

BEETHOVEN, AS I KNEW HIM

STUDYGUIDE



THE CLEVELAND
**PLAY
HOUSE**
AT 85TH & EUCLID

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ABOUT THE CLEVELAND PLAY HOUSE

A brief history

The Cleveland Play House is America's first permanently established professional theatre company.

The Play House is an artist-inspired producing theatre that once had a core company comprised of many of the nation's most accomplished theatrical professionals. The Cleveland Play House serves its community through the unique experience of live performances and by telling stories that are entertaining, relevant and thought provoking. We are one of the region's most vital forums for the interactive exchange of ideas about the great truths and mysteries of human existence.

Founded in 1915, the Play House is the oldest professional regional theatre in the United States. Paul Newman, Joel Grey and Jack Weston are among the many actors whose career began at the Play House, which also operates the nation's oldest community-based theatre educational programming. In the early 1900s, Cleveland theatre featured mostly vaudeville, melodrama, burlesque and light entertainment, but a select group of Clevelanders sought plays of substance on timely topics. Together they formed The Cleveland Play House and established a home in a farmhouse donated by Cleveland industrialist Francis Drury.

Ultimately, Drury helped fund The Play House's permanent home at East 85th and Euclid Avenue. The original Play House was built in 1927 to house two theatres. In 1949 the Play House opened the 77th Street Theatre in a converted church, which featured America's first open stage - the forerunner of the thrust stage that was popularized in the 1950s and 1960s. In 1983 the 77th Street Theatre closed and Philip Johnson's addition to the original facility opened, making The Cleveland Play House the largest regional theatre in the country.



Founded in 1915, the Play House is the first professional regional theatre in the United States.

WHAT'S IT ABOUT?

A Synopsis of *Beethoven, As I Knew Him*

Set in 1870 in Vienna, Austria, *Beethoven, As I Knew Him* is Dr. Gerhard von Breuning's recollection of his friendship with the great composer, Ludwig van Beethoven. The one-man show begins when Breuning's memories are sparked by an invitation to the 100th anniversary celebration of Beethoven's birth. As Beethoven's last living friend, Breuning takes the audience on a journey from their first meeting through the composer's death and subsequent discovery of many years' worth of letters to an unknown woman.

These letters provide great insight into Beethoven's internal and external struggles with his family, his health, and his own genius. In essence, Beethoven becomes human before the audience's eyes, as Breuning recounts the story of the man behind the legend that society has



come to identify with the name of Ludwig van Beethoven. Breuning's anecdotes are accompanied by his playing of Beethoven's compositions, including the "Moonlight" Sonata, "Für Elise" and the "Ode to Joy."



DID YOU KNOW...

- In 1812, Beethoven wrote-but did not mail-a love letter to an unidentified woman whom he referred to as 'Immortal Beloved.'
- Beethoven never married and was often unhappy in his personal life, which suffered because of his health problems and his constant worrying about his nephew Karl, over whom he had guardianship.
- Beethoven acknowledged in the early 1800s that he was losing his hearing; he became completely hearing-impaired around 1819.
- Beethoven wrote 9 symphonies, 7 concertos, 17 string quartets, 32 piano sonatas, and 10 sonatas for violin and piano.
- Despite his reputation for being rude and angry, Beethoven had many friends and was well liked. More than 20,000 people attended his funeral.
- Beethoven's "Ode to Joy" was adopted as the European National Anthem in 1972.

Beethoven becomes human before the audience's eyes...the story of the man behind the legend.

WHO'S WHO

List of characters



Doctor Gerhard von Breuning

Doctor Gerhard von Breuning is a 56 year old man who is Beethoven's last living acquaintance. Breuning's father, Stephan, was a lifelong friend to the composer, a fact that allowed Gerhard to study music under Beethoven's watch. Throughout the play, Breuning periodically takes on the role of Beethoven, weaving an intricate web of memories told from both his and the composer's perspectives. It is clear from the level of detail and emotion in his retelling of his relationship with Beethoven that his love for the composer was genuine and that he understood the pain suffered by Beethoven in a much more personal way than perhaps anyone else in the composer's life.

Ludwig van Beethoven

Ludwig van Beethoven, one of the greatest composers of all time, appears throughout the play at varying ages, in both health and sickness. His fiery personality shines through as he reacts to the devious behavior of his brothers and his own developing deafness. While music is the key element of Beethoven's legacy, the play allows the audience to see the human side of Beethoven and his methods for coping with and raging against the personal challenges he faced throughout his life.

Other minor characters that are included in Breuning's anecdotes:

Stephan von Breuning

When Beethoven was just 11 years old, Stephan von Breuning's grandmother rescued the boy from his abusive father by taking him into her home, and as a result, the two boys formed a close friendship from childhood.

Carl and Johann van Beethoven

Ludwig van Beethoven's two younger brothers. The three have a tumultuous relationship that leads to many problems for the composer.

MEET THE PLAYWRIGHT

Hershey Felder

Hershey Felder is a native of Montreal, Canada. He is a playwright, actor and composer and his work has appeared on Broadway, off-Broadway, across North America and several European countries. Felder's credits include *George Gershwin Alone* (with 2500 performances from Los Angeles to London's West End), *Monsieur Chopin*, *Beethoven, As I Knew Him*, *Stempenyu*, *A Fiddler on the Roof*, *Gigi*, *Waiting for Godot*, *Macbeth*, *Sotoba Komache*, *Do Not Go Gentle into that Good Night*, *Shlemiel I, Lies My Father Told Me*, *Charlie and the Chocolate Factory*, *The Importance of Being Earnest* and *The King and I*.

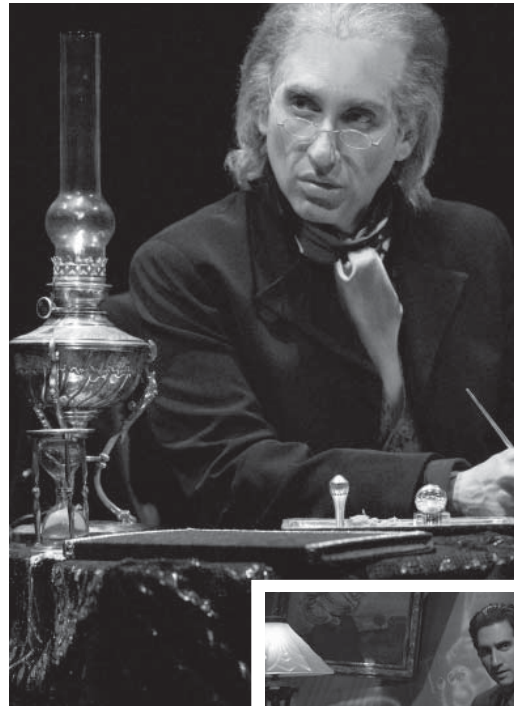


Born on July 9, 1968 to a Polish father and Hungarian mother, his first generation North American upbringing included many Eastern European and Jewish

traditions. As a child, he attended the Hebrew Academy Day School of Montreal and attended Tifereth Beth David Jerusalem Synagogue. Felder's love for the theatre began in his youth, and he spent time working at The Yiddish Theatre of the Saidye Bronfman Centre in Montreal.

In 1994, Felder moved to Los Angeles where he worked for Steven Spielberg's Shoah Foundation. He interviewed Holocaust survivors and helped to record their stories on film. Felder also served as an interviewer at the 50th anniversary of the Liberation of Auschwitz in Poland, a job which inspired him to create *George Gershwin Alone*, a one-man stage play where he takes on the role of one of America's great composers. *George Gershwin Alone*, *Monsieur Chopin*, and *Beethoven, As I Knew Him* comprise a trilogy known as "The Composer Sonata."

Felder also composes music, including works such as *Noah's Ark, an Opera*; *Aliyah Concerto on Israeli Themes*; *Les Anges de Paris*; *Etudes Thematiques*; and *Song Settings*. He has performed his compositions with members of the Toronto Symphony Orchestra and the Los Angeles Philharmonic Orchestra, and he holds a Negaunee Foundation Chicago commission for a new operatic composition. Currently, Felder and his wife, The Right Honourable A. Kim Campbell, (the former Prime Minister of Canada) live in Paris, France. At present, Felder serves as the President of Eighty-Eight Entertainment, a music based production company, which produces new performance pieces from all over the world.



INTERVIEW WITH HERSHEY FELDER

conducted by Noe Montez

2009-2010 Season Dramaturg Noe Montez recently conducted a phone interview with Hershey Felder to talk about the creative process, *Beethoven As I Knew Him*, and Hershey's upcoming projects.



Hershey Felder as Gerhard von Breuning & Ludwig van Beethoven in *Beethoven, As I Knew Him*

NOE MONTEZ: *Beethoven As I Knew Him* is the third work of your composers' trilogy. What is it that makes Beethoven such a fascinating figure for you?

HERSHEY FELDER: Well several things. First of course is the obvious- [Beethoven's] music is extremely powerful, it's brilliantly constructed. It grasps his time. It grasps what came before him and it grasps the future. He was able to hear into the future in an amazing way, which is something that even now is still hard to comprehend, and I don't really believe we've unlocked all the secrets. And of course, there's the obvious human and dramatic interest story. By the time [Beethoven] turned 40, he was completely deaf. He was completely deaf when he wrote his greatest works of art.

NM: Can you talk a little bit more on this idea you've espoused about Beethoven being able to "hear into the future". What exactly do you mean by that when you say it?

HF: If you listen to his later works, what you definitely get is a sense that the harmonic landscape, melodic landscape, and rhythmic landscape [he creates] didn't exist before him, and was a precursor to many of the things that we base music on now. If you look at the last sonata, the 32nd sonata, you even have hints of jazz rhythms that only came to us much much later, a hundred years later. It's music that opens up a whole different universe to musicians, the notion of not having to fit things in a predetermined organized way, the way composers did before him, and he left [future composers] with a landscape of allowing music to be far more reaching than it was before him.

NM: You mentioned Beethoven going deaf by the time he was 40 and I think the script nicely captures Beethoven's sense of isolation because of it. I know we're getting a little conjectural here, but can you talk a little bit more about how you think the hearing loss contributes to his music?

HF: I think that if he could hear, he would've probably done a lot like the rest of us, a lot of self edits... by which I mean sitting in front of an audience of other people and saying "Ooh, that doesn't sound very good." He didn't alter [his music] to make things work. Until [music] lives and breathes in space, it's very different and because he didn't hear it living and breathing in space, very specific ideas lived on in his writing and he wasn't forced to change things. Because he didn't, the ideas are in their purest and rawest form.

NM: Can you talk a little bit about your own research process in developing *Beethoven As I Knew Him*?

HF: I learn what there is to know on a purely practical level. You have to know the story. You take all the different biographers' perspectives and you find out which ones are actually telling you the way it is, and which ones are projecting, then you figure out what the interesting story is. With Beethoven that became complicated because not a lot happened in his life. The actual day-to-day of his life was not big romances, women throwing themselves out of windows for him. With him I had to find what was interesting, and I really loved the relationship with von Breuning. I also loved the fact that whether what von Breuning says actually happened or not, this is a person in Beethoven's lifetime who knew Beethoven very well, had a very specific recollection, and that for me was enough to tell it. Historians say it didn't quite happen that way, but my answer is "it did for von Breuning and he was there." So I love being able to use real words from someone who was really there and put across his perspective of what actually happened. It's a period perspective that we don't actually see today. We're so busy trying to find the truth that sometimes we miss the magic.

NM: Is that why you decided to frame the story through von Breuning? The two previous pieces in the trilogy are told through the stories of the composers. Did you depart from this method because you wanted to get that sense of the magic of how von Breuning saw Beethoven's life?

HF: Each story has a specific tone and it's not always clear in the beginning as to why, but Gershwin could only tell the story from the perspective of someone who doesn't know what happened to his music. So Gershwin is just one foot beyond the grave when he tells his story. Chopin is actually giving a master class and it works very well. But where do you put Beethoven to tell his story? Beethoven talks best through his music and the idea is to... get Beethoven's music to say the things it needs to say. Plus, he was going deaf, so I don't know how much screaming and so forth the audience could tolerate.



NM: I want to get back again to this idea of “finding the magic “and von Breuning’s relationship to Beethoven.. While I was doing some background research, I saw that you participated in Steven Spielberg’s Shoah Foundation, conducting oral histories of Holocaust survivors. I’m wondering if you might be able to talk about how this process of conducting interviews and constructing oral histories informs the work of creating a one-man show like *Beethoven*, which is in its own way, a type of oral history?

