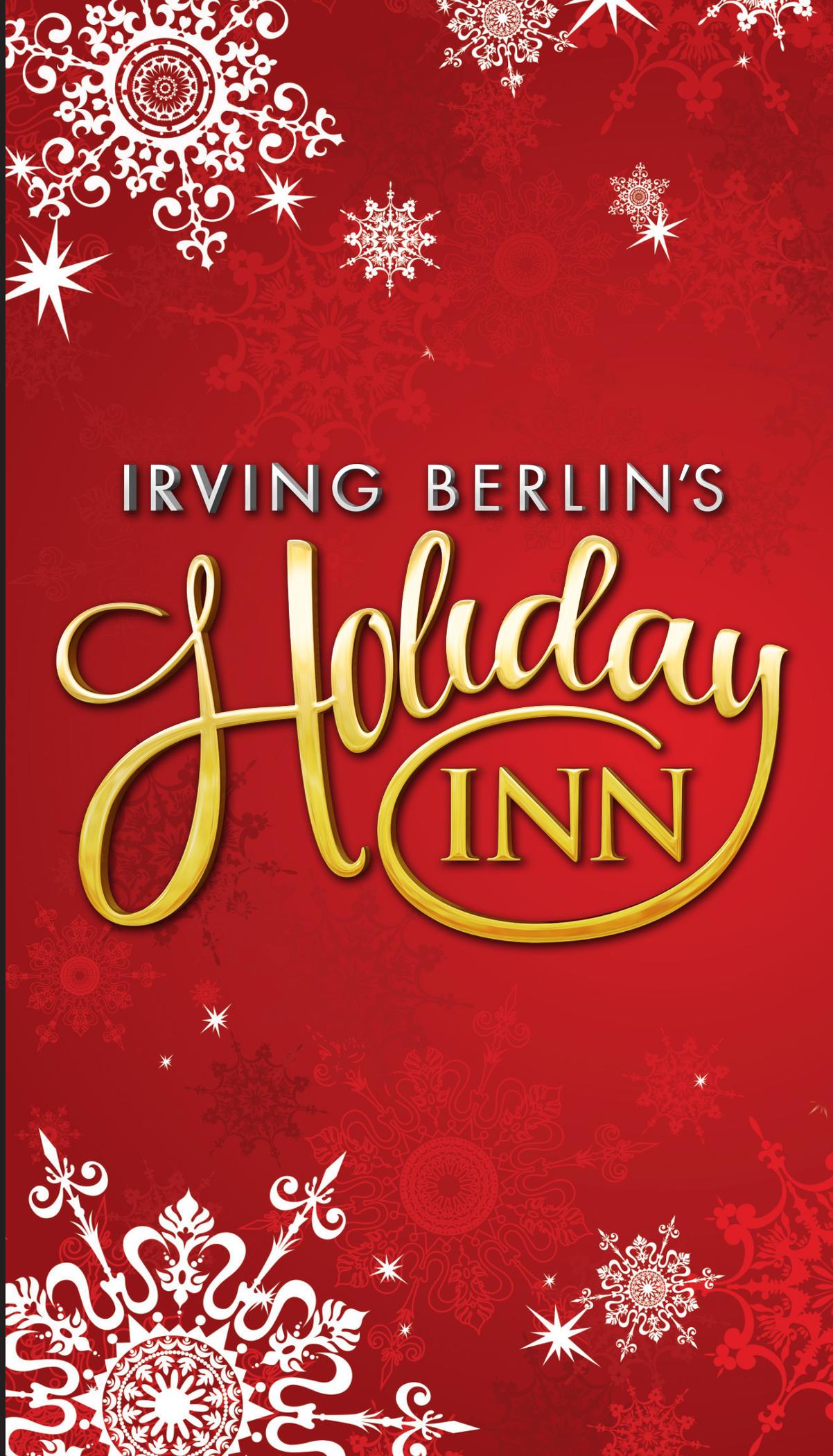


# GOODSPEED MUSICALS

TEACHER'S INSTRUCTIONAL GUIDE

IRVING BERLIN'S

# Holiday INN



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**IRVING BERLIN'S HOLIDAY INN**  
Goodspeed Opera House  
Sept 19 - Dec 7, 2014

Based on the film from  
**UNIVERSAL PICTURES**

Music and Lyrics by  
**IRVING BERLIN**

Book by  
**GORDON GREENBERG**  
&  
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Produced in association with  
Universal Stage Productions and  
by arrangement with The Irving  
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The Max Showalter Center for  
Education in Musical Theatre

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Goodspeed's Teacher's Instructional Guide can be found on our website:  
[www.goodspeed.org/guides](http://www.goodspeed.org/guides)

# HOW TO USE THE GUIDES

**THE TEACHER'S INSTRUCTIONAL GUIDE (TIG)** is intended for use by teachers who will bring their school groups to attend performances at Goodspeed Musicals. The TIG provides background information, teaching ideas, and prompts to facilitate students' knowledge and appreciation of the show's themes and characters. The TIG activities are influenced by state and national standards associated with the arts, language arts, social studies, and science.

**THE STUDENT GUIDE TO THE THEATRE** serves as a companion to the Teacher's Instructional Guide (TIG). It includes a plot and character summary, accessible historical and thematic background information to support the lessons in the TIG, and a behind-the-scenes look at the production. It also includes fun facts, theatre terms, and activities.

Each lesson in the TIG corresponds to a specific section in the Student Guide. Reading the Student Guide before attending a Goodspeed production will increase the likelihood that students will take active, critical roles as audience members, which will then lead to valuable classroom discussions.

The chart below maps the connection between the TIG's lessons and supporting material with the corresponding pages in the Student Guide.

LEVEL/SUBJECT	LEARNING PHASE	LESSON TOPIC	TIG	STUDENT GUIDE
<b>All Levels</b> Visual & Perf. Arts	Before the Show	Adapting a Scene	Lesson: p. 19 Support Material: p. 4-5	Student Material: p. 3-5
<b>Elementary</b> Language Arts	Before the Show	The Music of <i>Holiday Inn</i> - Listening and Responding	Lesson: p. 13 Support Material: p. 4-5, 15	Student Material: p. 4-5
<b>Elementary</b> Language Arts	Understanding	Why Dance?	Lesson: p. 24 Support Material: p. 23	Student Material: p. 11
<b>Elementary</b> Language Arts	After the Show	Elements of Storytelling	Lesson: p. 6 Support Material: p. 4-5, 34	Student Material: p. 3-5
<b>Elementary</b> Social Studies	Understanding	Welcome to Holiday Inn	Lesson: p. 9 Support Material: p. 4-5	Student Material: p. 4-5
<b>Elementary</b> Social Studies	After the Show	Holidays Onstage	Lesson: p. 27 Support Material: p. 4-5	Student Material: p. 3-4
<b>Middle School</b> Language Arts	Before the Show	The Music of <i>Holiday Inn</i> - Listening and Responding	Lesson: p. 14 Support Material: p. 4-5, 15	Student Material: p. 4-5
<b>Middle School</b> Language Arts	Understanding	Why Dance?	Lesson: p. 25 Support Material: p. 23, 31	Student Material: p. 11
<b>Middle School</b> Language Arts	After the Show	Elements of Storytelling	Lesson: p. 7 Support Material: p. 4-5, 34	Student Material: p. 3-5
<b>Middle School</b> Social Studies	Understanding	Welcome to Holiday Inn	Lesson: p. 10 Support Material: p. 4-5	Student Material: p. 4-5
<b>Middle School</b> Social Studies	After the Show	Holidays Onstage	Lesson: p. 28 Support Material: p. 4-5	Student Material: p. 3-4
<b>High School</b> English	Before the Show	Creating Characters	Lesson: p. 11 Support Material: p. 4	Student Material: p. 3
<b>High School</b> English	Before the Show	The Music of <i>Holiday Inn</i> - Listening and Responding	Lesson: p. 16 Support Material: -	Student Material: -
<b>High School</b> English	Understanding	Why Dance?	Lesson: p. 26 Support Material: p. 23, 31-33	Student Material: p. 11
<b>High School</b> English	After the Show	Point of View	Lesson: p. 8 Support Material: p. 4-5	Student Material: p. 3-5
<b>High School</b> History	Understanding	Connections to Commedia dell'arte	Lesson: p. 22 Support Material: p. 4-5	Student Material: p. 4-5
<b>High School</b> History	After the Show	Holidays Onstage	Lesson: p. 29 Support Material: p. 4-5	Student Material: p. 3-4



## ACT II

Act II opens with a confused Ted waking up in Louise's bedroom. He has no memory of where he is, but tells Jim and Louise that Lila abandoned their act. As Ted relates the events that brought him to the farm, he suddenly remembers that he danced with a perfect partner last night. Jim is not

thrilled with Ted's new obsession with this "mystery girl" and is relieved when his old friend leaves for New York. With Ted gone, Jim apologizes to Linda for making a scene and asks her out on a date.

In NYC, Ted is rehearsing for his own Valentine's Day show but he is still in search of a partner. Danny

cancels the act and insists that Ted go back to the Holiday Inn to find his mystery girl. Ted heeds his manager's advice and arrives at Holiday Inn just as Jim is trying to confess his feelings for Linda in a song. Ted interrupts the tender moment and asks Linda to dance with him to Jim's new song. After a moment of hesitation Linda agrees to the dance and Ted realizes that she is his

perfect partner. He is elated to have finally found his New Year's Eve "mystery girl" and begins making plans to stay at the Holiday Inn and debut his new act with Linda on George Washington's birthday. Jim is less than pleased by his friend's interest in Linda but agrees to tweak the upcoming show to include Ted.

Hollywood and secretly arranges to have Hollywood producers in the audience for the big Fourth of July performance. Louise overhears Danny and Ted plotting and decides to intervene by tracking down Lila Dixon and having her take Linda's place.

The Fourth of July show at Holiday Inn is ready to start and Danny has made sure that the Hollywood producers are in the audience. While everyone else is getting ready, Louise tricks Linda into following her and locks her in the barn. Linda yells for help and Lila Dixon suddenly opens the barn door looking for the Inn's stage entrance. She unwittingly tells Linda that someone named Louise called and asked her to perform with Ted since his new partner would be unavailable. Linda is stunned that her friend would try to sabotage the show and she ends up locking Lila in the barn and making it onstage for the finale with Ted. Despite Louise's best efforts, the producers love the show and want to make a movie starring Ted and Linda about Holiday Inn. Jim is devastated that he has lost another fiancé to show business and breaks up with Linda, telling her to go to Hollywood. Linda is heartbroken by Jim's rejection and leaves Midville with Ted and Danny.

Without Linda, Jim gives up on the idea of running a holiday-themed hotel and sulks. Louise cannot stand Jim's self pitying behavior and gives him a plane ticket to Hollywood to bring Linda home. Jim flies to Hollywood and walks onto the *Holiday Inn* movie set. Linda is filming a scene with Ted but cannot get through the words without crying. Jim begins to sing along with her and she flies into his arms. The reunited couple goes home to Connecticut and gets married with Ted acting as Jim's Best Man.



Ted (Noah Racey), Lila (Haley Podschun), and Jim (Tally Sessions). Photo by Diane Sobolewski.



Jim (Tally Sessions) and Linda (Patti Murin). Photo by Diane Sobolewski.

Ted tries to persuade Linda to take their act on the road, but Jim confesses his love for Linda and asks her to marry him. Linda accepts Jim's proposal, but Ted is determined to get his new partner to

# LESSON

## **Student Learning Outcomes:**

Students will demonstrate knowledge of basic story elements as they relate to *Holiday Inn* by participating in discussion, the creation of a presentation, and performing in a role.

## **Exploring and Responding to Literature: Standard 2.3**

Students discuss, analyze and evaluate how characters deal with the diversity of human experience and conflict.

## **Communicating with Others: Standard 3.1**

Students will use oral language with clarity, voice and fluency to communicate a message.

## **CCSS.ELA-Literacy.CCRA.R.1**

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

## **CCSS.ELA-Literacy.CCRA.R.2**

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

## **CCSS.ELA-Literacy.CCRA.R.3**

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

# ELEMENTARY SCHOOL LANGUAGE ARTS

## AFTER THE SHOW: Elements for Storytelling

At its core, musical theatre is just another way to convey a story; it is a form of storytelling. It must contain certain elements to be successful. Use the following lesson to explore the characters in *Holiday Inn* and main points of the story. The lesson may take more than one class period to complete.

### **ACTIVITY**

Explain the following terms to your students:

- **Plot:** the sequence of events, why things happen in the story.
- **Exposition:** introduces the characters, setting, and circumstances surrounding the story.
- **Conflict:** the major obstacles in front of the characters.
- **Climax:** the point of highest dramatic tension or a major turning point in the action.
- **Resolution:** the events that bring the story to a close.

According to *Scholastic*, the plot of a story should consist of exposition, rising action, conflict, climax, falling action, and a resolution. *Scholastic* explains these terms in the following paragraph. "In the **exposition**, the reader learns about the characters and setting. The narrative hook is the part where the author grabs the reader's attentions and relates the **conflict** or the problem in the story. Next is the **rising action**. During the rising action, the author will add more information and details to the story. Rising action leads to the **climax**. This is the most exciting part of the story. "Who did it?" or "How will this story end?" the reader might ask. Then in the **falling action**, the author will answer these questions. Finally, in the **resolution**, the story is brought to a conclusion."

Read the "Character Summary" and "Show Synopsis" sections on pages 3 - 5 of the Student Guide out loud to students and allow them to familiarize themselves with the plot of the musical and the characters in *Holiday Inn*. Storyboard the main ideas of the story by depicting the plot points in order to clarify the students' understanding of the story.

As a class, have students identify the conflict, rising action, climax, falling action, and resolution of *Holiday Inn*. Students should map out the events on the worksheet titled "Story Diagram" (found on page 34). Divide the class into five groups and assign one of the storytelling elements to each group. The group will then decide how to pantomime the event that is identified with their element. For example, the exposition in *Holiday Inn* could be acted out as Jim leaving his act with Lila and Ted, moving to Connecticut, and meeting Linda. Students will share their pantomimes with the class. The group representing the exposition will be first, the rising action second, the climax third, the falling action fourth, and the resolution fifth. At the beginning of their pantomime, students may explain which characters they are playing and which scene they are acting out.

# LESSON

## **ENGLISH LANGUAGE ARTS GRADES PRE-K-12**

### **Student Learning Outcomes:**

Students will demonstrate knowledge of basic story elements as they relate to *Holiday Inn* by participating in discussion, the creation of a presentation, and performing in a role.

### **Exploring and Responding to Literature: Standard 2.3**

Students discuss, analyze and evaluate how characters deal with the diversity of human experience and conflict.

### **Communicating with Others: Standard 3.1**

Students will use oral language with clarity, voice and fluency to communicate a message.

### **CCSS.ELA-Literacy.RL.4.2**

Determine a theme of a story, drama, or poem from details in the text; summarize the text.

### **CCSS.ELA-Literacy.RL.4.3**

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

### **CCSS.ELA-Literacy.CCRA.R.2**

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

### **CCSS.ELA-Literacy.CCRA.R.3**

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

## **MIDDLE SCHOOL LANGUAGE ARTS AFTER THE SHOW: Elements for Storytelling**

At its core, musical theatre is just another way to convey a story and as a form of storytelling, it must contain certain elements to be successful. Use the following lesson to explore the characters in *Holiday Inn* and the main points of the story.

### **ACTIVITY**

Explain the following terms to your students:

- **Plot:** the sequence of events, why things happen in the story.
- **Exposition:** introduces the characters, setting, and circumstances surrounding the story.
- **Conflict:** the major obstacles in front of the characters.
- **Climax:** the point of highest dramatic tension or a major turning point in the action.
- **Resolution:** the events that bring the story to a close.

According to *Scholastic*, the plot of a story should consist of exposition, rising action, conflict, climax, falling action, and a resolution. *Scholastic* explains these terms in the following paragraph. "In the **exposition**, the reader learns about the characters and setting. The narrative hook is the part where the author grabs the reader's attentions and relates the **conflict** or the problem in the story. Next is the **rising action**. During the rising action, the author will add more information and details to the story. Rising action leads to the **climax**. This is the most exciting part of the story. "Who did it?" or "How will this story end?" the reader might ask. Then in the **falling action**, the author will answer these questions. Finally, in the **resolution**, the story is brought to a conclusion."

Have your students read the "Character Summary" and "Show Synopsis" sections on pages 3 - 5 of the Student Guide to familiarize themselves with the plot of the musical and the characters in *Holiday Inn*.

Have students move into groups of four and identify the conflict, rising action, climax, falling action, and resolution of *Holiday Inn*. Students should map out the events on the worksheet titled "Story Diagram" (found on page 34). Once all of the groups have completed their worksheets, have them create two silent tableaus that illustrate the climax and resolution of the story. Reconvene as a class and allow each group to act out their tableaus for their peers. Did the students identify the same point in the story as the climax, rising action, falling action, and resolution? If not, why? Allow the students to discuss their choices and create a new story diagram on the board as a class.

## HIGH SCHOOL ENGLISH

### AFTER THE SHOW: Point of View

#### Student Learning Outcomes:

Students will demonstrate knowledge of basic story elements as they relate to *Holiday Inn* by participating in discussion, the creation of a presentation, and performing in a role.

#### CCSS.ELA-Literacy.W.7.3& 8.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

#### CCSS.ELA-Literacy.W.7.3.a& 8.3a

Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

#### CCSS.ELA-Literacy.W.7.3.b&8.3b

Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

#### CCSS.SL.9-10.1(d)

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

#### CCSS.W.11-12.3(d)

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

#### CCSS.W.11-12.3(b)

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

At its core, musical theatre is just another way to convey a story and as a form of storytelling, it must contain certain elements to be successful. Use the following lesson to explore the characters in *Holiday Inn* and the main points of the story.

#### ACTIVITY

Have your students read the “Character Summary” and “Show Synopsis” sections on pages 3 - 5 of the Student Guide to familiarize themselves with the plot of the musical and the characters in *Holiday Inn*.

As a class, the students should brainstorm what elements of storytelling that musical must have.