HF: I think it’s in my nature to want to know things, the way they happened, how they happened, and the human experience. Facts as facts don’t really interest me. There’s a very big difference between what happened and how someone experienced it. I was so fascinated to speak to a few people who were there at the premiere of Gershwin’s *Rhapsody in Blue*. I wanted to create a feeling of what that energy was like because that’s where the magic is. The magic is in how you turn it, not in the fact. It’s one of those things that you have to find it and go with the flow. There’s a line in the play “We try to understand Beethoven.” No matter how much we try to explain it, no matter how much we try, nobody can explain why what he does works the way it does. You can say he chose this key over that key, but it’s much more than that. I suppose you can go into this huge analysis, but at the end of the day our hearts and the way we feel don’t have a set of rules.

NM: What about your own creative process? The audience sees *Beethoven As I Knew Him* written by Hershey Felder, performed by Hershey Felder, and with Hershey Felder at the piano. Can you talk more about how you shape your piece and how you deal with the tendency to self-censor and rewrite?

HF: I begin the creation with an idea, looking for the right music, looking for what it is I want to say... You look and look and finally hit upon something and eventually you say, this is the direction I need to go in. One usually knows if it’s gonna work, because you know you’ve hit upon the right idea. I had written two or three Beethoven scripts before I hit upon Breuning. An early piece was Beethoven’s funeral and all the people who spoke there, so I was playing eight or nine different characters, but at the end of the day it wasn’t a linear story. I realized I wanted to tell Beethoven’s story straight, simply and clearly. I would say the working process has to think about clarity, understanding, humanity, and also the audience really needs to believe that there’s a person standing up there telling a story

NM: What are you working on now?

HF: A new play called *Nine Hours on Tenth*, which is a musical telling of the unknown story of President Lincoln’s last day. I keep finding these historical characters with interesting elements to their stories.

NM: Are you telling the story through Lincoln?

HF: No, through the man who tended to him through the last nine hours of his life. Nobody knows his story and it’s just fascinating and wonderful.

NM: You’ll be performing *The Great American Songbook Sing-Along* after the run of *Beethoven*. What can you tell audiences about it?

HF: Oh, that it’s loads of fun. I’ve done it in lots of places in America and people have the time of their lives. They get to take part in a fun creative evening. Come and enjoy an experience that really is about American music and how it affects us.

IN REAL LIFE

Meet...



A young Ludwig van Beethoven

LUDWIG VAN BEETHOVEN

Ludwig van Beethoven was born to Johann van Beethoven and Maria Magdalena Keverich in Bonn, Germany in late 1770. His earliest musical instruction came from his father, a court musician. In an attempt to mold his son into a child prodigy, the elder Beethoven was overbearing and uncompassionate towards his son. Despite his father's relentless drills and brutal methods of teaching, Beethoven developed a passion for music. His raw talent enabled him to give his first public performance at eight years old. By the age of seventeen, he had moved to Vienna, Austria to study under another great composer of the time, Wolfgang Amadeus Mozart. Unfortunately, the death of Beethoven's mother required him to return to Bonn so that he could care for his younger siblings. Beethoven was not able to return to Vienna before Mozart's death, and so the meeting of two great minds never came to pass.

Although Beethoven was not the prodigy his father so hoped he would be, his career and accomplishments were nevertheless impressive. As a teen, he held the positions of harpsichordist in the court theatre and assistant organist in the Electoral chapel in his hometown of Bonn. It was there that he obtained his first lessons in composition from the court organist. From there, Beethoven's career as a pianist made a promising start. He made his first professional appearances in Vienna in 1795, playing his Piano Concerto No. 2 in B flat. His talent could not be ignored, and he was soon considered the city's leading pianist. During the 1790s, Beethoven composed piano sonatas, cello sonatas, and violin sonatas. It wasn't until 1800 that he completed his first symphony, which was followed by a set of string quartets in 1801.

Unlike other composers, who were employed by only one court or aristocratic family, Beethoven was Vienna's first successful freelance musician. He had a variety of wealthy aristocratic friends and patrons to whom he dedicated his early compositions in return for payment. This accomplishment is especially noteworthy considering Beethoven was notorious for his less than perfect manners, volatile temper, and a refusal to give in the whims of those of a higher social rank. His talent clearly overshadowed his shortcomings in personality.

Beethoven continued to compose as his hearing deteriorated, but in 1802 he retired to the secluded village of Heiligenstadt and addressed to his brothers a statement expressing his anguish at losing his hearing. The Heiligenstadt Testament, as this statement is known, marks the start of a new period in Beethoven's career. Over the course of the next decade, despite his depression over his impending deafness, Beethoven composed some of his greatest masterpieces. By 1812, he had completed Symphony 2, 3 ("Eroica"), 4, 5, 6 ("Pastoral"), 7 and 8; Piano Concerto No. 4 and No. 5 ("Emperor"); the Violin Concerto; his opera Fidelio; the three "Rasumovsky" string quartets and a plethora of piano sonatas and other works.

By the time he reached the age of 30, Beethoven had been experiencing ever increasing problems with his hearing. What began as roaring or buzzing in the ears ended in complete deafness. Although Beethoven composed some of his greatest works in the



Gerhard von Breuning

midst of his hearing loss, including Symphony No. 5, he reportedly wept when he had to be turned around to see his audience's enthusiastic applause.

By the end of his life in March of 1827, Beethoven had become depressed and withdrawn. His own deafness, combined with his brother's death, a custody battle over his nephew, unstable finances, and a long list of failed romantic relationships, left the once vibrant, young composer a shell of his former self. Despite the negative events of his last years, Beethoven's legacy is undoubtedly positive. When he died in March of 1827, 20,000 people attended his funeral in front of the Schwarzspanierhaus (Beethoven's final residence), a fact that shows just how far reaching the effects of his career were. His musical creations have remained one of the classical period's most shining achievements.

GERHARD VON BREUNING

Gerhard von Breuning, born in 1813, was the son of Beethoven's lifelong friend, Stephan von Breuning. He became particularly close to Beethoven during the composer's final years and paid frequent visits to his home. Even before his medical career began, the teenaged Breuning took a particular interest in Beethoven's illness. He spent so much time with the ailing Beethoven and stayed in such close proximity during their visits that he gave Breuning the nickname of "hosenknopf" or trouser button. In 1874, Breuning published a personal account of his relationship with Beethoven called "Aus dem Schwarzspanierhaus." He died in 1892.

ON THE BOARDS



Hershey Felder as Beethoven
Photo by Craig Schwartz

HERSHEY FELDER'S *BEETHOVEN, AS I KNEW HIM*

- 2008** Geffen Playhouse, Los Angeles, California.
- 2008** Old Globe Theatre presentation of Felder's "Composer Sonata" trilogy, where *Beethoven, As I Knew Him* premieres

BEETHOVEN AND HIS WORKS

- 1770** First appearance of Ludwig van Beethoven - born on December 16th
- 1778** Beethoven's first known public performance, in Cologne
- 1784** At age 14, Beethoven is appointed organist to the Choir of Maximilian Franz
- 1789-1792** Beethoven works as violinist at the Opera of Bonn
- 1795** First public appearance in Vienna where Beethoven played his own works
- 1796** Concerts given in Prague, Dresden, Leipzig and Berlin, later Budapest
- 1800** Concert of his first symphony, Vienna
- 1805** First public performance of "Eroica," his third symphony
- 1807** First performance of Beethoven's fourth symphony
- 1808** First playing of his sixth symphony
- 1813** First public presentation of the eighth symphony
- 1824** First public performance of the ninth symphony
- 1827** Last appearance of Beethoven - died March 26th

A ONE-PERSON SHOW

History and Dynamics

A one-person show, or solo show, involves a solitary performer on stage, usually speaking directly to the audience. This type of show is unique in that the performer acknowledges the absence of the fourth wall and includes the audience in the story that is unfolding before its eyes.

One-person shows are not a new art form, and research has shown that individuals have told stories for an audience for thousands of years. Greek Monologists, Medieval English Minstrels, and French Troubadours are just a few groups of people who relied on one-person shows as a way of communicating stories to the masses. Myths and legends were passed down orally from generation to generation in many tribes and societies.



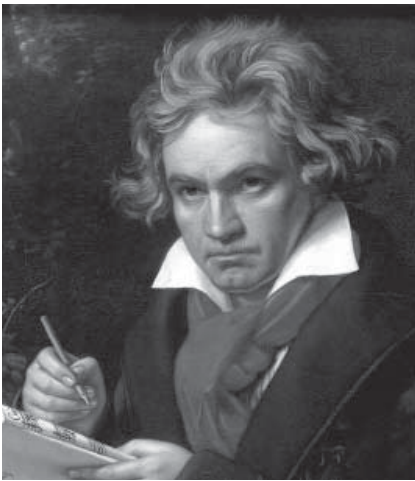
Although one-person shows (as the current population knows them) originated in the arena of comedy, wide arrays of one-person shows are seen on the stage today. One-person shows can be presented as a tribute to a famous personality. They can also be personal and autobiographical. Others still use the one-person format to explore a theme, and some are traditional plays written for a cast of one.

The one-person show is complex in that it relies so heavily on a single performer to capture and maintain the audience's attention. There are no other performers on stage to play off of, so elements such as music, lighting, staging, and props become an integral part of the action. The single performer relies on these elements to help set the mood and keep the momentum going. Details that may be missed in a larger production become focal points in the one person show, a fact that is both a blessing and a curse since it is often these very details that make or break a performer. When done well, the one-person show can present the perfect outlet for a performer to showcase his or her talents and serve as the launching pad for one's career. Many successful and well known performers, such as Lily Tomlin, Andy Kaufman, Whoopi Goldberg, John Leguizamo, and Lenny Bruce all used the one-person show to launch their careers. However, when done poorly, the one person show can be a performer's first and last job, for second chances are rare in the world of theatre, especially when the weight of a show's success falls completely on one performer's shoulders.

BEETHOVEN'S MUSIC

Revolutionary and Influential

Beethoven is considered by many to be one of the most revolutionary musicians of all time.



Beethoven is considered by many to be one of the most revolutionary musicians of all time. Yet when one searches for the reasons why this particular man made such a mark on the world, it is impossible to come up with one definitive answer. There are many personal and historical events that likely shaped Beethoven into the musical mastermind we know now. First, Beethoven was born into a war-torn, transitional world. Just six years after the composer's birth, American colonists won the Revolutionary War against Britain. As a result, the idea of and appreciation for individual freedom quickly spread throughout Europe.

Beethoven's life and work can be divided into three periods: the early, middle and late periods. The early, or first, period ended around 1802, and consisted of his compositions in Bonn and early Vienna years. One notable feature of Beethoven's early period is that it clearly shows the influence of fellow composers Joseph Haydn and Mozart. Being so young, it is understandable why Beethoven would aim to duplicate some elements of the compositions of such talented and established composers, yet some of his works for piano were strikingly original. His early piano sonatas often have a bold and forceful quality, which is lightened by the quiet introspection of the slow movements. The Sonata in C minor op. 13 ("Pathétique," 1798), the most famous of these sonatas, is unique to Beethoven in that it transfers Haydn's practice of employing slow introductions to his symphonies to the genre of the sonata. While established composers, such as Haydn, were comfortable with the old, aristocratic style of classical music, Beethoven was exploring new and original styles.

The second, or middle, period of Beethoven's life extended to about 1812, after the completion of his Seventh and Eighth symphonies. At the height of his middle period, Beethoven attempted a variety of new approaches to his music. His Sonata in C-sharp minor ("Moonlight," 1801) begins with a slow movement, while typical sonatas of that time began with a fast movement. The movement's peaceful motif (repeated phrase) of broken chords is reinterpreted in the final movement as forceful figuration of the entire keyboard. In the first movement of the "Eroica" Symphony, one of the major works from Beethoven's middle period, he again attempted to expand upon the prevailing musical forms. At that time, composers usually organized movements in three major parts. First, the exposition introduces the musical themes of the piece. Next, the development moves the themes into other keys, often changing them just slightly. Lastly, the recapitulation restates the themes in the original key. Beethoven reshaped the classical norms by introducing new material, which is resolved in a sort of second recapitulation in the coda (concluding passage), which follows the movement's recapitulation.