Explain the following terms to your students:

- **Plot:** the sequence of events, why things happen in the story.
- **Exposition:** introduces the characters, setting, and circumstances surrounding the story.
- **Conflict:** the major obstacles in front of the characters.
- **Climax:** the point of highest dramatic tension or a major turning point in the action.
- **Resolution:** the events that bring the story to a close.

As a class, have the students identify what they think are the **five** main events or major story points in *Holiday Inn*. Then divide the class into groups of three and ask each group to pick one of these five events and write a monologue that discusses that event from a specific character’s point of view. Once finished, allow the groups to present their monologues in class and make the following observations:

- How does the perception of events change with the characters?
- Did looking at an event from an alternate point of view change your understanding of the story as a whole?
- Why does point of view matter when writing or telling a story?

Students may choose to write their monologue from the point of view of the following characters:

- Charlie
- Louise
- Ted
- Lila

# LESSON

## **Student Learning Outcomes:**

Students will use critical thinking, imagination and teamwork to create a visual image out of text.

## **CCSS.ELA-Literacy.W.3.2**

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

## **CCSS.ELA-Literacy.SL.2.1.a**

Follow agreed-upon rules for discussions

## **CCSS.ELA-Literacy.SL.2.6**

Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

## **ELEMENTARY SCHOOL SOCIAL STUDIES** **UNDERSTANDING: Welcome to Holiday Inn**

Use the following lesson to explore the setting of *Holiday Inn* and day to day life of the characters.

### **ACTIVITY**

Read the “Show Synopsis” on pages 4 - 5 of the Student Guide aloud and have students consider the following questions:

- How do they picture the Holiday Inn in their minds?
- What more would they like to know about the Inn?
- Do they have any pictures of Midville, Conn. in their heads after reading the “Show Synopsis”?

Divide the class into working groups of three or four. Explain that each group will be responsible for creating a picture of what they think the Holiday Inn should look like and a description of the Inn.

In their groups, students should make a list of what they think the Holiday Inn looks like; they should keep in mind that the Inn was once a farm. One group member will draw the Holiday Inn using the accumulated list while the other group members create a description of the area and what is included in their drawing. Once all groups have finished their projects they will present their creations to the class and explain how they came up with their design and descriptions.

# LESSON

## **Student Learning Outcomes:**

Students will use critical thinking, imagination and teamwork to demonstrate their understanding of the *Holiday Inn* "Show Synopsis" by creating a detailed description of Midville, Conn. and the Holiday Inn.

### **CCSS.ELA-Literacy.W.4.2.a**

Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

### **CCSS.ELA-Literacy.W.5.9**

Draw evidence from literary or informational texts to support analysis, reflection, and research.

### **CCSS.ELA-Literacy.WHST.6-8.4**

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

### **CCSS.ELA-Literacy.WHST.6-8.6**

Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.

## **MIDDLE SCHOOL SOCIAL STUDIES** **UNDERSTANDING: Welcome to Holiday Inn**

Use the following lesson to explore the setting of *Holiday Inn* and day to day life of the characters.

### **ACTIVITY**

Read the "Show Synopsis" on pages 4 - 5 of the Student Guide aloud and have students consider the following questions:

- How do they picture the Holiday Inn in their minds?
- What more would they like to know about the Inn?
- Do they have any pictures of Midville, Conn. in their heads after reading the "Show Synopsis"?

Divide the class into working groups of three or four. Each group will be responsible for creating a brochure that will include a description of the Holiday Inn, and a brief history of Midville, Conn. Explain to students that an advertising brochure usually contains a brief history of the hotel, amenities available to guests, shops in the area, local attractions, schedules of any shows or entertainment happening on the premises, and reviews of the staff. The created advertisements and descriptions should make the reader want to visit the Holiday Inn. Students should work together in their groups to come up with a design for their brochure and descriptions of the Holiday Inn and Midville. Students are encouraged to include artwork and/or photos in their brochures and may use the Internet to research Connecticut history if they wish to include it in their work.

Once all groups have finished their brochures they will present their creations to the class and explain how they came up with their design and descriptions.

## HIGH SCHOOL ENGLISH

### BEFORE THE SHOW: Creating Characters

**Student Learning Outcomes:**

Students will demonstrate their knowledge of the *Holiday Inn* “Character Summary” by using character details to create a dramatic work. Students will use critical thinking and teamwork to create a performance out of text.

**CCSS.ELA-LITERACY.W.11-12.2**

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**CCSS.ELA-LITERACY.W.9-10.3**

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**CCSS.ELA-LITERACY.W.9-10.3.B**

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

When writing a show like *Irving Berlin’s Holiday Inn* you must make sure that the characters and storyline are as strong as the iconic music featured in the show. Irving Berlin was an exceptionally talented lyricist and composer, so how would a writer go about developing characters that are equally as strong as the music? Use the following lesson to explore the characters in *Holiday Inn* and how to create realistic characters.

**ACTIVITY**

Divide the class into small groups and assign each group one common name such as Ashley, Benjamin, Carey, Lisa, or Stephen. Avoid using the name of a student in the class. Ask students to write a character description based on their assigned name.

Each description should include:

1. A physical description
2. Age
3. Behavioral traits (shy, self-confident, outgoing, etc.)
4. Fashion traits (conservative, trendy, etc.)
5. Special interests (is their character a musician, artist, actor, writer, scientist, mathematician, etc.)

Once each group has created their character description, have the students pick one character from *Holiday Inn* that they would like to introduce their character to. Each group will then write a scene where their created character interacts with the character of their choice from *Holiday Inn*. When writing their scene, students should try to keep their character’s personality traits and interests in mind, as well as the personality traits of the character from *Holiday Inn*. Assign students to perform their scripts in front of another group (or the whole class).



Irving Berlin

**IRVING BERLIN** (*Music & Lyrics*) is one of the great composers and lyricists of American musical theatre. He was born on May 11, 1888 as Israel Baline to Lena and Moses Baline in Russia. The Baline family immigrated to America in 1893 and in 1901, Moses Baline passed away. At age 13, young Israel became a busker to help support his family and eventually became a singing waiter in Chinatown. He published his first song, "Marie from Sunny Italy" in 1907 while waiting tables and eventually changed his name from Israel Baline to Irving Berlin. Four years later in 1911 he had his first major hit with "**Alexander's Ragtime Band.**" Mr. Berlin had a natural aptitude for lyrics and melody, but could not read music. He developed a system where he would play his music on a specially-made piano that could change keys by turning a handle and someone else would write out the music. Despite his non-existent musical training, Irving Berlin wrote over 3,000 songs during his lifetime including hits like "White Christmas," "Happy Holiday," "God Bless America," "They Say It's Wonderful," and "What'll I Do."

Berlin wrote the score for 20 Broadway musicals including *Miss Liberty*, *Annie Get Your Gun*, *Call Me Madam*, and *As Thousands Cheer*. Mr. Berlin did not limit his songs to the Broadway stage — he wrote the score for many classic Hollywood musicals like *White Christmas*, *Holiday Inn*, *This Is the Army*, *Top Hat*, *Easter Parade*, and *Follow the Fleet*.

Jerome Kern used to say that "Irving Berlin has no place in American music, he is American music." During his lifetime, Irving Berlin was awarded the Army Medal of Merit in 1945 by President Truman, the Congressional Gold Medal by President Eisenhower in 1954, and the Freedom Medal by President Ford in 1977. He won his first Academy Award in 1943 for Best Original Song for "White Christmas" from the movie *Holiday Inn* and became the first Academy Awards presenter to ever give an award to himself. Irving Berlin passed away in 1989 at the age of 101 and left behind an incredible musical theatre legacy that continues to inspire artists across the world more than 25 years after his death.

**GORDON GREENBERG** (*Book*) is a noted theatre director and writer. He has directed countless plays and musicals at major theatres across the world. He has written for both television and stage shows, and runs a musical theatre program through The New Group in New York City. Mr. Greenberg was born in Texas but was raised in New York and began his involvement with Broadway theatre at age 12. He went on to study at Stanford

University and the NYU Film School before becoming a director and producer for commercials. He eventually made his way back to musical theatre and has directed many shows including *Working*, *Jacques Brel is Alive and Well...*, the UK revival of *Guys and Dolls*, *Theory of Three*, *Arts and Crafts*, *O. Henry's Lovers*, *33 Variations*, *Vanities: A New Musical*, *The Baker's Wife*, *Citizens Band: The Panic is On*, *Happy Days*, and *1776*. Mr. Greenberg has also worked extensively with Disney. He is writing an original movie for the Disney Channel titled *Scramble Band* and has directed Disney's *Believe*, *Disney Fantasy Christening*, and is currently working on a new stage adaption of *Tangled*. Mr. Greenberg is a firm believer in arts education and is Co-Director of The Broadway Teaching Group. He is a member of the Stage Directors & Choreographers Society, The Writers Guild of America, The Dramatists Guild, and the Lincoln Center Theatre Directors Lab.



Chad Hodge and Gordon Greenberg at the first read-through of *Holiday Inn*. Photo by Diane Sobolewski

**CHAD HODGE** (*Book*) is a prominent television writer and producer. Early in his television career he wrote two television movies for ABC Family titled *This Time Around* and *I Want to Marry Ryan Banks* which lead him to write for shows like *Tru Calling*, *Veritas: The Quest*, and *The Playboy Club*. Mr. Hodge has added producing to his ever-growing list of accomplishments and has been the Executive Producer for *The Playboy Club*, *Wayward Pines* with M. Night Shyamalan, and *Runaway*.



**CLICK HERE to listen to an NPR story about "Alexander's Ragtime Band"**

<http://www.npr.org/2000/03/20/1071829/alexanders-ragtime-band>

# LESSON

## Student Learning Outcomes:

Students will demonstrate their understanding of the main themes used in *Holiday Inn* by analyzing and interpreting song lyrics.

### CCSS.ELA-LITERACY.RL.2.4

Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

### CCSS.ELA-LITERACY.RL.3.6

Distinguish their own point of view from that of the narrator or those of the characters.

### K-12 Theatre Arts Content

#### Standards addressed in this lesson:

#### Visual Arts Standard 3.

Content; Students will consider, select and apply a range of subject matter, symbols and ideas.

#### Visual Arts Standard 4.

History and Cultures: Students will understand the visual arts in relation to history and cultures.

#### Visual Arts Standard 5.

Analysis, Interpretation: Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.

#### Visual Arts Standard 6.

Connections: Students will make connections between the visual arts, other disciplines and daily life.

## ELEMENTARY SCHOOL LANGUAGE ARTS BEFORE THE SHOW: Listening and Responding

*Holiday Inn* features music and lyrics written by Irving Berlin, one of the great American song writers of the twentieth century. Part of Irving Berlin's genius when writing music was that he used common words and phrases in his lyrics which allowed people of diverse backgrounds to relate to his songs. Use the following lesson to help your students explore the significance of Irving Berlin's lyrics and the language of the 1940s.

### ACTIVITY

Have the students listen to the song "Be Careful, It's My Heart" from *Holiday Inn*, then ask students to answer the following questions:

- Based on the "Show Synopsis" in the Student Guide, who do you think is singing "Be Careful, It's My Heart"?
- What is the main idea of "Be Careful, It's My Heart"?
- Do you think the song takes place during the beginning, middle, or end of the show?

Once students have thought about the message of the song, ask them to create a concrete poem with the lyrics (see page 15). Students may use the words in any order they choose, they do not need to be in the same order that they are presented in the song.

- A **concrete poem** is written so that the placement of the words on the page forms a shape. The shape could be something mentioned in the song, like a heart, or in the shape of something that the song reminds the students of.

Example:



Once they have completed their concrete poems, have them present their creations to the class and explain what they made and why.

# LESSON

## MIDDLE SCHOOL LANGUAGE ARTS BEFORE THE SHOW: Listening and Responding

**Student Learning Outcomes:** Students will demonstrate their understanding of the main themes used in *Holiday Inn* by analyzing and interpreting song lyrics.

**CCSS.ELA-LITERACY.RL.2.4** Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

**CCSS.ELA-LITERACY.RL.3.6** Distinguish their own point of view from that of the narrator or those of the characters.

**CCSS.ELA-Literacy.W.4.1** Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

**CCSS.ELA-Literacy.CCRA.W.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**CCSS.ELA-Literacy.CCRA.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**CCSS.ELA-Literacy.W.5.2** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

**CCSS.ELA-Literacy.W.6.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

### **K-12 Theatre Arts Content Standards addressed in this lesson:**

**Visual Arts Standard 3.** Content; Students will consider, select and apply a range of subject matter, symbols and ideas.

**Visual Arts Standard 4.** History and Cultures: Students will understand the visual arts in relation to history and cultures.

**Visual Arts Standard 5.** Analysis, Interpretation: Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.

**Visual Arts Standard 6.** Connections: Students will make connections between the visual arts, other disciplines and daily life.

*Holiday Inn* features music and lyrics written by Irving Berlin, one of the great American song writers of the twentieth century. Part of Irving Berlin's genius when writing music was that he used common words and phrases in his lyrics which allowed people of diverse backgrounds to relate to his songs. Use the following lesson to help your students explore the significance of Irving Berlin's lyrics and the language of the 1940s.

### ACTIVITY

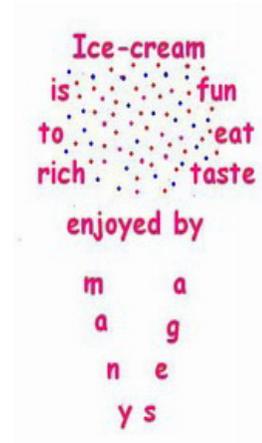
Have the students listen to the song "Be Careful, It's My Heart" from *Holiday Inn*, then ask students to answer the following questions:

- Based on the "Show Synopsis" in the Student Guide, who do you think is singing "Be Careful, It's My Heart"?
- What do you think the purpose of "Be Careful, It's My Heart" is in *Irving Berlin's Holiday Inn*?
- Can you compose an effective song or poem about "Be Careful, It's My Heart"?

Ask students to create a concrete poem with the lyrics of the song (see page 15). Students may use the words in any order they choose, they do not need to be in the same order that they are presented in the song.

- A **concrete poem** is written so that the placement of the words on the page forms a shape. The shape could be something mentioned in the song, like a heart, or in the shape of something that the song reminds the students of.

Example:



Once they have completed their concrete poems, have them present their creations to the class and explain what they made and why.

## **"BE CAREFUL, IT'S MY HEART"**

**BY IRVING BERLIN**

Be careful, it's my heart  
It's not my watch you're holding, it's my heart

It's not the note I sent you  
That you quickly burned  
It's not the book I lent you  
That you never returned

Remember it's my heart  
The heart with which so willingly I part

It's yours to take  
To keep or break  
But please, before you start  
Be careful, it's my heart

It's not the note I sent you  
That you quickly burned  
It's not the book I lent you  
That you never returned

Remember it's my heart  
The heart with which so willingly I part

It's yours to take  
To keep or break  
But please, before you start  
Be careful, it's my heart

# LESSON

## **Student Learning Outcomes:**

Students will compare and contrast music selections and styles from the 1940s and beyond through media, analysis, and discussion.

## **CCSS.ELA-Literacy.W.7.7**

Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

## **CCSS(s):CCSS.ELA-Literacy.RL.8.1**

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

## **CCSS.ELA-Literacy.SL.9-10.1.a**

Come to discussions prepared having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

## **CCSS.ELA-Literacy.RH.9-10.4**

Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

## **CCSS.ELA-Literacy.RH.11-12.3**

Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

## HIGH SCHOOL ENGLISH

### BEFORE THE SHOW: Listening and Responding

*Irving Berlin's Holiday Inn* takes place in 1946, one year after the end of WWII, yet there is very little reference to the war in the show's script. It is also interesting to note that the film version of *Holiday Inn* took place in 1942 and was released a few months after the attack on Pearl Harbor. Movie musicals offered people a way to escape from the grim reality of being at war and allowed them to reminisce about a more innocent time. Use the following lesson to explore the music in *Holiday Inn* and the significance of Irving Berlin's lyrics. Students may need to familiarize themselves with the music and culture of the 1940s.

#### **Useful websites:**

- [www.history.com](http://www.history.com)
- [www.britannica.com](http://www.britannica.com)
- [www.peoplehistory.com/1940s](http://www.peoplehistory.com/1940s)

#### **ACTIVITY**

Explain that the class will be listening to six songs used in *Holiday Inn* and students should answer and discuss the following questions for each song:

- What does the song bring to mind?
- Why did the song appeal to the public in the 1940s?
- What is the song trying to say?
- Does it remind you of any other music you have heard before?

Have students listen to the following songs from *Holiday Inn*:

- "The Little Things in Life"
- "Blue Skies"
- "What'll I Do"
- "You're Easy To Dance With"
- "Let's Take An Old-Fashioned Walk"
- "Be Careful, It's My Heart"

Have students select one of the songs listed above and find the lyrics online. Once they have read the lyrics, students should then identify what they think the song is about and write out the message or theme of the song in their own words. Students should then go onto iTunes or the Billboard Music website and identify a modern song with a similar message. Students should answer the following questions:

- What do you think the songs are trying to communicate to their listeners?
- How are the two song selections similar?
- How are the two selections different?
- In your opinion, why are songs from such different time periods trying to convey the same message?

# BEHIND THE SCENES COSTUMES BY ALEJO VIETTI



Designer **ALEJO VIETTI** created beautiful costumes to represent each holiday in the show. Here are just a few.

## DESIGNER SPOTLIGHT

Born in Argentina, where he attended law school before studying design, Alejo Vietti has worked in New York as well as in regional theatres for the past 16 years, honing his craft and penchant for period costumes.

Vietti designed costumes for the current Broadway hit, *Beautiful The Carole King Musical* and has designed for many Goodspeed productions including *Fiddler on the Roof*, *Carousel*, *Annie Get Your Gun*, *Camelot*, *Big River*, and *1776*. Vietti has also contributed to works at New York City Opera, Manhattan Theatre Club, Primary Stages, MCC, Radio City Music Hall Rockettes, Irish Repertory, and The New Group, Ringling Brothers Barnum & Bailey, among others.