The third, or late, period of Beethoven's life emerged gradually. The series of masterpieces of Beethoven's third period include the technically demanding "Hammerklavier" Sonata and the "Diabelli Variations." His unique music was quickly embraced by the increasingly romantic public. Yet it was not just the world's readiness that made Beethoven so revolutionary. The composer lived a tormented life and suffered many personal losses. Child abuse, his mother's death, and an endless string of failed relationships would have been difficult for any human being to reconcile, but Beethoven found solace in his music. However, at the height of his fame, fate dealt Beethoven perhaps the cruelest blow of all; he began to lose his hearing. He became

depressed, angry, and withdrawn as his ability to hear faded away, but this torment may have also helped to shape him into the revolutionary composer that he became. Ironically, as Beethoven grew more isolated from his physical surroundings and society itself, his music became increasingly expressive. His music was labeled as violent, angry, and conflicted, but so was his life. A composer who cannot hear what he writes must feel it. No other composer before him was forced to feel his work as Beethoven was. His deafness freed him from the constraints of the classical format, and his music, pure and heartfelt, had a profound effect on his audiences. Perhaps they felt the music too; felt its emotion, felt the story, and that internalization of the music, by both Beethoven and his audiences, was what made it so revolutionary.

Not only was Beethoven's music revolutionary at the time he composed it, but his influence on subsequent music is immeasurable. He brought about immense changes in the range of music's emotional expression, changes that clearly made an impact on later musicians. Beethoven's melody and later polyphonic richness is a leading source of inspiration for both Schumann and Brahms. Even so, to measure Beethoven's influence is like measuring William Shakespeare's; it is either an influence too universal to name or too artistic to analyze. Just as Shakespeare has come to represent all that is great in the theatre, it can be argued that there will never be a time when Beethoven's compositions do not occupy a fundamental place in a sound musical mind.

He brought about immense changes in the range of music's emotional expression, changes that clearly made an impact on later musicians.

BEETHOVEN'S MUSIC

Revolutionary and Influential



CLASSICAL MUSIC AND ROMANTICISM

The classical era lasted from 1750 to 1820, and during this time, orchestral music became more prevalent than the operas and vocal music that had been popular earlier in the 1700s. One key characteristic of classical music was homophony, or a single melodic line with an accompaniment. While melodies were simple, complex rhythms, dynamics-crescendos (getting louder), and diminuendos (getting softer) allowed composers to add emotion and color to their works. Classical music, such as Beethoven's early pieces, was creative, yet balanced, controlled, and well-proportioned.

One reason for this structure is that during the classical era, people were focused on reason and intellect. Also known as the Enlightenment, this period in time was known for its glorification of human reason. People were interested in how the brain works, and academic thought was highly appreciated and admired. Balance, control, proportion, symmetry, and restraint were qualities that people had a high regard for, and the public's respect for these characteristics was evident in music and other art forms from that period. Classical symphonies and operas were moderate in length, and they clearly embodied the ideals of order, control, and perfection by meeting the accepted limits for

what was beautiful. Classical music, and all other classical art, was appreciated for its ability to show emotion while maintaining the standards set forth by society and following the patterns for success.



The romantic era (1780-1850) was also characterized by emotion in its art; however, romantics focused less on structure and form and explored new and adventurous methods of expression. Romantic art of all forms can be described as imaginative, excessive, and even strange. It did not take a single form or follow a specific pattern. One of the most notable aspects of the romantic era is that music began to be influenced by literature and painting, and music began to have a philosophical or poetic meaning. The arts became intertwined, and folklore, history, and exotic cultures all became accepted sources for artistic discovery.

The romantics moved away from the Enlightenment's obsession with reason, facts, and science and returned to the exploration of the unseen world - of God, nature and the supernatural. During the romantic era, people began to appreciate imagination over reason and emotion over knowledge. Stylistic unity in musical compositions gave way to the use of cyclic devices; elements of one movement can be heard throughout the piece so that the music became more thematic than ruled by separate movements. The use of accidentals (flats and sharps) became more popular, and Beethoven employed their use in his Symphony No.5 and No.9 by ending what began as a piece in minor (flat,

dark) as a piece in major (sharp, light). Never before had a composer so drastically changed the mood of a work. These explorations in music exemplify the romantics' belief that when reason is abandoned and humans are free to explore their own uniqueness, greatness can be achieved.

Although there are some striking differences between classicism and romanticism, they also shared a number of qualities, making the transition from the former to the latter more subtle than others in music's history. Beethoven's career was unique in that it was encompassed by both musical styles. There is a strong possibility that he was able to make the transition successfully because his life mirrored the changes in art. His life itself transitioned from one that could be explained through reason to one that defied all logic, and so his music reflected the ideals of the romantics on both a social and a personal level.

BEETHOVEN'S VIENNA

Before Beethoven left his home of Bonn, Germany in November 1792, he had already earned himself a name as a composer and a musician. When Mozart died, the door was opened for Beethoven to become the world's most well-known and appreciated artist, and with his unique style, many scholars and musical historians believe his popularity would have likely surpassed Mozart's even if he had lived to compete with Beethoven for admirers.



Vienna, Italy



Beethoven's Home

During the time that Beethoven began performing, artists, architects, and musicians had moved away from the heavy styles of the Baroque and embraced a clean, uncluttered style similar to that of classical Greece. Throughout Europe, aristocrats were replacing monarchs and the church as patrons of the arts, and because of his immense talent, Beethoven was adored by the Viennese aristocracy from the very beginning of his stay in Vienna. Some of Beethoven's most well-known supporters in Vienna were Gottfried, Baron van Swieten and Karl, Fürst (prince) von Lichnowsky, aristocrats who had been great admirers of Mozart's up until his death.

In the Vienna of the 1790s, music replaced politics as one of the aristocracy's focal points. Vienna quickly became the musical center of Europe, and the compositions of the period are often referred to as being in the Viennese style. Composers and musicians came from all over Europe to train in and around Vienna, and gradually they created and formalized the standard musical forms that dominated European musical culture for the next several decades. It was during this time in Vienna that many nobles also moved beyond simply observing music being



Wolfgang Amadeus Mozart



Beethoven

played to playing themselves. Some played their chosen instruments well enough to accompany the professionals, and so a strong bond formed between the composers and their audiences, who had a new and deeper appreciation for the arts. It might even be said that the quality of music making by both professionals and amateurs is what makes the Vienna of Beethoven's day so unique.

During his stay in Vienna and its suburbs, Beethoven moved approximately 65 times. His nomadic lifestyle can be attributed to his dislike of being stared at and his desire for privacy while composing. Although his constant moving would seem counterproductive, in the midst of the chaos, Beethoven produced intricate and original sonatas, concertos, and symphonies.

Even after his death, Beethoven did not rest in one place. His body was moved from the village of Währing, to the musicians' corner in the scenic Central Cemetery on Vienna's outer edge. With more than two and a half million graves, it is the largest cemetery in Austria. Despite being one of the most widely recognized composers of his time, Beethoven's grave is marked with just one word - Beethoven. Next to his grave is a memorial to Mozart and the grave of Franz Schubert.

BEETHOVEN AND MOZART

Wolfgang Amadeus Mozart was a powerful influence in the life and work of Beethoven. Beethoven, like the majority of people, knew a great deal about Mozart's work and modeled a number of his own compositions on works of Mozart. For example, elements of Mozart's 40th Symphony can be seen clearly in the composition of Beethoven's Fifth and can be documented from Beethoven's sketchbooks, where he copied a sequence from Mozart's work that he then adapted into his own symphony. It is widely believed that Beethoven played for Mozart in 1787, when Beethoven was 17, and Mozart is alleged to have said, "Mark that young man; he will make himself a name in the world!" He returned to Vienna in 1792, too late to study with Mozart, but Mozart's influence is everywhere in Beethoven's works.

Mozart himself composed over six hundred works, beginning in his early childhood. From the age of five he performed for European royalty, and at the age seventeen he was hired as a court musician in Salzburg. While visiting Vienna in 1781, he was released from his Salzburg position. He chose to remain in Austria for the remaining years of his life. There he achieved fame, but little financial security. Mozart's most famous pupil was probably Johann Nepomuk Hummel, a transitional figure between Classical and Romantic eras, but Mozart is better remembered for the influence he had on later generations of composers. Sadly, a surge in his reputation after his death came too late to offer the composer any financial security, but studying his works has been a standard part of the training of classical musicians for centuries.

THE WORLD AROUND BEETHOVEN

1771–1825

- 1771** The Black Death or Bubonic Plague arrives in Moscow, Russia killing 200,000 people.
- 1774** Louis XV (who reigned since 1715 as King of France) yields the throne to his grandson Louis XVI (1774-1792) who is considered weak, irresolute and awkward.
- 1775** James Watt improves the steam engine invented by Thomas Newcomen (1663-1729), and the manufacturing of steam engines begins.
- 1776** American Declaration of Independence



- 1783** An earthquake hits Reggio di Calabria in southern Italy killing 50,000 people.
- 1789** The French Revolution marks a fundamental break with the tradition of monarchy; the “rights of man” are enshrined.
- Smallpox is introduced to Australia and caused devastation among the aborigines.

- 1791** Pope Pius VI (1775-1799) condemns the French demand for clergy to give an oath of loyalty. The pope also condemns the Declaration of the Rights of Man issued in 1789.



The French Church is completely split.

THE INFLUENCE OF THE FRENCH REVOLUTION ON BEETHOVEN'S MUSIC



In Europe, Beethoven's most productive period coincided with the French Revolution - an era that saw the tyranny of royal lavishness destroyed by a series of violent events triggered by the wretchedness of the ordinary lives of a people, long enslaved

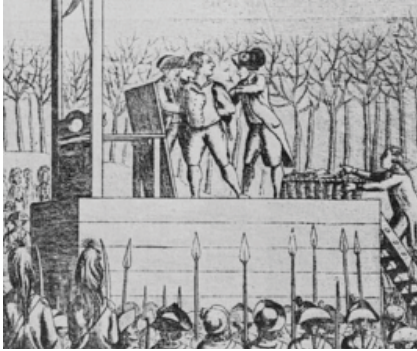
by monarchy, feudal aristocracy and the Church. Beethoven was alive to see such noteworthy historical events as the storming of the Bastille on July 14, 1789, the mobbing of the King at Versailles and the royal flight to Varennes, the circulation of the Declaration of the Rights of Man, the execution by guillotine of Louis XVI and his queen Marie Antoinette, the proclamation of the French Republic (1793), and the tragic interval known as Robespierre's Reign of Terror (1794).

For a quarter of a century after the Bastille fell, armies battled almost continuously throughout Europe, republics grew and then withered, and the Holy Roman Empire fell from power. The ideas that spawned the French Revolution did not go unnoticed by Beethoven. Some of his most powerful music was inspired by the revolution, and its sound echoed the catastrophic times in which he lived. The French Revolution provided Beethoven with the vision of liberated humanity and the dignity of the individual. As a gesture of honor, Beethoven wrote Symphony 3, which he named “Eroica” Symphony, for Napoleon, the revolution's hero. When in December of 1804 Napoleon crowned himself Emperor, Beethoven was so angered and felt so betrayed that he tore up the dedicatory page and rewrote: “Eroica Symphony, to celebrate the memory of a great man.”

From that point on, it was clear that Beethoven no longer saw Napoleon as the spirit of the Revolution who stood for the freedom of all men; however, his music continued to reflect the original spirit of the revolution, that all men deserve to live freely and with dignity.

THE WORLD AROUND BEETHOVEN

1771 – 1825 (CONTINUED)



King Louis XVI



The Spanish Inquisition



Napoleon Bonaparte



Rocket Steam Engine

- 1793** King Louis XVI (1774-1792) of France is guillotined.
- 1793** France, headed by Napoleon I (1804-1814), invades the Low Country (Belgium and Holland) and England goes to war. Most of Europe fell under Napoleon's control.
- A Japanese volcano erupts, killing 53,000 people.
- France declares war on Britain and the Netherlands.
- France outlaws the forced worship of God.
- 1800** Pius VII alias Luigi Barnaba Chiaramonte (1800-1823) a Benedictine, is elected pope in Venice under Austrian protection.
- 1801** Irish Parliament is closed and united with the English Parliament. The promise is that Catholics will get equal opportunity to vote but King George III (1760-1820) and the Tories refused to let this happen.
- 1802** English Parliament passes the first Factory Act limiting child labor to twelve hours.
- 1804** Napoleon Bonaparte crowns himself Emperor Napoleon I (1804-1814) of France.
- 1807** English law abolishes the slave trade in all British colonies (but it took until 1833 for slavery itself to be abolished in Britain and all British colonies).
- 1808** The Spanish Inquisition ends with 17,659 heretics being burned. Others contend the Inquisition was not over until 1834 when King Bonaparte abolished it, and still others suggest it was not over until January 1968 when Rome closed its Office of the Inquisition.
- 1809** Austria declares war on France and her forces enters Bavaria.
- 1815** Napoleon escapes saying to the crowds, "You have let yourself be led by the priests and nobles who want to re-establish titles and fiscal laws. I'll deal with them. I'll string them up." Battle of Waterloo: Napoleon is defeated at Waterloo in Belgium by Wellington and the Prussian army.
- Upon orders of the Bourbon's of France, Count Charles Tristan de Montholon poisons Napoleon at age 51 on the Island St. Helena. It is said he put arsenic in his wine.
- 1816** Starvation sweeps Europe and 50,000 people died in Ireland from typhus.
- 1817** The first great cholera pandemic of this century, 1817-1823, originated in India, spreading to Japan, China, Russia and the Middle East. A cold winter stops its spread into Europe.
- 1819** A new English law forbids the employment of children under age nine.
- 1820** The first missionaries arrive in Hawaii.
- 1824** Workers in England are allowed to form unions.
- 1825** Rocket steam locomotive is built; this marked the start of the railway age of cheap, fast land transport.