*Fourth of July*



*Valentine's Day*



*New Year's Eve*



*Thanksgiving*

# BEHIND THE SCENES SCENIC DESIGN BY ANNA LOUIZOS



Anna Louizos explains her designs.



Goodspeed's painters put the finishing touches on one of the backdrops.

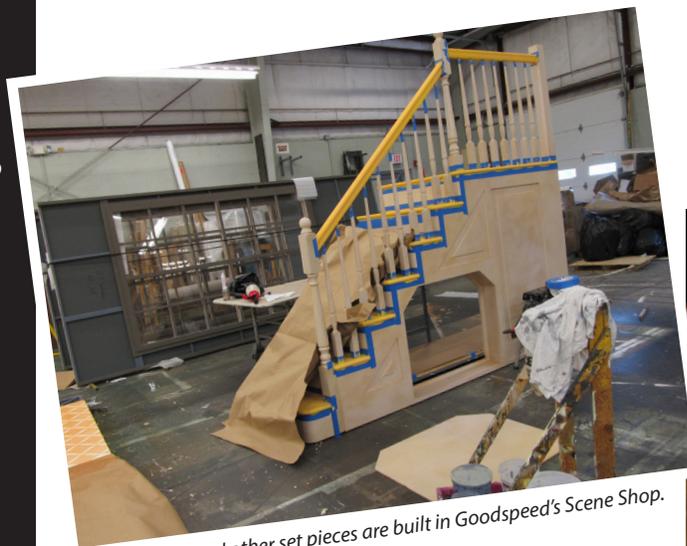
## DESIGNER SPOTLIGHT

Anna Louizos has received Tony nominations for *The Mystery of Edwin Drood*, *In the Heights* and *High Fidelity*. Her other Broadway designs include *Rodgers and Hammerstein's Cinderella*, *The Performers*, *Irving Berlin's White Christmas*, *Avenue Q*, *Curtains* (Drama Desk, nomination), *Baby It's You*, *All About Me*, *To Be Or Not To Be*, *Steel Magnolias*, and *Golda's Balcony*.

Louizos has also designed numerous Off-Broadway productions and provided Art Direction for HBO's *Sex and the City*. Her Goodspeed credits include *LMNOP*, *Radio Girl*, *Band Geeks!*, *Emmet Otter's Jug-Band Christmas*, and *Me and My Girl*.



One of Anna Louizos' set models portraying a scene from *Holiday Inn*.



The staircase and other set pieces are built in Goodspeed's Scene Shop.



Goodspeed's Prop Shop creates delicious-looking pies!

# LESSON

## **Student Learning Outcomes:**

Students will demonstrate knowledge of the 3 most common performance elements (singing, dancing, and acting) by participating in discussion and the creation of a presentation.

## **Standards Addressed: THE ARTS**

By the end of 12th grade, students will create, perform and respond with understanding to all of the arts, including dance, music, theatre and the visual arts; develop in-depth skills in at least one art form; appreciate the importance of the arts in expressing human experiences; and be prepared to apply their arts knowledge and skill throughout their lifetime.

## **English Language Arts Grades Pre-K-12**

**Exploring and Responding to Literature Standard 2.3;** Students listen to, read and respond to texts about and from many cultures and times.

**Reading and Responding Standard 1.4;** Students communicate with others to create interpretations of written, oral, and visual texts.

**CCSS.4.W.4;** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

## **The Arts: Theatre Grades K-12**

**Content Standard:** Creating; Students will collaborate to select interrelated characters, environments and situations for classroom dramatizations.

**Content Standard:** Creating; Students will create (imagine, experiment, plan, make, evaluate, refine and present/exhibit) artworks that express concepts, ideas and feelings in each art form.

**Content Standard:** Acting; Students will, in an ensemble, act as invented characters.

# ELEMENTARY, MIDDLE, & HIGH SCHOOL

## Adapting a Scene

*Holiday Inn* is a musical that has been created by Goodspeed Musicals and Universal Stage Productions. The stage musical is based on a film titled *Holiday Inn* that was released in 1942 starring Bing Crosby and Fred Astaire. Both Astaire and Crosby had backgrounds in live musical theatre as did the composer and lyricist for the film, Irving Berlin. In fact, Irving Berlin first envisioned *Holiday Inn* as a stage musical before turning the idea into a film.

## ACTIVITY

Middle School and High School students should read the "Show Synopsis" and "Character Summary" in the Student Guide and make note of the characters and how they interact throughout the story. Elementary School students should have the "Show Synopsis" and "Character Summary" read aloud to them and storyboard the main events of the story.

After the class discussion, divide the class into groups of 5 and explain that they will be creating their own version of this scene for the stage. Each group will have a Costume Designer, a Director, two Performers, and a Choreographer. Make sure that students understand that their production elements should be created collaboratively and in accordance with the Director's vision. Explain to the students that all of the production elements must complement each other, for example, if the Director wants the scene to take place outside during a snowstorm then the Costume Designer should create appropriate costumes. It is important to explain to the students that the director must communicate his or her ideas to the designers and actors so all group members understand his or her vision. Encourage students to work collaboratively and to listen to each other's ideas.

Once each group has completed their project, allow them to perform their scenes, share their designs, and answer the following questions:

- What are some things you enjoyed about your classmates' performances?
- What can you learn about the characters from the script given to you?
- What are the different ways that the scene could be interpreted?
- How did dance play an important role in your interpretation of the scene?
- How do you think Goodspeed's production of *Holiday Inn* will differ from the movie version of *Holiday Inn*?

If time allows, have students watch a scene from the film *Holiday Inn*. As a class, discuss how the scene they just watched might be different when performed onstage and how they think it might fit into the overall story.



# THE HOLLYWOOD MUSICAL CONTINUED

## THE GREAT DEPRESSION AND BEYOND

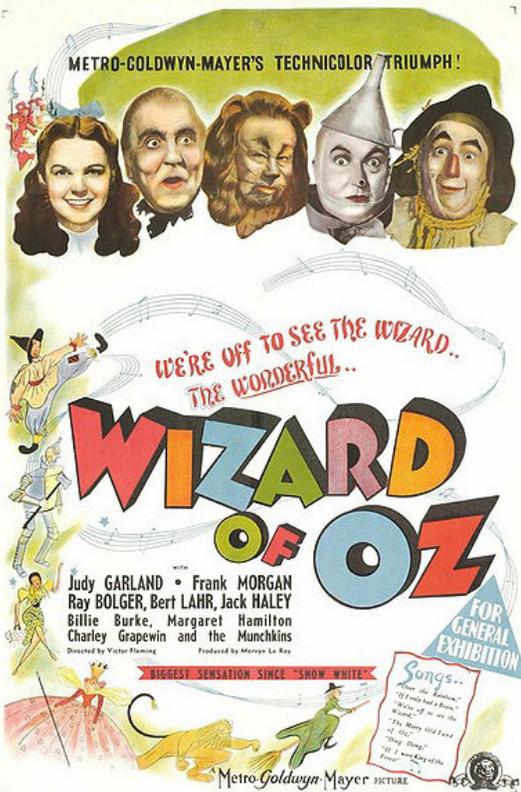
Hollywood over-saturated the public with movie musicals from 1929 to 1930 and the major studios called a temporary halt to musical productions. By 1931, the Great Depression had begun to take its toll on Hollywood and the funds to create dozens of lavish musicals were simply not available. The genre bumped along with a handful of B-movie musicals emerging from the studios over the next two years, but it was the release of *42nd Street* in 1933 from Warner Bros. that signaled the movie musical's resurgence in popularity. While Warner Bros. was enjoying revitalizing success, RKO was continuing to suffer monetary misfortune with the rest of the country until it was saved by two pairings that would go on to make movie history—Fay Wray and King Kong; and Fred Astaire and Ginger Rogers.

inspiring, patriotic odes. During WWII, films became less about entertainment and more a part of the war effort, providing patriotic inspiration and a much needed escape to America.

The American government created the Bureau of Motion Picture Affairs to work with the Hollywood movie studios during WWII to create patriotic films about the "American way of life," civilian responsibility, and the armed forces. These films often encouraged citizens to support the war effort and sometimes had xenophobic undertones. Nevertheless, when the war came to an end, Hollywood seemed to be in an idyllic situation. The film industry was incredibly lucrative between 1942 and 1945, and by 1946, two-thirds of Americans went to the movies once a week. However, the glowing era of Hollywood prosperity quickly dwindled as inflation and production costs skyrocketed. The film industry was damaged further in 1948, when the Supreme Court issued the Paramount Decrees, which forced the studios to rid themselves of their movie theater chains. Studios continued to produce films, such as westerns and musicals, however, economic setbacks and the advancement of television persuaded them to focus on small-scale dramas rather than extravagant blockbusters.

With the movie musical once again a bankable genre, Hollywood re-commenced making musicals with biopics, animation, and teen stars becoming new additions to the growing categories of successful movie musical subjects. *The Wizard of Oz* appeared on the scene in 1938 and gave the movie musical another burst of adrenaline just as crowds were growing weary of the traditional backstage musicals and singing love triangles. Movie musicals continued to flourish with films like *Babes in Arms*, *The Story of Vernon and Irene Castle*, *The Road to Singapore*, *That Night in Rio*, and *Weekend in Havana*.

The bombing of Pearl Harbor in 1941 changed the entire national landscape and largely put an end to films set in exotic locations, exchanging them for



**Student Learning Outcomes:**

Students will develop an understanding of historical elements and characters by analyzing connections between *Holiday Inn* and the theatrical form, commedia dell'arte.

**CCSS.ELA-Literacy.CCRA.R.9**

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

**CCSS.ELA-Literacy.CCRA.R.10**

Read and comprehend complex literary and informational texts independently and proficiently.

**CCSS.ELA-Literacy.CCRA.W.6**

Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

**CCSS.ELA-Literacy.CCRA.W.9**

Draw evidence from literary or informational texts to support analysis, reflection, and research.

*Irving Berlin's Holiday Inn* is, at its heart, a love story that follows its hero and heroine through misunderstandings and broken hearts before finally allowing them to arrive at their happy ending. It also features a cast of colorful characters who often interfere in the loving couple's relationship while trying to address their own agendas. *Holiday Inn* is a typical American tale of boy meets girl, or is it? Students may be surprised to find that *Holiday Inn* has a strong connection to commedia dell'arte, a heavily improvised and comic form of theatre that originated in Italy during the 15th century. Use the following lesson to explore historical connections to modern theatre and the story of *Holiday Inn*.

**ACTIVITY**

Have students read about commedia dell'arte at [http://www.metmuseum.org/toah/hd/comm/hd\\_comm.htm](http://www.metmuseum.org/toah/hd/comm/hd_comm.htm). After learning a bit more about commedia dell'arte and its standard characters, ask students to draw comparisons between *Holiday Inn* and the Italian art form.

- What similarities and differences do the students notice when comparing the film to the standard commedia dell'arte plot?
- Do any of the commedia dell'arte characters sound like certain characters in *Holiday Inn*? Why?

Have students make a list of the main characters in *Holiday Inn* and decide on a corresponding commedia dell'arte character for each person on the list. With the exception of the young lovers also known as innamorati featured in commedia dell'arte productions, the actors wore elaborate masks and costumes to make their characters instantly recognizable to their audience. Based on the "Show Synopsis" in the Student Guide and their *Holiday Inn*/commedia dell'arte character list, ask students to select a character and design/draw a mask that indicates that person's role in *Holiday Inn* and its designation as a commedia dell'arte character. Allow students to share their character choices and masks with the class.

# SPOTLIGHT ON BING AND FRED

Musical theatre is an American art form and the movie musical follows in its stage-bound predecessor's footsteps. Despite a common beginning, movie musicals soon outgrew the connection to Broadway and began to create their own perspective on how to tell a story. With the rapid advancement of technology from the 1920s to 1950s, films, particularly musical films, began eschewing reality and created fanciful, larger-than-life situations that called for equally spectacular actors. Two performers who fulfilled this need were Fred Astaire and Bing Crosby.

## BING CROSBY

Bing Crosby entered the realm of the Hollywood musical in 1930, three years before Fred Astaire, with a small role in *King of Jazz*. His career in show business began nine years earlier in 1921 as a singer in the band The Rhythm Boys until he moved on to a solo career. Crosby quickly gained momentum in Hollywood and was offered a contract with Paramount in 1931 along with his own radio show.

Bing Crosby is often thought of as the first Hollywood "crooner," but the style was initially popularized by singers like Al Bowlly, Art Gillham, and Rudy Vallee. A crooner is defined as a singer who performs in a soft intimate style that was made possible by the availability of microphones and amplification. Before microphones became a standard part of performance equipment, singers had to be able to project their voices to reach the last row of a theater much in the way an opera singer would. This type of supported projection brings lots of volume and power, but lacks intimacy. With the invention and use of electric microphones, singers were able to use a softer (and a less well trained) tone of voice to create intimacy and connections with their audience.

Unlike Rudy Vallee and his predecessors, Bing Crosby was an average guy who just happened to sing pop songs. He had no formal training and often said that "most people who've ever sung in a kitchen quarter or in a shower bath sing like me." When he was onstage or onscreen, Bing was simply himself and his melodic, calming voice did the rest. The men could identify with him, women loved him, and both would line up at the box office to see him. Today, Bing Crosby has over 100 film credits and sings songs featured on over 230 movie soundtracks.



## FRED ASTAIRE

While Bing Crosby was one of the defining voices of the Golden Age of Hollywood, Fred Astaire was most certainly its feet. Astaire was born Frederick Austerlitz on May 10, 1899 in Omaha, Nebraska. Astaire formed a dancing partnership and vaudeville routine with his sister Adele in 1906 and began touring the country as part of larger vaudeville shows. Adele and Fred Astaire were incredibly successful stage performers and worked together until Adele retired from show business in 1932. Fred Astaire turned his sights to Hollywood following his sister's retirement and slowly worked his way into small acting parts.

His first appearance on the silver screen occurred in 1933 in the musical *Dancing Lady* where he played himself and danced one number with Joan Fontaine. Audiences enjoyed their glimpse of the "nimble tread of the feet of Fred Astaire" and he was cast in the film, *Flying Down to Rio*. Fred Astaire and Ginger Rogers danced together on film for the first time in *Flying Down to Rio* as supporting characters and their charm and grace caught the attention of the American public. While this film paring marked a positive financial reversal for RKO, it also marked a noticeable change in the way dance was captured on film—*Flying Down to Rio* was the first film where technique and dancing talent took precedence over the staging of the numbers.

Unlike the elaborate Busby Berkeley spectacles that were taking place at Warner Bros., during this time RKO (aka Radio Keith Orpheum, a competing movie studio) realized that audiences were coming to see the pairing of Astaire and Rogers, not lavish effects, and spared no expense in surrounding their shining stars with the best choreographers, lyricists, composers, and writers that money could buy. Astaire and Rogers went on to star in a string of films including *The Gay Divorcee*, *Top Hat*, and *Swing Time* before amicably ending their partnership. Fred Astaire became one of the premier Hollywood dancers in history and is credited with revolutionizing the way dance was portrayed on film. Despite his incredible contributions to the movie musical genre, Fred Astaire remained modest and often insisted, "I'm just a hooper with a spare set of tails."

## ELEMENTARY SCHOOL LANGUAGE ARTS

### UNDERSTANDING: Why Dance?

#### Student Learning Outcomes:

Students will demonstrate knowledge of dance and its importance to the plot of *Holiday Inn* by analyzing choreography and creating moments of subtext.

#### K-12 Theatre Arts Content Standards addressed in this lesson:

##### **Dance Standard 1. Elements and Skills:**

Students will identify and perform movement elements and dance skills.

##### **Dance Standard 2. Choreography:**

Students will understand choreographic principles, processes and structures.

##### **Dance Standard 3. Meaning:**

Students will understand how dance creates and communicates meaning.

##### **Dance Standard 7. Connections:**

Students will make connections between dance, other disciplines and daily life.

*Irving Berlin's Holiday Inn* was originally a movie starring Fred Astaire, and even though many things have changed in order to bring this story to the stage, dance remains an extremely important part of the story.

#### ACTIVITY

Read "Spotlight on Bing Crosby and Fred Astaire" on page 11 of the Student Guide out loud to familiarize students with the depiction of dance on film. In this lesson students will be asked to examine the choreography used in *Holiday Inn* and various other musicals and identify how it helps to move the plot forward. Student will also be asked to analyze what makes choreography "effective."

1. Ask the students what elements a show must contain in order for it to be classified as a musical and list the elements on the board.
2. Explain that music and dance are the two main elements that distinguish a musical from a play and discuss how dance /choreography help move the story of a musical along.
3. Brainstorm on the board some ideas of what makes choreography "effective".
4. Explain that the class will be watching a clip from the film version of *Holiday Inn*. Ask students to consider how the scene moves the story forward while viewing the scene.
5. View "Easter Parade" from *Irving Berlin's Holiday Inn*.
6. Have the class write down why they think that clip is included in the musical and what it communicates to audience about its overall plot.

Students will then break into groups of 3 and come up with 6 movements from "Easter Parade" that they thought helped move the story forward. Once they have selected their movements, the groups will share their choices with the class. Each group member will demonstrate two movements; explain how their movements relate to the song, and why they think it helps to move the plot forward.

## MIDDLE SCHOOL LANGUAGE ARTS

### UNDERSTANDING: Why Dance?

#### Student Learning Outcomes:

Students will demonstrate knowledge of dance and its importance to the plot of *Holiday Inn* by analyzing choreography and creating moments of subtext.

#### K-12 Theatre Arts Content Standards addressed in this lesson:

##### **Dance Standard 1. Elements and Skills:**

Students will identify and perform movement elements and dance skills.

##### **Dance Standard 2. Choreography:**

Students will understand choreographic principles, processes and structures.

##### **Dance Standard 3. Meaning:**

Students will understand how dance creates and communicates meaning.

##### **Dance Standard 7. Connections:**

Students will make connections between dance, other disciplines and daily life.

#### **CCSS.ELA-Literacy.SL.8.1.a**

Come to discussions prepared having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

*Irving Berlin's Holiday Inn* was originally a movie starring Fred Astaire, and even though many things have changed in order to bring this story to the stage, dance remains an extremely important part of the story.