SOURCES FOR FURTHER EXPLORATION

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By Mike Venezia, Illustrated by Scott Cameron
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Beethoven Lives Upstairs

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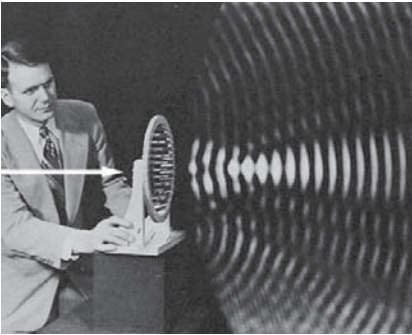
http://www.articlealley.com/article_984631_48.html



AND ACTION

Enriching your Experience

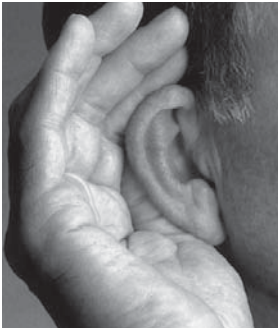
MAKING WAVES! SOUND WAVES, THAT IS!



FIRST, SOME SOUND FACTS:

- **Beethoven began to notice the loss of his hearing around the age of 26**
“... Know that my noblest faculty, my hearing, has greatly deteriorated...”
- **Beethoven revealed only to his close friends that his hearing was failing**
“... I beg of you to keep the matter of my deafness a profound secret to be confided to nobody, no matter whom...”
- **Beethoven used ear trumpets, as known as ear horns, 1816 -1818**
“... For two years I have avoided almost all social gatherings because it is impossible for me to say to people “I am deaf”. If I belonged to any other profession it would be easier, but in my profession it is a frightful state...”
- **Ear trumpets were probably man’s first attempt at coping with hearing problems**
- **Earliest ear trumpets were hollowed-out horns of cows or rams**
- **Sound is a series of compression waves that moves through air or other materials**
- **Sound is a waveform that travels through matter**
- **Beethoven used conversation books to converse with his visitors, 1818-1827**
“... Often I can scarcely hear someone speaking softly, the tones yes, but not the words. However, as soon as anyone shouts it becomes intolerable...”
- **Beethoven heard his music by feeling its vibrations**
“Tones sound, and roar and storm about me until I have set them down in notes.”
- **Beethoven had four legless pianos and he composed his music while seated on the floor in order to feel the vibrations better**
“The barriers are not erected which can say to aspiring talents and industry, “Thus far and no farther.”
- **Sound will readily travel through many materials such as wood, steel, and water**

NOW, TRY THIS:



What did you say?

Experience firsthand how frustrating it must have been for Beethoven when his hearing began diminishing. Wear a pair of winter ear muffs to muffle the sounds of the noises and voices around you during a short period of time. How frustrated do you become? Beethoven's erratic temperament has often been explained as a result of similar frustrations as his hearing began to decline.

Say that AGAIN!?

Try using your own ear trumpet constructed out of a large sheet of construction paper. Roll the construction paper in to a funnel shaped tube and tape.



Put the small narrow end at the opening of your ear and listen to the sounds around you - don't put it directly into the ear canal. Can you hear better?



Get in Touch with Sound

Have someone play a piece of music on a piano while holding your hand on the piano. Have the player play soft as well as loud to feel the differences just as Beethoven might have.



Make Glass Armonica Sounds

Benjamin Franklin invented the Glass Armonica after hearing music played on a set of glass goblets filled with varying amounts of water! Many composers were inspired by the haunting sounds produced by the instrument and, in 1815, Beethoven himself wrote a short melodrama which featured armonica accompanying the narrator who told the story.

Try making similar sounds... pour a small amount of water in an empty wine glass and then using your clean finger (moistened with fresh water), move it over the rim of the glass. Make circular motions, covering the entire circumference of the glass. Add water to the glass to change the pitch of the sound that is produced by the vibrations; more water in the glass will result in a lower pitch! Why? The presence of water in the glass decreases the vibrational frequency - that's why! * If a wine glass is not available try using a clean, empty, glass pop bottle.

AND ACTION

One Man – Many Characters

In *Beethoven, As I Knew Him*, playwright and actor, Hershey Felder presents a “one-man show” highlighting the life and accomplishments of Ludwig van Beethoven. Playing several roles, Felder portrays not just Beethoven but his friends as well, but how does he do it?

Briefly discuss the following areas that you observed Felder use alter while doing his “one-man show.” Do you feel he handled these areas well and effectively? Explain and give an example for each. After you have recorded your thoughts, discuss them with your classmates.

VOICE

PHYSICALITY

COSTUMING

PROPS

SCENERY & LIGHTING

MUSIC & SOUNDS

If you could create a biographical story about someone, who would you choose?

Why this person?

How many key characters would be needed to assist in retelling this person's story and who would you choose?

From whose view point would the story be told?

Why?

SCRIPTED WORDS TO KNOW

The following vocabulary words are found within the scripted pages of *Beethoven, As I Knew Him*



regale (p. 5) : entertain; provide amusement

postulate (p. 6) : demand; claim

banal (p. 7) : lacking originality, freshness or novelty

vagrant (p. 9) : tramp; beggar; loiterer; wanderer

unscrupulous (p. 10) : lacking moral principals

irrevocable (p.10) : not possible to revoke; not capable of being changed

bedraggled (p. 11) : deteriorated; fallen into partial ruin especially through neglect or misuse

deified (p. 14) : treated as a god

degeneration (p. 16) : having declined or become less

acute (p. 16) : characterized by sharpness or severity

emanating (p. 17) : coming out from a source; sending out

tumult (p. 20) : an agitated disturbance; noisy confusion; an uproar

retribution (p. 21) : retaliation; revenge

malevolent (p. 26) : evil; harmful; wishing evil on another person or thing

misanthrope (p. 26) : antisocial; dislikes people

unequivocally (p. 28) : unquestionably; clearly

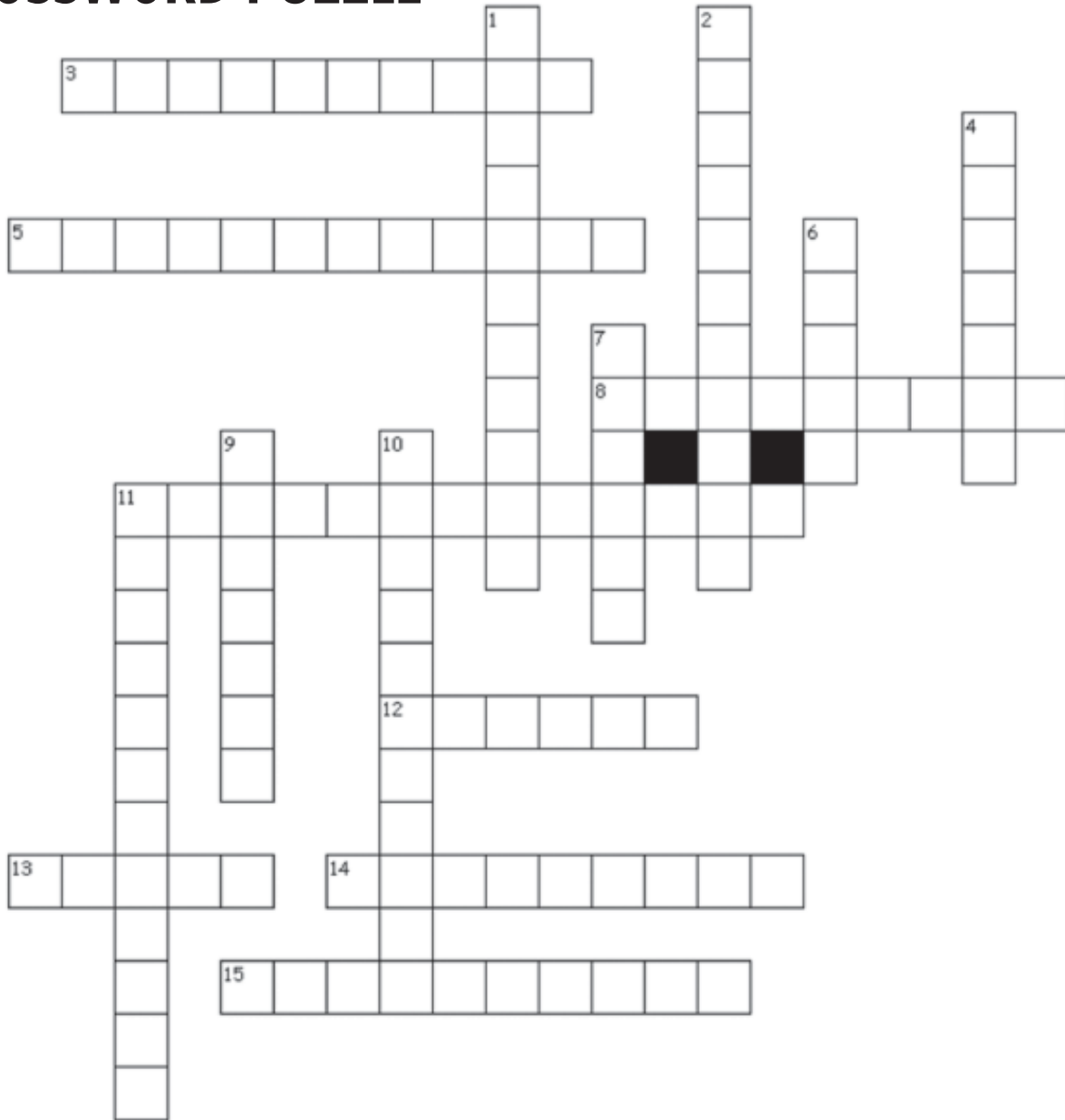
WORD SEARCH

S F O Y G S T M K S N Z E O N Q N V Z Q M P G P A
 U S B E L F U E U D N F B Q L M O H G A I D N F X
 O G K B T R M E T U C A F V Z M J A U D S F I D M
 L C O U V A U H P A K T K U Q J V A P T A C T G Z
 U O Z U F M L L E Y U F U L S P K O P J N G A A N
 P B E P C O T U A X Q W O F K A E O D K T D N H C
 U J G N W S H E T X C D Z X A V Z X I E H D A C F
 R K D I Z Z S O M S C N X V N U R E R X R X M C I
 C X L C V I R R E V O C A B L E B E N L O E E I N
 S G R D O Z Y F A I V P E L P E O U I D P T A Q N
 N R Y Y Z N Q G T A P B I D D L J H U F E H C W S
 U S E D L A P A D B F S F R T N E L O V E L A M U
 G X U T Z L R E X X N D A O H H F J Y J B Z B H U
 K C Q O R E A Y H W T G X D K Y C M Y W W M B S L
 B X M A N I O C P A G Y R F U E L M H X W T M U G
 V P P E L M B E O L L R Z G P D X Y J M E G K X N
 W Z G B V T X U E V P H K G V D T X K F B K T N H
 R E N H X Q G D T Z I G F V O W B Q F V N I I D Q
 D E G C N Y T I E I W U O U A U J O H O P O J Z M
 Q J G X K N D D R B O O Q V A C R J D R H M Z T K
 S Y B A A C Y O W H X N B E N P E D I X J E L Z B
 W N W R L K Y D N G E A I P N E E E U P A M L G V
 A B G W R E T Q F P N J T E E U I Z J C R Z P Z N
 E A B Q P F M H C A J K N Q K E S V P P R P X J P
 V D E I F I E D L C M L C X Q R S E N X J J T C P

- | | | |
|--------------|-------------|---------------|
| ACUTE | IRREVOCABLE | TUMULT |
| BANAL | MALEVOLENT | UNEQUIVOCALLY |
| BEDRAGGLED | MISANTHROPE | UNSCRUPULOUS |
| DEGENERATION | POSTULATE | VAGRANT |
| DEIFIED | REGALE | |
| EMANATING | RETRIBUTION | |