#### ACTIVITY

Have students read "Spotlight on Bing Crosby and Fred Astaire" on page 11 of the Student Guide to familiarize themselves with the depiction of dance on film. In this lesson students will be asked to examine the choreography used in *Holiday Inn* and various other musicals and identify how it helps to move the plot forward. Student will also be asked to analyze what, in their minds, makes choreography "effective."

Ask the students what elements a show must contain in order for it to be classified as a musical and list the elements on the board. Explain that music and dance are the two main elements that distinguish a musical from a play and discuss how dance /choreography are essential to the plot. Pass out the handout "Anything Doesn't Go: A Critical Look at Dance in Musical Theatre" by Brigham Young University dance professor Rebecca Wright Phillips (see page 31). Read the handout out loud; discuss the ideas introduced and why they are important. Show the class the following clips and answer the handout questions for each clip. Clip examples:

- "If I Were a Rich Man" from *Fiddler on the Roof*
- "Make 'Em Laugh" from *Singin' in the Rain*
- "Firecracker Dance" from *Holiday Inn*

Students will then break into groups and choreograph a dance to "Easter Parade" from Irving Berlin's *Holiday Inn*. Ask students to consider the following questions.

- What is the underlying theme of your choreographed routine?
- Based on the handout and your experience dancing to "Easter Parade," can you provide a definition for "effective" dance in musical theater?

# HIGH SCHOOL ENGLISH

## UNDERSTANDING: Why Dance?

### Student Learning Outcomes:

Students will demonstrate knowledge of dance and its importance to the plot of *Holiday Inn* by analyzing choreography and creating moments of subtext.

### K-12 Theatre Arts Content Standards addressed in this lesson:

#### **Dance Standard 1. Elements and Skills:**

Students will identify and perform movement elements and dance skills.

#### **Dance Standard 2. Choreography:**

Students will understand choreographic principles, processes and structures.

#### **Dance Standard 3. Meaning:**

Students will understand how dance creates and communicates meaning.

#### **Dance Standard 7. Connections:**

Students will make connections between dance, other disciplines and daily life.

#### **CCSS.ELA-Literacy.SL.9-10.2**

Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

#### **CCSS.ELA-Literacy.SL.11-12.1**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

*Holiday Inn* was originally a movie starring Fred Astaire and even though many things have changed in order to bring this story to the stage, Mr. Astaire's unforgettable work on the film ensures that dance is an important part of the story.

### ACTIVITY

Have students read "Spotlight on Bing Crosby and Fred Astaire" on page 11 of the Student Guide to familiarize themselves with the depiction of dance on film. In this lesson students will be asked to examine the choreography used in *Holiday Inn* and various other musicals and identify how it helps to move the plot forward. Student will also be asked to analyze what, in their minds, makes choreography "effective."

Ask the students what elements a show must contain in order for it to be classified as a musical and list the elements on the board. Explain that music and dance are the two main elements that distinguish a musical from a play and discuss how dance /choreography help move the story of a musical along. Pass the excerpt attached to this guide from [Choreography: A Basic Approach Using Improvisation, Third Edition](#) titled "How to make choreography more effective" by Sandra Cerny Minton (see pages 32 - 33) and allow students time to read the excerpt quietly to themselves. Next, pass out the handout "Anything Doesn't Go: A Critical Look at Dance in Musical Theatre" by Brigham Young University dance professor Rebecca Wright Phillips (see page 31). Read the handout aloud; discuss the ideas introduced and how they could help make a musical successful.

Play clips from various musicals that address the questions discussed on the handout. Have the class write down which question (or questions) they think that clip addresses. Clip examples:

- "If I Were a Rich Man" from *Fiddler on the Roof*
- "Make 'Em Laugh" from *Singin' in the Rain*
- "Firecracker Dance" from *Holiday Inn*

Students will then break into groups of 3 and choreograph a brief dance number to "Easter Parade" or "Blue Skies" from *Irving Berlin's Holiday Inn*. Have one group member assume the role of choreographer and the remaining two group members assume the role of dancers. Students should be given the opportunity to perform their routines for the class.

## ELEMENTARY SCHOOL SOCIAL STUDIES

### AFTER THE SHOW: Holidays Onstage

**Student Learning Outcomes:**

Students will demonstrate their knowledge of *Holiday Inn* by recalling specific moments of the show and drawing connections to their own lives.

**CCSS.ELA-LITERACY.W.2.3**

Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

**CCSS.ELA-LITERACY.W.3.3**

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

The story of *Holiday Inn* takes place throughout the course of a year and the audience sees the characters celebrating all the major holidays. Use the following lesson to allow students to make connections between their own lives and *Holiday Inn*.

**ACTIVITY**

Read the "Show Synopsis" on pages 3 - 4 of the Student Guide aloud and have students reflect on the holidays they saw onstage during *Holiday Inn*. Did any of the actions or holiday celebrations look familiar?

Have the students seen any of the holiday traditions depicted during *Holiday Inn* before? Have students look at the following holidays and list what they saw happening onstage to celebrate these events during *Holiday Inn*.

- New Year's Eve
- Easter
- Christmas

Do the students have any similar or different holiday traditions in common or not in common with the show? Students will create a short illustrated story where their family travels to Holiday Inn. Display the stories on a bulletin board where students may view each other's work.

- Do the students all imagine the Holiday Inn the same way?
- Why have the students and their families traveled to the Holiday Inn?
- How would their stories change if the Holiday Inn was located in a different area?

## MIDDLE SCHOOL SOCIAL STUDIES

### AFTER THE SHOW: Holidays Onstage

**Student Learning Outcomes:**

Students will demonstrate their knowledge of *Holiday Inn* by recalling specific moments of the show and drawing connections to their own lives.

**CCSS.ELA-Literacy.SL.4.4**

Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

**CCSS.ELA-Literacy.SL.5.4**

Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

**CCSS.ELA-Literacy.SL.6.1**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

The story of *Holiday Inn* takes place throughout the course of a year and the audience sees the characters celebrating all the major holidays. Use the following lesson to allow students to make connections between their own lives and *Holiday Inn*.

**ACTIVITY**

Have students read the "Show Synopsis" on pages 3 - 4 of the Student Guide and reflect on the holidays they saw onstage during *Holiday Inn*. Did any of the actions or holiday celebrations going on onstage look familiar? Have the students seen any of the holiday traditions depicted during *Holiday Inn* before?

Have students look at the following holidays and list what they saw happening onstage to celebrate these events during *Holiday Inn*.

- New Year's Eve
- Easter
- Christmas

Do the students have any similar or different holiday traditions in common with the show? Students may interview their parents to find out where their household holiday traditions started and why they have continued.

Once students have completed their interviews, have them create a short illustrated story about where their family traditions come from. Students may use the internet to find images and photos to use in their story, or draw the illustrations themselves. Allow each student to share their story and illustrations with the class.

## HIGH SCHOOL HISTORY

### AFTER THE SHOW: Holidays Onstage

#### Student Learning Outcomes:

Students will demonstrate their knowledge of *Holiday Inn* by recalling specific moments of the show and drawing connections to their own lives.

#### CCSS.ELA-Literacy.W.7.2.b

Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

#### CCSS.ELA-Literacy.W.8.1

Write arguments to support claims with clear reasons and relevant evidence.

#### CCSS.ELA-Literacy.W.8.1.b

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

#### CCSS.ELA-Literacy.W.9-10.2.b

Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

#### CCSS.ELA-Literacy.W.9-10.2.c

Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

#### CCSS.ELA-Literacy.W.11-12.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

The story of *Holiday Inn* takes place throughout the course of a year and the audience sees the characters celebrating all the major holidays. Use the following lesson to allow students to make connections between their own lives and *Holiday Inn*.

#### ACTIVITY

Have students read the "Show Synopsis" on pages 3 - 4 of the Student Guide and reflect on the holidays they saw onstage during *Holiday Inn*. Have students conduct a short research project into the origin and traditions associated with one or two holidays seen in *Holiday Inn*. Students may choose:

- New Year's Eve
- Easter
- Christmas

In addition to utilizing text and online resources students should interview their parents to find out where their own holiday traditions started. Have students answer the following questions:

- In what country did these holidays originate?
- How do holiday traditions vary regionally across the United States? Across the world?
- How do these celebrations vary?
- When were these holidays first celebrated and why?
- Where did your own holiday traditions come from?

Have students transcribe their interviews in a typed document and bring them to class. Students will then select one of the holidays from their research/ interviews and write a brief scene detailing a family's routine as they prepare for that holiday. Once completed, students will act out their scenes with the help of their classmates.