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CROSSWORD PUZZLE



ACROSS

- 3. deteriorated; fallen into partial ruin especially through neglect or misuse
- 5. having declined or become less
- 8. to come out from a source; to send out
- 11. unquestionably; clearly
- 12. an agitated disturbance; noisy confusion; an uproar
- 13. characterized by sharpness or severity
- 14. demand; claim
- 15. evil; harmful; wishing evil on another person or thing

DOWN

- 1. retaliation; revenge
- 2. not possible to revoke; not capable of being changed
- 4. tramp; beggar; loiterer; wanderer
- 6. lacking originality, freshness or novelty
- 7. entertain; provide amusement
- 9. treated as a god
- 10. antisocial; dislikes people
- 11. lacking moral principals

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ANSWER KEY

S F O Y G S **T** M K S N Z E O N Q N V Z Q **M** P **G** P A
 U S B **E** L F U E U D N F B Q L M O H G A **I** D **N** F X
 O G K B **T** R **M** **E** **T** **U** **C** **A** F V Z M J A U D **S** F **I** D M
 L C O U V **A** U H P A K T K U Q J V A P T **A** C **T** G Z
 U O Z U F M **L** L E Y U F U L S P K O P J **N** G **A** A N
 P B E P C O **T** U A X Q W O F K A E O D K **T** D **N** H C
 U J G N W S H E **T** X C D Z X A V Z X I E **H** D **A** C F
 R K D I Z Z S O M **S** **C** **N** X V N U R E R X **R** X **M** C I
 C X L C V **I** **R** **R** **E** **V** **O** **C** **A** **B** **L** **E** **B** E N L O E **E** I N
 S G R D O Z Y F A **I** V P E L P E O U I D **P** T A Q N
 N **R** Y **Y** Z N Q G **T** A P B I D **D** L J H U F **E** H C W S
 U S **E** D L A P A D B F S F **R** **T** **N** **E** **L** **O** **V** **E** **L** **A** **M** U
 G X U **T** Z **L** R E X X N D **A** O H H F J Y J B Z B H U
 K C Q O **R** E A Y H W T **G** X D K Y C M Y W W M B S L
 B X M A **N** I O C P A **G** Y R F U E L M H X W T M U G
 V P P **E** L M **B** E **O** **L** L R Z G P D X Y J M E G K X N
 W Z **G** B V T X **U** **E** **V** P H K G V D T X K F B K T N H
 R E N H X Q G **D** **T** Z **I** G F V O W B Q F V N I I D Q
 D E G C N Y **T** I E **I** W **U** O U A U J O H O P O J Z M
 Q J **G** X K **N** D D R B **O** **O** **Q** V A C R J D R H M Z T K
 S Y B **A** **A** C Y O W H X **N** **B** E N P E D I X J E L Z B
 W N W **R** **L** K Y D N G E **A** I P **N** E E E U P A M L G V
 A B **G** W R **E** T Q F P **N** J T E E **U** I Z J C R Z P Z N
 E **A** B Q P F M H C **A** J K N Q K E S V P P R P X J P
 V **D** **E** **I** **F** **I** **E** **D** **L** C M L C X Q R S E N X J J T C P

ACROSS

- 3. BEDRAGGLED
- 5. DEGENERATION
- 8. EMANATING
- 11. UNEQUIVOCALLY
- 12. TUMULT
- 13. ACUTE
- 14. POSTULATE
- 15. MALEVOLENT

DOWN

- 1. RETRIBUTION
- 2. IRREVOCABLE
- 4. VAGRANT
- 6. BANAL
- 7. REGALE
- 9. DEIFIED
- 10. MISANTHROPE
- 11. UNSCRUPULOUS

DISCUSSING YOUR EXPERIENCE...

Theatre is meant to be seen and discussed.

The following are some suggested areas to start dialogue about your trip to the theatre.

STRUCTURE

How does the play start?

How is mood established within the theatre?

What theatrical elements are present? Do you notice anything unique about this production?

How does the playwright set the scene and introduce the characters?

What techniques does the playwright use to catch your attention? Is this effective?

CHARACTER

Who is the main character?

What are the main character's goals?

What are the conflicts that the main character faces throughout the play?

Is there an antagonist?

Why is the antagonist important in this story?

How does the main character develop throughout the play?

Does there need to be a good character and a bad one?

Are there any characters that help the main character to achieve his/her goals? How do they help?

SETTING/COSTUMING/PROPS

How does the set structure help identify the time period of this story? Costumes? Props?

How would the play be different if the time period were different?

What challenges do you think the design teams encountered with creating this show?

What would you have done differently to tell the playwright's story?

Is there anything that left you wondering "How did they do that?"

PURPOSE

How is this play relevant to today? Are there important lessons to be learned from it?

What are the elements that make this piece suited for the stage versus film or television?

What is your personal response to this play?

EXPERIENCE

Do you have any questions about how things were done at the theatre?

What did you think of the lobby spaces?

What was unique about the theatre space itself?

Were you distracted by anything during your visit?

Was there anything that could have been done to make your experience better?

Will you attend more plays now?

What did you like best about your experience?

What did you like least?

If you could get involved with any aspect of theatre, which would you choose and why?

LESSON PLAN

Creative Writing

APPROPRIATE GRADES:
5-10

**KEY SUBJECT AREAS
& ACTIVITIES:**
LANGUAGE ARTS-
ONLINE RESEARCH

OHIO STANDARDS CONNECTIONS:

LANGUAGE ARTS 5-10

**Concepts of Print,
Comprehension Strategies
and Self-Monitoring
Strategies Standard**
4-7: A, B, D; 8-10: A, B, C

**Informational, Technical and
Persuasive Text Standard**
4-7: E, F; 8-10: E

Writing Process Standard
5-7: A, B, D;
8-10: A, B, C, D, E, F

Writing Applications Standard
5-7: D; 8-10: D

Writing Conventions Standard
5-7: A, B, C;
8-10: A, B, C

Research Standard
5-7: A, B, C, D, E;
8-10: A, B, C, D, E

**Communications:
Oral and Visual Standard**
5-7: F; 8-10: G

Lesson Summary:

Students will conduct research about the life and times of Ludwig van Beethoven and report their findings in the form of a creative writing piece of their choice.

Commentary:

Modifications are required by the individual teacher to meet the appropriate grade level and skill of each student. The following Creative Writing options are mere suggestions; expansion of the list is encouraged.

Instructional Procedures:

1. Review the life and times of Beethoven with the students, and then prepare students for online research by reviewing research techniques, citation, and online searching. Instruct students that they will be looking for specific details and interesting facts about Beethoven – all of which should be from reliable sources and citable.
2. Introduce the list of creative writing projects that the students may choose from for completing this assignment:
 - Write an obituary (not a death notice) about Beethoven
 - Create an advertisement for Beethoven's pianos in poster form with valuable information for the buyer
 - Chose an event in Beethoven's life and create a journal entry from his point of view
 - "Conduct" a written Q & A interview with Beethoven to be published in a magazine
 - Create a pictorial timeline of Beethoven's life complete with two to three sentence captions for each significant event.
3. Once students select their project – instruct them to create a list of 5 to 10 research questions appropriate to their project to help guide them in their search for information.
4. Allow students adequate research time to gather the information they will need for their chosen creative writing project.
5. Allow students time for drafting, peer-editing, and revising.
6. Deadlines and evaluations should be determined by the teacher.

Extension

- Students can give a formal presentation of their project
- Have a Beethoven Day to celebrate his accomplishments; display student projects, play Beethoven's symphonies, etc.

Materials and Resources:

Suggested websites for research:

<http://www.biography.com/articles/Ludwig-van-Beethoven-9204862>

http://www.lvbeethoven.com/index_En.html

LESSON PLAN

Joyful Joyful Poetry

APPROPRIATE GRADES:
5-10

**KEY SUBJECT AREAS
& ACTIVITIES:**
LANGUAGE ARTS- POETRY

OHIO STANDARDS CONNECTIONS:

LANGUAGE ARTS 5-10

Literary Text Standard
5-7: E, F, G; 8-10: D, E, F, G

Writing Process Standard
5-7: A, D; 8-10: A, C

Writing Conventions Standard
5-7: A, B, C;
8-10: A, B, C

**Communications: Oral and
Visual Standard**
5-7: F; 8-10: G

Lesson Summary:

Students will analyze and identify the rhyme scheme within the poem “Joyful, Joyful We Adore Thee” by Henry Jackson van Dyke and use the pattern to create a new poetic version of a familiar task or activity.

Commentary:

Modifications are required by the individual teacher to meet the appropriate grade level and skill of each student.

This lesson is good for reviewing poetic devices; background of poetic terms and devices should be taught prior to this lesson.

Instructional Procedures:

1. Have students listen to a symphonic version of “Ode to Joy” from Beethoven’s Ninth Symphony (the final movement). Do they recognize any parts of the piece? Which parts?
2. Play a traditional version of “Joyful, Joyful We Adore Thee.” Discuss how they students are familiar with this piece.
3. Students may also be familiar with Sister Act 2: Back in the Habit, which features “Joyful Joyful We Adore Thee” with a rap adaptation.
4. Explain that in 1907, Henry Jackson van Dyke wrote the words to “Joyful, Joyful We Adore Thee” and that it was first published in the Presbyterian Hymnal in 1911, however, Beethoven wrote the symphony in 1824 to the words of a German poem “Ode to Joy” by Friedrich Schiller in 1785.
5. Distribute copies of “Joyful Joyful We Adore Thee” and allow the students to work in pairs. Instruct the students to analyze the poem looking for patterns and any poetic devices that they may already know.
6. Discuss the student findings. Review rhyme scheme and meter with the students; have the students then identify the rhyme scheme and meter. Once the pairs are finished have them join another pair and compare their findings.
7. As a class discuss the patterns.
8. Next, discuss how any subject matter can be adapted to a pattern like “Joyful Joyful” and that with the right word choices they too can write a poem for the “Ode to Joy” movement of Beethoven’s Ninth symphony.

9. Upon teacher discretion, students will work with partners or alone to write their own “Ode” by writing a poetic tribute to a subject matter of their choice following the van Dyke example. Subject matter may be a favorite holiday, singer, school subject, sport, activity, etc.
10. Students should follow the writing process to complete a final version of their ode; final pieces can be shared vocally or visually.

Extension

- Have students work in larger groups and perform a student version to the final movement of Beethoven’s Ninth Symphony.
- Create a “class ode” to be shared as a theme song for the class and post it within the room. Students may want to add a rap like in the movie Sister Act 2: Back in the Habit.

Materials and Resources:

“Ode to Joy” Beethoven’s Ninth Symphony, final movement - a version can be heard at: <http://www.youtube.com/watch?v=Wod-MudLNPA>

“Joyful, Joyful We Adore Thee” - a version can be heard at: <http://www.youtube.com/watch?v=3fkvyYNsjPc>

Poem: “Joyful, Joyful We Adore Thee”

Sister Act 2: Back in the Habit “Joyful Joyful” version can be heard at: <http://www.youtube.com/watch?v=CwbQ8kdYvII>

Key Vocabulary

Language Arts: Alliteration - The repetition of consonant sounds at the beginning of words (e.g., winter wind)

Figurative Language - Language enriched by word images and figures of speech
Figurative Meaning - A symbolic interpretation of written work.

Genre - An established class or category of artistic composition or literature (e.g., poetry, drama or novel).

Meter - The recurring pattern of unstressed syllables in lines of a set length.

Rhyme Scheme - The regular pattern of rhyme, one that is consistent throughout the extent of the poem. Every rhyme sound is given its own letter of the alphabet to distinguish it from the other rhyme sounds that may appear in the poem

Joyful, Joyful, We Adore Thee

Joyful, joyful, we adore Thee, God of glory, Lord of love
Hearts unfold like flowers before Thee, opening to the sun above.
Melt the clouds of sin and sadness; drive the dark of doubt away;
Giver of immortal gladness, fill us with the light of day!

All Thy works with joy surround Thee, earth and heaven reflect Thy rays,
Stars and angels sing around Thee, center of unbroken praise.
Field and forest, vale and mountain, flowery meadow, flashing sea,
Singing bird and flowing fountain call us to rejoice in Thee.

Thou art giving and forgiving, ever blessing, ever blessed,
Wellspring of the joy of living, ocean depth of happy rest!
Thou our Father, Christ our Brother, all who live in love are Thine;
Teach us how to love each other, lift us to the joy divine.

Mortals, join the happy chorus, which the morning stars began;
Father love is reigning o'er us, brother love binds man to man.
Ever singing, march we onward, victors in the midst of strife,
Joyful music leads us Sunward in the triumph song of life.

LESSON PLAN

Comparing Music & Textures

APPROPRIATE GRADES: 5-12

KEY SUBJECT AREAS & ACTIVITIES:

LANGUAGE ARTS - COMPARING
& CONTRASTING

DRAMA - PANTOMIMING

MUSIC - IDENTIFYING TEXTURES

VISUAL ARTS - SURFACE

TREATMENT USING A CRAYON
AS A MEDIUM

OHIO STANDARDS CONNECTIONS:

LANGUAGE ARTS 5-12

Acquisition of Vocabulary Standard

4-7: A, C, F; 8-10: A, F; 11-12: E

Writing Process Standard

5-7: C; 8-10: B; 11-12: B

Research Standard

5-7: E; 8-10: E; 11-12: E

Communications: Oral and Visual Standard

5-7: A; 8-10: A; 11-12: A

FINE ARTS: DRAMA/THEATRE 5-12

Creative Expression and Communication

5-8: A

Analyzing and Responding Standard

5-8: B

Connections, Relationships and Applications

5-8: A, B; 9-12: A, B, D

Lesson Summary:

Students will be able to identify the differences between the “thick and thin” textures found musically in Beethoven’s Ninth Symphony by comparing and contrasting music and visual art with oral and/or written expression. The homophonic and polyphonic melodies within Beethoven’s symphonies are excellent examples of texture found in classical music.

Commentary:

Modifications are required by the individual teacher to meet the appropriate grade level and skill of students.

Instructional Procedures:

1. Allow students to experience an oil painting full of texture by passing the sample around the room. If possible, have a sample that students can touch to feel the textures created by the medium. Discuss the various findings that the students discover; record findings on a Venn diagram or a chart of choice. Discuss not just the textures, but the color choices, the images depicted in the painting, etc., encourage the use of descriptive adjectives.
2. Next, introduce the students to the watercolor sample, again passing it around the room (if possible use a sample that the students can feel directly with their fingers). Discuss the various findings that the students discover; record findings on a Venn diagram or a chart of choice. Begin to discuss the texture differences as well as the color choices and the images differences and similarities, encourage the use of descriptive adjectives.
3. After the findings have been recorded on the class chart, discuss what the students know about each medium and why they think an artist would choose one over the other. What do they think the artist wants to convey by using one medium over another? What themes can the students identify? Mood? Purpose?
4. Now have the students sit quietly, with eyes closed, and listen to a recording of Beethoven’s Ninth Symphony. Before the students begin, instruct them to listen for patterns, feelings, etc. Is an “image” being created by the music?
5. Allow the students an opportunity to identify thick and thin textures of music via art: Give each student a set of crayons and a large piece of paper. Have them test the use of the crayon for thin and thick textures; discuss the differences they discover. Next, instruct them that while listening to Beethoven’s Ninth Symphony, they will use their crayons as a tool that is sensitive to what they hear (kind of like a polygraph needle)... turning their paper over, they are to color left to right, in one or two inch rows, starting at the top left corner and eventually ending at the bottom right corner of their paper. Note: their “artwork” will be much like a paper of scribbles – not actual images, but with sections of light and heavy coloring.
6. Have students share their “artwork” and discuss what they felt as they went through the process. Ask students what colors they chose and why they picked that color. Pair or group students to compare their “artwork” and discuss their similarities and differences.
7. While students are with a partner or in groups (groups are best for this next step, so pair a few pairs to equal a group of four or more), propose the idea that the students create a physical picture using their bodies as their medium to portray examples of thick and thin textures. Students might want to create a “picture” of a daily task like brushing their teeth: everyone in the group pantomimes putting toothpaste on their toothbrush simultaneously (thin texture) then each proceeds to shift their styles simultaneously – one might floss while another is rinsing with mouthwash, another might inspect his or her teeth etc... these layered activities can equal their expression of thick texture.

OHIO STANDARDS CONNECTIONS:

FINE ARTS: MUSIC 5-12

Historical, Cultural and Social Contexts

5-8: A, C; 9-12: B

Analyzing and Responding

5-8: A, B; 9-12: A, C

Valuing Music/Aesthetic Reflection

5-8: C; 9-12: A, C

Connections, Relationships and Applications

5-8: A, B; 9-12: A

FINE ARTS: VISUAL ART 5-8

Creative Expression and Communication,

A, C, D, E

Analyzing and Responding

A, B, C

- Conclude the lesson by reviewing the thick and thin texture that Beethoven used in his symphony and why this made his compositions so emotional. Students can orally present their findings or write a compare/contrast report about their findings and the process.

Extension

- Create a new Venn diagram comparing visual artwork with music. What are the similarities between a composer of music and a “composer” of a painting?
- Research various visual art mediums and present examples of other types of thick and thin representations.
- Listen to a sampling of “today’s” music and identify if texture is still used by musicians; if so, how? Discuss the new trends in music.

Materials and Resources:

A Venn Diagram

An Oil Painting (thick texture)

A Watercolor Painting (thin/flat texture)

A Recording of Beethoven’s Ninth Symphony

Key Vocabulary

Language Arts - Comparison and Contrast - An organizational structure of text in which a description of similarities and differences among two or more things occurs.

Venn diagram - A mapping technique using overlapping circles showing features either unique or common to two or more concepts.

Music - Elements of music - The components of music activity including pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as basic principles of music.

Mood - The feeling or atmosphere created by a music work.

Motif - A short, distinctive rhythmic or melodic idea.

Texture - The pattern and quality of sound created by the elements in a music work, including the number of instruments, voices or chordal tones in a specific section.

Visual Art - Aesthetics - An area of philosophy that studies the beautiful and artistic and examines related human responses to art through inquiry processes.

Elements of art - The components of visual arts expression (such as line, shape, color, form, value and space).

Expression - The use of visual art to convey beliefs, feelings and meanings through selective use of art media.

Media - The materials (such as acrylics, oils, pastels, pen and ink, watercolors and electronic forms of communication) used to produce visual art works. Works are often categorized by their media.

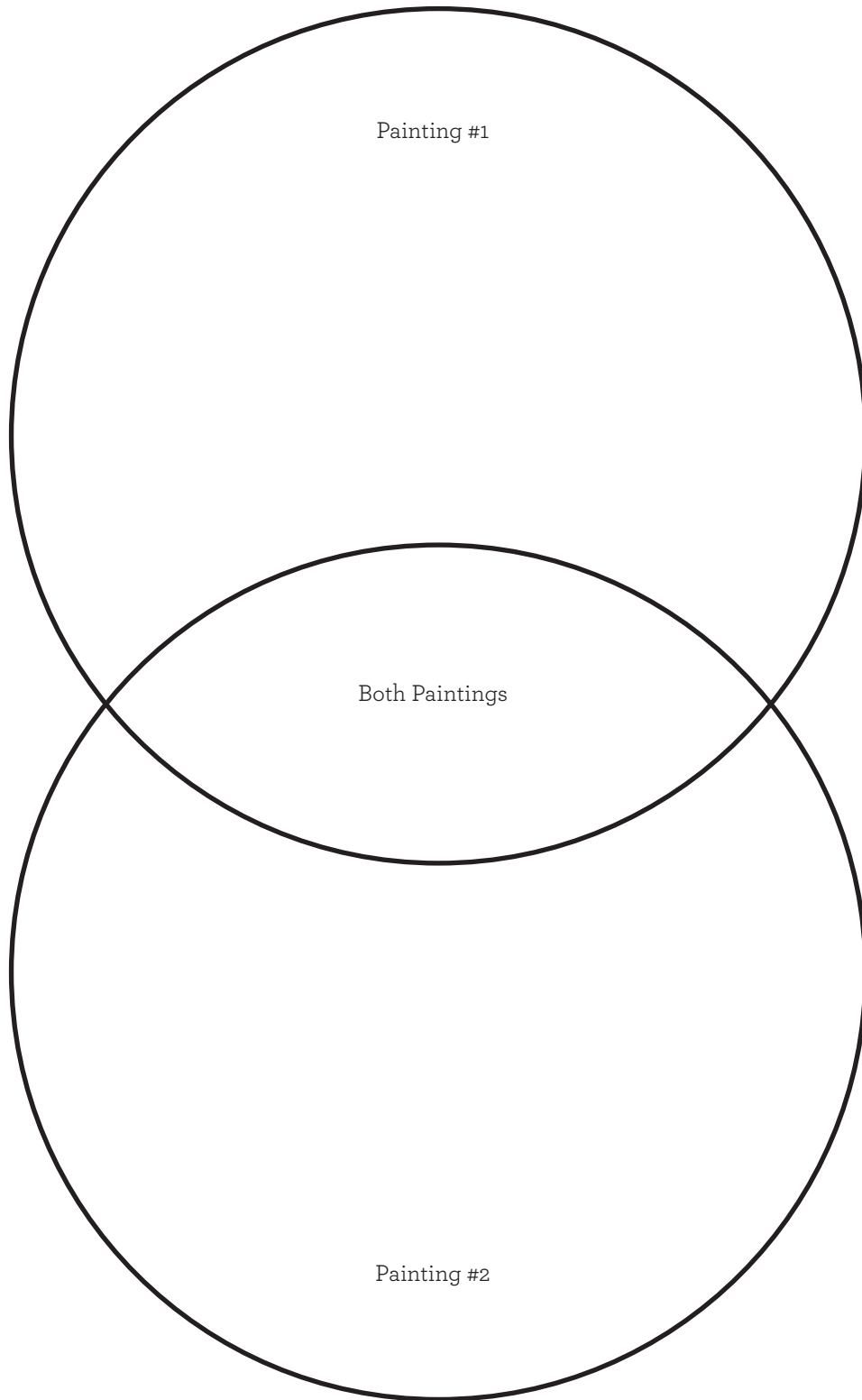
Techniques - The processes by which materials are used to create visual art including carving, drawing, painting, printing, rendering, sketching or stippling.

Three-dimensional - Showing three dimensions, thereby giving the illusion of depth and appearing lifelike.

Two-dimensional - Showing two dimensions, thereby lacking depth and appearing flat.

Research Connections

- Research Beethoven’s hearing difficulties; is there a connection between his hearing issues and his use of varied textures in his music?
- Compare the textures between Beethoven’s first symphony prior to deafness, and his ninth, when he was completely deaf.



THEATRE ETIQUETTE:

Dos and Don'ts



Please **BE ON TIME**... things do happen: construction, traffic, wrong turns, weather, etc., be prepared and plan to arrive early - we recommend 30 minutes early. We do not hold the curtain due to contract constraints, and our seating is based upon the time of your arrival. If you are encountering a delay please contact the Play House at 216- 795-7000 and speak to the operator so we can be prepared to seat you when the production permits.

Please **NO CAMERAS OR CAMERA PHONES** within the theatre proper; photos may be taken in the lobbies, but not once you have entered the theatre: before, during or after the show.

SILENCE CELL PHONES, ALARM WATCHES, BEEPERS, ETC - anything that could make a noise distracting to the actors or your neighboring audience members (this includes cell phones on vibrate!)

Please **NO ELECTRONIC DEVICES** such as phones, iPods, gaming devices etc. The light emitted from these devices can be distracting to the theatre experience as well as to the actors and neighboring audience members. Therefore, **NO TEXT MESSAGING**.

SHHH! Do not talk, whisper, sing, or hum during the performance. When someone is addressing you from the stage area, please be silent and **LISTEN**; important information and instructions will be given to you and your group, so again: shhhhhh.

BE POLITE, attentive, and don't leave your seat. The restroom should be used prior to the show or at intermission.

SIT STILL and keep body movements to a minimum. Ramming elbows into your neighbor or kicking the seat in front of you is highly annoying.

The actors love to hear **APPLAUSE** because it shows how much you enjoyed it so clap with enthusiasm... however, "hooting and hollering" should be saved for sporting venues. Laughter and clapping at inappropriate times are distracting to the actors and neighboring audience members.

At the end of the performance - please **REMAIN SEATED**; Don't be in a rush to leave us so soon... our staff needs to dismiss you based upon your transportation. It is important to remain quiet, too, so you can hear instructions. Thank you!

Please **NO GUM OR EATING** during the performance, it's not polite (nor is wearing hats, gentlemen).

Teachers, if you have arranged to stay to eat **LUNCH**... please have your bagged lunches with student names on them collected in a large box, basket, or other container with the school and teacher names upon arrival. Our staff will collect the lunches and place them in your designated luncheon area. Students are not permitted to keep their lunches with them during the performance or to eat in the lobby areas. Lunch room availability is arranged on a first-come, first-served basis and must be reserved in advance.