- Bing Crosby and Fred Astaire were paired together in two movies: *Holiday Inn* and *Blue Skies*.
- Bing Crosby's brother, Bob Crosby, is shown as a bandleader in *Holiday Inn*.
- Marjorie Reynolds, the actress who played Linda Mason in *Holiday Inn*, had an uncredited role in *Gone with the Wind*.
- The Holiday Inn hotel chain was named for the movie *Holiday Inn*.
- The song "White Christmas" took Bing Crosby only 18 minutes to record.
- *Holiday Inn* received three Academy Award Nominations: Best Original Song, Best Scoring of a Musical Picture, and Best Original Story.
- Fred Astaire's dance number "Say It with Firecrackers" took two days to film and 38 complete takes were done before the film's director, Mark Sandrich, asked Astaire to stop.
- Marjorie Reynolds' real name is Marjorie Goodspeed.
- The character Louise in the stage version of *Holiday Inn* is named after actress Louise Beaver who appears in the film version of *Holiday Inn*.
- Chad Hodge and Gordon Greenberg, the writers of *Holiday Inn*, were allowed to replace songs originally used in the film with other songs from the Irving Berlin songbook.
- The movie *White Christmas* was based on *Holiday Inn* and used the same movie set when filming.



**CLICK HERE to listen to an NPR story about the song "White Christmas"**

<http://www.npr.org/templates/story/story.php?storyId=850892>



**CLICK HERE to watch Astaire perform "Let's Say It with Firecrackers" from the *Holiday Inn* film**

<http://fan.tcm.com/video/lets-say-it-with-firecrackers-holiday-inn>

## Anything Doesn't Go: A Critical Look at Dance in Musical Theatre

By Rebecca Wright Phillips

Questions to consider when looking at choreography:

1. Is the choreography integrated into the production?
  - a. Does it enhance the show, weave in and out, and connect to the music, book, and lyrics?
  - b. Is there seamless feel to the production?
2. Does the choreographer somehow further the plot?
  - a. Have we moved from point A to point B?
  - b. What feelings or emotions are created?
3. Does the choreography create a mood?
  - a. Does it further define a place, a time, an era?
  - b. What feelings or emotions are created?
4. Does the dance and movement further develop a character?
  - a. Physically?
  - b. Emotionally?
5. Does the choreography communicate an idea or concept?
  - a. Is there a theme that is being represented?
  - b. Does the choreography serve to foreshadow the show?
6. Is the dance movement performed well?
  - a. Technique?
  - b. Style?
7. Is the choreography creative?
  - a. Does it progress with wit, logic, originality?
  - b. Is it engaging?



## ***Observing and Responding***

### **Experience in Action**

Keep a written record of your discoveries as you go through the following exercises.

1. Watch a videotape of a piece of choreography and decide if the work has a sense of unity and continuity. If you think the choreographer has used those characteristics effectively, point out why you believe it is so.
2. Look at a videotape of the dance and decide if the work contains enough variety. Can you point out or describe some of the actions that provide variety in the choreography?
3. View the videotape with an eye for the way in which the choreographer has included transitions. Does one phrase lead appropriately into the next, or is the sense of the whole disrupted at certain points with movements that do not fit?
4. Notice how the choreographer connects the separate sections of a dance. You might find that use of lighting or music provides a link between sections or that dancers remain onstage to perform transitional movements to connect parts of the dance.
5. As you continue to view the videotape, be aware of repeated movements and movement phrases. Describe how those repeated movements are used throughout the work. In other words, are the movements repeated in the same way, or has the choreographer changed them? Do you find that some movements or phrases are repeated too many times?
6. Discuss your observations with a classmate who has observed the same videotape. Then write your observations in a journal.

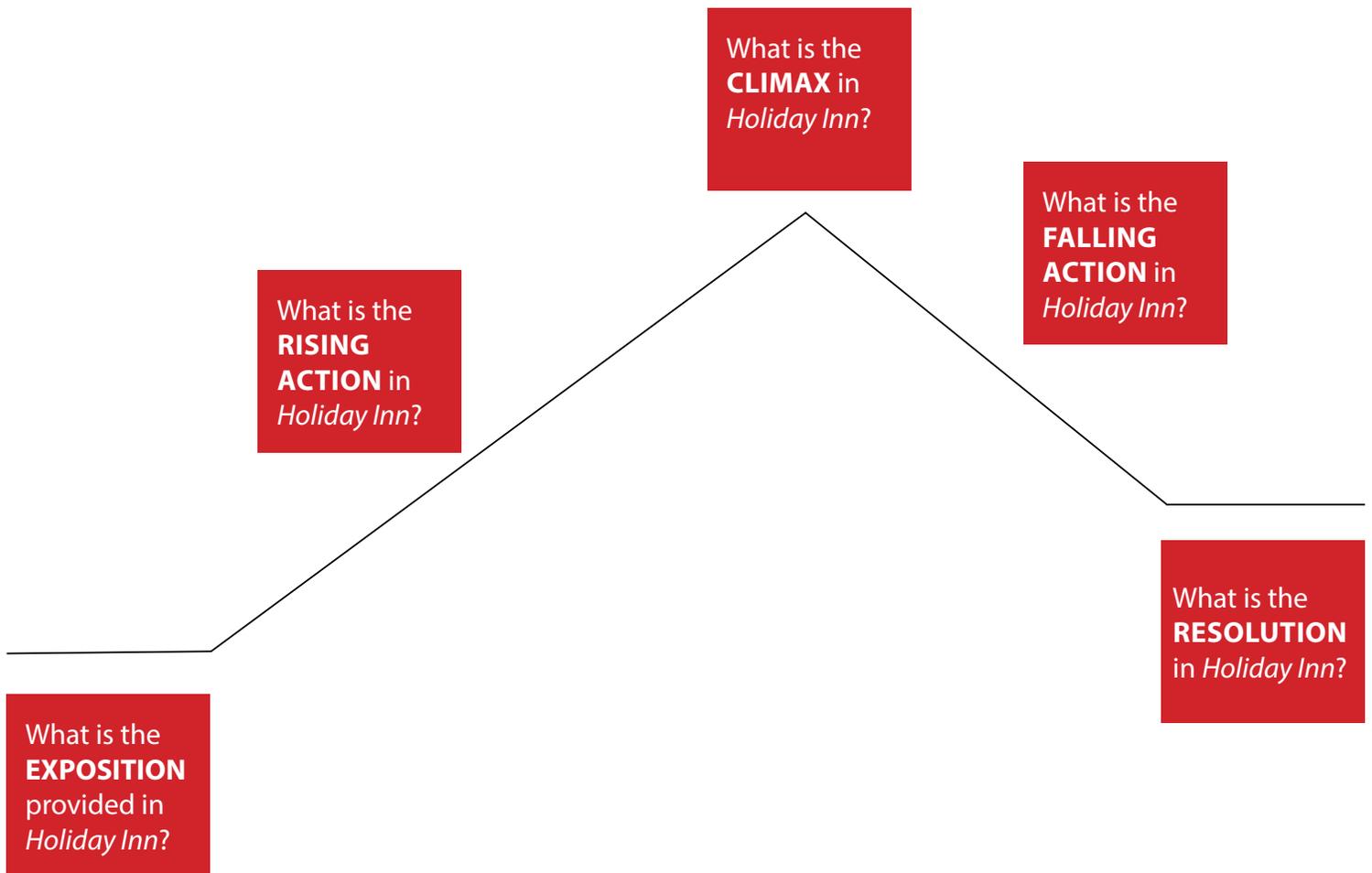
## ***Developing Your Skills***

### **Variety and Transitions**

1. One way to include variety is to avoid repeating a movement or phrase in the exact way each time it is included in a work. Try changing the direction, use of energy, or timing of a selected movement.
2. Another method of varying movement is to avoid repeating the movement or phrases on both sides of the body. Constant repetition of a movement right to left or left to right is predictable and uninteresting. Stop and reconsider when you begin to fall into this pattern. Develop a phrase that has one continuous thread of action and that avoids repeating the same movement on the right and then left sides of the body.
3. To practice transitions, find two shapes for your body. Assume the first shape. Move to the second shape by finding a transitional action that carries you to the second shape. Repeat the process several times.
4. Experiment with a variety of transitions between the two shapes in exercise 3 by using both direct and indirect pathways to get from one shape to the others.
5. Choreograph several short movement sequences. Then decide in which stage areas the sequences are to be performed. Finally, choreograph movement transitions that take you from one stage area to the next and that create continuity between the sequences.

*This is an excerpt from Choreography: A Basic Approach Using Improvisation, Third Edition.*

## STORY DIAGRAM FOR *IRVING BERLIN'S HOLIDAY INN*



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Seeing a musical at the Goodspeed Opera House is a unique and exciting experience. All the members of the production, both cast and crew, work hard to give you a great show. As an audience member, you also have an important job. You must help the performers give their best performance possible. You can do this by practicing these rules of theater etiquette:

- Do laugh when the performance is funny.
- Do applaud when the performance is over. Applause is how you say "Thank you" to the performer. The actors will bow as you applaud. That is how they say "Thank you for coming."
- Do stand and applaud if you thought the show was outstanding.
- Don't forget to turn off your cell phone. A ringing or buzzing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
- Don't text during the performance.
- Make sure to visit the restroom before the production begins.
- Don't speak or whisper during the performance...whispering is still speaking, so only in an emergency should whispering occur.
- Remember that the overture (introductory music) in musical theatre is part of the performance, so remain silent when the show begins.
- Don't take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
- Don't put your feet up on the seats or kick the seat in front of you.
- Do sit **ONLY** when your seat is in the folded down position.
- Do remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, calmly walk toward the nearest exit.



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