The Cleveland Play House

FACT SHEET

- America's First Regional Theatre – founded in 1915.
- Today, CPH has an operating budget of about \$7 million, a full-time staff of nearly 100, and is considered one of the leading regional theatre companies in the country.
- Each year, nearly 150,000 people attend productions, programs, and special events.
- More than 20,000 students from about 350 area schools attend Cleveland Play House productions, as well as drama and playwriting classes each year.
- 12 million people have visited one of CPH's artistic works (more than 1300 productions) over its 93-year history.
- The Cleveland Play House and Case Western Reserve University launched an MFA program in acting in 1997, a program that has quickly become one of the most prominent in the nation.
- Pre-show discussions are now held 45 minutes prior to every performance, with an average of 70 people attending every event.
- Tickets are affordable for all, with new programs such as "Pay What You Can", student tickets for \$10, and a new Rush Hour ticket that is also just \$10.
- Since 2006, the Mainstage Season has concluded with a new multi-arts collaborative event, FusionFest, created by Artistic Director Michael Bloom.
- In 2005, *A Christmas Story* was the largest grossing subscription and single ticket show in the history of the theatre (selling out 27 of 30 performances)
- The Cleveland Play House is a major collaborator in the community, working with such arts groups as the Cleveland Museum of Art, Cleveland School of the Arts, Opera Cleveland, Jewish Community Center, Karamu House, Museum of Contemporary Art, and Verb Ballets.
- Internationally, The Cleveland Play House has hosted or exchanged productions with the National Theatre of Hungary, The Czech National Theater, Slovak National Theater, and Russia's New Experimental Theater of Volgograd. Associate Artistic Director Seth Gordon directed the Arabic premiere of *Our Town* in Cairo in 2004. In the 2008 season, we hosted a production of *Hamlet* from Tel Aviv's acclaimed Cameri Theatre.
- A remarkable roster of talent has appeared at The Cleveland Play House, including Alan Alda, Ed Asner, Lauren Bacall, Dom DeLouise, Henry Fonda, Calista Flockhart, Margaret Hamilton (company member in 1927), Madeline Kahn, Marlo Thomas, and Jack Weston. Joel Grey and Paul Newman attended Curtain Pullers classes as children. These artists add to the Play House legacy, and their experience takes the theatre's reputation across the nation and around the world.

OHIO STANDARDS AND BENCHMARKS

Standard: English Language Arts

READING APPLICATIONS: *Literary Text* - Students enhance their understanding of the human story by reading literary texts that represent a variety of authors, cultures and eras. They learn to apply the reading process to the various genres of literature, including fables, folk tales, short stories, novels, poetry and drama. They demonstrate their comprehension by describing and discussing the elements of literature (e.g., setting, character and plot), analyzing the author's use of language (e.g., word choice and figurative language), comparing and contrasting texts, inferring theme and meaning and responding to text in critical and creative ways. Strategic readers learn to explain, analyze and critique literary text to achieve deep understanding.

Benchmarks (4-7)

- A. Describe and analyze the elements of character development.
- B. Analyze the importance of setting.
- C. Identify the elements of plot and establish a connection between an element and a future event.
- D. Differentiate between the points of view in narrative text.
- E. Demonstrate comprehension by inferring themes, patterns and symbols.

Benchmarks (8-10)

- A. Analyze interactions between characters in literary text and how the interactions affect the plot.
- B. Explain and analyze how the context of setting and the author's choice of point of view impact a literary text.
- C. Identify the structural elements of the plot and explain how an author develops conflicts and plot to pace the events in literary text.
- F. Identify and analyze how an author uses figurative language, sound devices and literary techniques to shape plot, set meaning and develop tone.
- G. Explain techniques used by authors to develop style.

Benchmarks (11-12)

- A. Analyze and evaluate the five elements (e.g., plot, character, setting, point of view and theme) in literary text.
- B. Explain ways characters confront similar situations and conflict.

- C. Recognize and analyze characteristics of subgenres and literary periods.
- D. Analyze how an author uses figurative language and literary techniques to shape plot and set meaning.
- E. Critique an author's style.

Benchmarks (Grade 12)

1. Compare and contrast motivations and reactions of literary characters confronting similar conflicts (e.g., individual vs. nature, freedom vs. responsibility, individual vs. society), using specific examples of characters' thoughts, words and actions.
2. Analyze the historical, social and cultural context of setting.
3. Explain how voice and narrator affect the characterization, plot and credibility.
4. Evaluate an author's use of point of view in a literary text.
5. Analyze variations of universal themes in literary texts.
6. Recognize and differentiate characteristics of subgenres, including satire, parody and allegory, and explain how choice of genre affects the expression of theme or topic.
7. Compare and contrast varying characteristics of American, British, world and multi-cultural literature.
8. Evaluate ways authors develop point of view and style to achieve specific rhetorical and aesthetic purposes (e.g., through use of figurative language irony, tone, diction, imagery, symbolism and sounds of language), citing specific examples from text to support analysis.

READING APPLICATIONS: *Acquisition of Vocabulary*

Students acquire vocabulary through exposure to language-rich situations, such as reading books and other texts and conversing with adults and peers. They use context clues, as well as direct explanations provided by others, to gain new words. They learn to apply word analysis skills to build and extend their own vocabulary. As students progress through the grades, they become more proficient in applying their knowledge of words (origins, parts, relationships, meanings) to acquire specialized vocabulary that aids comprehension.

Benchmarks (4-7)

- A. Use context clues and text structures to determine the meaning of new vocabulary.
- B. Infer word meanings through identification and analysis of analogies and other word relationships.
- C. Apply connotation and denotation to learn the meanings of words.
- D. Use knowledge of symbols, acronyms, word origins and derivations to determine the meanings of unknown words.
- E. Use Knowledge of roots and affixes to determine the meanings of complex words.
- F. Use multiple resources to enhance comprehension of vocabulary.

Benchmarks (8-10)

- A. Use context clues and text structures to determine the meaning of new vocabulary.
- B. Examine the relationships of analogical statements to infer word meanings.
- D. Explain how different events have influenced and changed the English language.
- E. Apply knowledge of roots and affixes to determine the meanings of complex words and subject area vocabulary.
- F. Use multiple resources to enhance comprehension of vocabulary.

Benchmarks (11-12)

- A. Verify meanings of words by the author's use of definition, restatement, example, comparison, contrast and cause and effect.
- C. Explain the influence of the English language on world literature, communications and popular culture.
- D. Apply knowledge of roots, affixes, and phrases to aid understanding of content area vocabulary.
- E. Use multiple resources to enhance comprehension of vocabulary.

COMMUNICATION: *Oral and Visual*: Students learn to communicate effectively through exposure to good models and opportunities for practice. By speaking, listening and providing and interpreting visual images, they learn to apply their communication skills in increasingly sophisticated ways. Students learn to deliver presentations that effectively convey information and persuade or entertain audiences. Proficient speakers control language and deliberately choose vocabulary to clarify points and adjust presentations according to audience and purpose.

Benchmarks (5-7):

- A. Use effective listening strategies, summarize major ideas and draw logical inferences from presentations and visual media.
- B. Explain a speaker's point of view and use of persuasive techniques in presentations and visual media.

Benchmarks (8-10):

- A. Use a variety of strategies to enhance listening comprehension.
- B. Analyze the techniques used by speakers and media to influence an audience, and evaluate the effect this has on the credibility of a speaker or media message.
- C. Evaluate the content and purpose of a presentation by analyzing the language and delivery choices made by a speaker.

Benchmarks (11-12):

- A. Use a variety of strategies to enhance listening comprehension.
- B. Evaluate the clarity, quality, effectiveness and overall coherence of a speaker's key points, arguments, evidence, organization of ideas, delivery, diction and syntax

Standard: Social Studies

People in Societies: Students use knowledge of perspectives, practices and products of cultural, ethnic and social groups to analyze the impact of their commonality and diversity within local, national, regional and global settings.

Benchmarks (6-8)

- A. Compare cultural practices, products and perspectives of past civilizations in order to understand commonality and diversity of cultures.
- C. Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language and form of government.

Benchmarks (9-10)

- A. Analyze the influence of different cultural perspectives on the actions of groups.
- C. Analyze the ways that contacts between people of different cultures result in exchanges of cultural practices.

Benchmarks (11-12)

- A. Analyze how issues may be viewed differently by various cultural groups.

Geography: Students use knowledge of geographic locations, patterns, and processes to show the interrelationship between the physical environment and human activity, and to explain the interactions that occur in an increasingly interdependent world.

Benchmarks (6-8)

- C. Explain how the environment influences the way people live in different places and the consequences of modifying the environment.

Benchmarks (9-10)

- A. Analyze the cultural, physical, economic, and political characteristics that define regions and describe reasons that regions change over time.
- B. Analyze the patterns and processes of movement of people, products and ideas.

Benchmarks (11-12)

- A. Explain how the character and meaning of a place reflect a society's economics, politics, social values, ideology, and culture.
- B. Evaluate the consequences of geographic and environmental changes resulting from governmental policies and human modifications to the physical environment.

Standard: Theatre

Historical, Cultural and Social Contexts: Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic/theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.

Benchmarks (5-8)

- A. Explain the style of a dramatic/theatrical work in historical or cultural context.
- B. Compare and contrast playwrights and/or screenwriters from various time periods.

Benchmarks (9-12)

- A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.
- B. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

Creative Expression and Communication: Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

Benchmarks (5-8)

- A. Use basic acting skills (e.g., voice, posture, movement, language) to develop characterizations.

- B. Explain the functions and interrelated nature of scenery, props, lighting, sound, costumes and makeup to create an environment appropriate for drama.
- C. Explore the roles and responsibilities of various theatrical personnel.
- D. Create scripted scenes based on personal experience and heritage.

Benchmarks (9-12)

- A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.
- B. Effectively use technology and/or resources to mount a performance.
- C. Create an imaginative and complex script using historical, cultural and/or symbolic information and refine it so that story and meaning are conveyed to an audience.

Analyzing and Responding Standard: Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

Benchmarks (5-8)

- A. Use appropriate dramatic/ theatrical vocabulary, elements and principles.
- B. Discuss the collaborative nature of drama/theatre as a vehicle for the expression of ideas.
- C. Articulate opinions about dramatic/theatrical work using established criteria.

Benchmarks (9-12)

- A. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.
- B. Indicate the artistic techniques used in planning and performing drama/theatre work.
- C. Evaluate dramatic/theatrical works using appropriate criteria.

Valuing Drama/Theatre/Aesthetic Reflection: Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.

Benchmarks (5-8)

- A. Defend personal responses to a drama/theatre event.
- B. Compare their personal responses to a drama/theatre event with the response of another person.

Benchmarks (9-12)

- A. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.
- B. Respect diverse opinions regarding drama/theatre preferences.

Connections, Relationships, and Applications: Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

Benchmarks (5-8)

- A. Discover the interdependence of theatre and other art forms.
- B. Explain the relationship between concepts and skills used in drama/theatre with other curricular subjects.
- C. Identify recurring drama/theatre ideas and concepts that occur across time periods and/or cultures.
- D. Discuss drama/theatre skills as a foundation for lifelong learning and potential employment.

Benchmarks (9-12)

- A. Synthesize knowledge of the arts through participation in the creation of a dramatic/theatrical work or experience.
- B. Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects.

- C. Explain how the arts are an index to social values and accomplishments of a civilization.
- D. Engage in activities that lead to continued involvement in theatre.

Standard: Music

Historical, Cultural and Social Contexts: Students demonstrate knowledge and understanding of a variety of music styles and cultures and the context of musical expression or events, both past and present. Students identify significant contributions of composers and performers to music heritage. Students analyze the historical, social and political forces that have influenced the function and role of music in the lives of people.

Benchmarks (5-8)

- A. Compare and contrast styles and forms of music from various historical periods.
- B. Identify composers and classify them according to chronological historical periods.
- C. Describe how events during various historical periods have influenced the development of music.

Benchmarks (9-12)

- A. Identify music forms from various cultures and historical periods and create or perform representative repertoire with stylistic accuracy.
- B. Research and explain how music and composers both influence and are influenced by society and culture.

Creative Expression and Communication: Students sing, play instruments, improvise, compose, read and notate music.

Benchmarks (5-8)

- A. Perform a piece of music, independently or in a group, with technical accuracy and expression.
- B. Improvise or compose a short melody that includes key signature and meter signature with proper notation in treble or bass clef.
- C. Identify and recognize in a piece of music the following: clef,

key signature, meter signature, tempo, dynamic markings and note values.

Benchmarks (9-12)

- A. Sing and/or play, independently or in ensembles, demonstrating technical and stylistic accuracy and musical expressiveness with appropriate responses to a leader's cues and gestures.
- B. Read, perform or compose music repertoire using a variety of tonalities while demonstrating an understanding of the language of music.

Analyzing and Responding Standard: Students listen to a varied repertoire of music and respond by analyzing and describing music using correct terminology. Students evaluate the creating and performing of music by using appropriate criteria.

Benchmarks (5-8)

- A. Describe and evaluate a piece of music using developed criteria based on elements of music and music vocabulary.
- B. Analyze the structure of larger music works and the sections comprised within.
- C. Apply appropriate criteria to support personal preferences for music choice and evaluate the quality and effectiveness of a music performance.

Benchmarks (9-12)

- A. Analyze and evaluate music selections based upon established criteria.
- B. Analyze and respond to conducting patterns and gestures in relation to interpretation of music performance literature.
- C. Analyze common harmonic progressions in selected repertoire aurally.
- D. Apply appropriate, established criteria to evaluate a variety of music performances.

Valuing Music/Aesthetic Reflection: Students demonstrate an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences. Students articulate the significance of music in their lives.

Benchmarks (5-8)

- A. Reflect on and describe how music performance and settings affect audience response.
- B. Reflect on why others may have different music preferences.
- C. Justify one's personal preference of music choice using music vocabulary.

Benchmarks (9-12)

- A. Articulate and justify personal philosophies regarding music in their lives and cite examples that contributed to this thinking.
- B. Explain how people differ in their music preferences based on their personal experiences.
- C. Develop and apply specific criteria for making informed, critical judgments about quality and effectiveness of music works both written and performed.

Connections, Relationships, and Applications: Students identify similarities and differences between music and other arts disciplines. Students recognize the relationship between concepts and skills learned through music with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students develop a desire for lifelong learning in music.

Benchmarks (5-8)

- A. Compare and contrast common terms used in and for the interpretation of music and other arts disciplines.
- B. Demonstrate ways that subject matter of other disciplines is interrelated with that of music.

- C. Identify various ways music affects their lives.
- D. Identify various careers in music.
- D. Discuss drama/theatre skills as a foundation for lifelong learning and potential employment.

Benchmarks (9-12)

- A. Articulate similarities and differences between music and other content areas.
- B. Apply technology in creating, performing and/or researching music.
- C. Compare and contrast several cultures' music works based on the function music serves, role of the musicians and conditions under which the music is performed.
- D. Articulate music avocation and career opportunities found in various cultures and music settings and identify experiences necessary for success.

GLOSSARY

of Theatre Terms

ACOUSTICS: qualities that evaluate the ability of a theatre to clearly transmit sounds from the stage to the audience.

ACT: main division of a drama, ACTS may be further divided into SCENES.

ACTOR: a performer in a play; may be male or female.

ADAPTATION: a reinvention of an existing story or play; includes turning novels into plays, plays into musicals, or making changes in language or plot.

AD-LIB: making up a line not originally in a play, usually done when an actor forgets a line or someone misses an entrance.

ANTAGONIST: the opponent or adversary of the main character (protagonist); provides the obstacle the protagonist tries to overcome.

ARENA STAGE: stage placed in the center of a room with audience seating surrounding it, also known as theatre in the round.

ASIDE: a brief remark made by a character and intended to be heard by the audience but not by other characters.

ATMOSPHERE: tone or mood established by events, places, or situations.

AT RISE: refers to the action taking place as the curtain rises.

AUDITION: a brief performance of either a monologue or a short scene done by actors for the director of a play in order for the director to decide which actor he or she wants to cast in a particular role.

BACKSTAGE: refers to the areas not a part of the actual stage, but restricted for actors and crewmembers. It usually includes the green room and the dressing rooms, and frequently offices and scenic shops as well.

BOOTH: the small room set up for the management of the technical elements needed during a play, usually set behind the audience with a window facing the stage. The Stage Manager calls the show from there. The sound and light board operators run the audio and lighting equipment from there as well.

BREAK A LEG: a superstitious good luck wish exchanged by actors who feel that saying "good luck" is a jinx.

CALL: the time at which an actor is supposed to be at rehearsal or performance.

CALLBACK: a second or third audition used to further narrow the field of actors competing for a particular role in a play.

CAST: (verb) to assign parts to the actors in a play.

CAST: (noun) group of actors in a particular play.

CASTING CALL: notice to actors of an audition for parts in a play.

CHARACTER: a person in a play created by the playwright and represented by an actor.

CHOREOGRAPHER: the artist in charge of creating the dances and/or movements used by actors in a play.

CLIMAX: (of a script or play) the moment of highest tension or suspense in a play; the turning point after which all action moves to a resolution.

COMEDY: a story where the protagonist (main character) achieves his/her goal.

COMIC RELIEF: a humorous moment, scene or speech in a serious drama which is meant to provide relief from emotional intensity and, by contrast, to heighten the seriousness of the story.

COSTUMES: the clothes worn by actors in an a play designed to fit the era, mood, and personality of the characters as well as enhance the overall design look of the production.

COSTUME DESIGNER: the artist in charge of creating the look of the costumes for a play.

COSTUME SHOP MANAGER: the person in charge of realizing the vision of the costume designer in actual clothes, responsible for maintaining the costumes and wigs during the course of the production.

CRITIC: a writer who reviews plays.

CROSSOVER: a hidden passage, often behind the scenery, through which actors can go from one side of the stage to the other without being seen by the audience. It is used if actors need to exit on one side and make their next entrance from the opposite side.

CUE: the last words or actions that come before another actor's speech or entrance; a light, sound or curtain signal.

CURTAIN: end of a scene; closing of a curtain to depict the end of an act or scene.

CURTAIN CALL: the process of actors taking their bows, receiving applause, and/or being reintroduced to the audience at the end of a play.

DANCE CAPTAIN: member of the cast in charge of working with the dancers to maintain the quality of the dance numbers, make sure dancers are properly warmed up before performance, and teach understudies and new cast members existing numbers.

DESIGNER: a person who conceives and creates the plans for scenery, costumes, lighting, sound, makeup, hairstyles, props and other visual aspects of a performance.

DIALECT: a speech pattern which is distinctive, or the use of a cultural accent on stage.

DIALOGUE: conversation between two or more actors in a play.

DIALOGUE COACH: person responsible for working with a cast on correct pronunciation and dialect usage.

DIRECTOR: a person responsible for initiating the interpretation of the play, enhancing that interpretation with the concepts of the designers and making all final decisions on production values; tells the actors where to move and how best to communicate the interpretation of the play to the audience.

DOWNSTAGE: front area of the stage, nearest to the audience.

DRAMA: the playscript itself; the art of writing and staging plays; a literary art form different from poetry or other fiction.

DRAMATIS PERSONAE: cast of characters in a drama or, more generally, participants in an event.

DRESSER: a person in charge of assisting actors with their costumes, wigs, and makeup during a production.

DRESSING ROOM: the place where actors take their costumes, wigs, and makeup on and off. Sometimes dressing rooms are communal, one for men, one for women, sometimes actors have a dressing room all to themselves or to share with just one or

two other actors. Dressing rooms often contain (or are in close proximity to) toilets, sinks, showers, lighted make-up tables and sleeping areas.

EXEUNT: stage direction meaning "they exit."

EXIT: stage direction telling an actor to leave the stage.

EXPOSITION: dialogue which gives the audience the background information it needs to follow the action of the play; most will occur early on in the play.

ENTRANCE: the movement of an actor onto the visible areas of the stage.

FALLING ACTION: (of a script or play) the acceptance of the situation derived from the climax; the conflict is worked out or resolved.

FIGHT CHOREOGRAPHER: the artist in charge of staging fight scenes, can include swordplay, other weapons, or barehanded combat.

FORESHADOWING: a hint of what is to come in the story. This is often used to keep the audience in a state of expectancy.

GHOST WRITER: person hired by an author to write on his or her behalf; receives no public credit.

GREEN ROOM: a small lounge backstage where actors can relax and get ready to go on.

HALF-HOUR: the usual call for actors to be at the theatre, thirty minutes before curtain.

HOUSE: the audience or the theatrical building.

HOUSE MANAGER: the employee in charge of the audience during a performance, trains ushers, runs the concessions, and troubleshoots seating problems.

IMPROVISATION: to make up as you go along; often used as a rehearsal technique to make actors more comfortable with their characters; may be a part of some performance situations.

INCITING INCIDENT: (of a script or play) the launching pad of the play; the action or short sequence of actions that constitute the point of attack.

IRONY: a contrast between what is and what appears to be. Two types of irony are--- VERBAL IRONY when a character says one thing and means another; DRAMATIC IRONY when the audience knows something that the character does not.

LIGHTING DESIGNER: artist in charge of creating the lighting effects for a play.

MAKEUP: cosmetics, wigs, hair colorings, or other items applied to the actors to change or enhance their appearance.

MELODRAMA: play with exaggerated plot and emotion.

MONOLOGUE: long speech spoken by one actor without interruption.

MOTIVATION: a character's reason for saying or doing something; actors search for this in studying their role and use voice and movement to relay it to the audience.

MOVEMENT COACH: a person familiar with the ways people physically relate to one another in different historical periods, as well as general historically and culturally accurate movements. (How to properly use a fan, how women walk while corseted, where and how men and women might stand in relation to one another, etc.)

NARRATOR: one who tells the story; speaks directly to the audience.

OBJECTIVE: what the character wants/needs/desires.

OFFSTAGE: areas on the stage which are not seen by the audience, like the wings or the crossovers, where action can take place and be heard by the audience, or where actors can wait for their entrances.

PLAYWRIGHT: author of a play.

PLOT: the story of the play.

PROP: any moveable item used on the set of a play or handled by an actor.

PROSCENIUM: a form of staging in which an arch frames the stage; the stage is at one end of a room and the audience sits in front of it, watching the play through an arch which frames the action.

PROSCENIUM ARCH: opening in the proscenium through which the audience views the play.

PROTAGONIST: the main character; the person whose success or failure the audience is most concerned.

PUT-IN REHEARSAL: a special rehearsal called when an understudy is going to go on, so that the rest of the cast has an opportunity to get used to the presence of a different actor.

REHEARSAL: the time period before a play opens involving the practice of the dialogue, movement, rhythms and interpretations of the play.

RISING ACTION: (of a script or play) the sequence of action and events that leads to the climax of the play; the conflict becomes clear and tension builds as obstacles are presented.

RUN CREW: people in charge of moving scenery and props onstage during a performance, and helping create live audio or visual special effects.

SCENE: a small unit of a play in which there is no shift of locale or time.

SCENIC ARTIST: a painter or machinist who reproduces the scene designer's drawings in full scale on the stage.

SCRIPT: the written words and stage directions created by a playwright.

SET: the scenery of the play; depicts time, place and mood.

SET DESIGNER: the artist in charge of creating the physical world in which the play will live; usually creates in drawings and scale models.

SOLILOQUY: a speech given by a character alone on the stage where the audience gets to know the inner thoughts and feelings of the character.

SOUNDBOARD OPERATOR: the person who discharges the correct sounds or music at the appropriate moment in the play.

SOUND DESIGNER: the artist responsible for the creation of the sounds heard during a performance, including music and special effects.

STAGE BUSINESS: small pieces of physical action put into a scene to heighten its appeal, suspense or sense of reality.

STAGE DIRECTIONS: information written into a script which tells the actors when and where to move, or describes the intent or mood of action, may also describe scenery or props.

STAGE LEFT: side of the stage on the actors' left as they face the audience.

STAGE RIGHT: side of the stage on the actors' right as they face the audience.

STAGE MANAGER: person who coordinates all aspects of the production during production and performance, runs or calls the show.

SUBTEXT: the thoughts behind the words the actor speaks.

THEME: the main idea or ethical precept the play deals with.

THRUST STAGE: a stage set at one end of the room which extends out into the audience area; audience surrounds the stage on three sides.

TONY: awards given annually by the American Theatre Wing for outstanding contributions to the theatre; officially the Antoinette Perry Awards.

TRAGEDY: a story where the protagonist does not achieve his/her goal.

TRANSLATION: taking a play in one language and converting it into another.

UNDERSTUDY: an actor who has memorized all the lines and action of an actor in a play, so that if the original actor falls ill or cannot perform, there is someone prepared to take his or her place at a moment's notice.

UPSTAGE: the part of the stage farthest from the audience. Also, to steal the scene from another actor by moving upstage, forcing the downstage actor to turn his or her back on the audience.

WINGS: the areas offstage right and left, hidden from the audience, where actors can enter or exit, do quick costume changes, receive or discard props, or speak lines meant to be heard as if from another room.

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