



Beautiful: The Carole King Musical

Enrichment Guide

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Royal Manitoba Theatre Centre is proud to call Manitoba home. Royal MTC is located in Winnipeg on Treaty 1, the traditional territory of the Anishinaabeg, Cree, Oji-Cree and Dakota people, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

The Role of the Audience

Theatre needs its audience! We are happy to have you here. Every staff person, actor, and crew member backstage plays an important part in your experience, and you also have a role in the experience of cast, crew and the people around you.

Arrive Early: Please make sure you give yourself enough time to find your seat before the performance starts. Latecomers may not be admitted to a performance. We ask schools and other groups to arrive at least 20-30 minutes before the show.

Cell Phones and Other Electronic Devices: Please **turn off** your cell phone/mp3 player /gaming system/camera/smart watch. Texting, surfing, and gaming during performances is very distracting for the performers and other audience members. Using cameras and recording devices during a performance is **never** allowed.

Talking During the Performance: Even when you whisper, you can be heard by performers and people around you. Unless it is a relaxed performance, disruptive patrons will be removed from the theatre. Please wait until after the performance to share your words with others.

Food/Drinks: Food and outside drinks are not allowed in the theatre. When there is an intermission, snacks and drinks may be available for purchase. There is complimentary water in the lobby.

Dress: There is no dress code at the Royal MTC, but we respectfully ask you not to wear hats in the theatre. We strive to be a scent-free environment and thank all patrons for their cooperation.

Leaving During the Performance: If you leave the theatre during a performance, you will be readmitted at the discretion of Front of House staff. If readmitted, you may be placed in an empty seat at the back of the auditorium instead of your original seat.

Being Asked to Leave: The theatre staff has, and will exercise, the right to ask any member of the audience to leave if that person is being inappropriate or disruptive including (but not limited to): talking, using devices that produce light or sound, and deliberately interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.).

Talkbacks: A short question and answer period with the actors takes place after student matinees, first Tuesday evening shows, and some public matinees. While watching the show, make a mental note of questions to ask the actors about the production or life in the theatre. Our artists deserve to be treated with respect! It's okay to have a negative opinion, but this is your chance to ask questions and understand the performance or process, not to criticize. If you have a concern, see the house manager after the show and they will make sure your feedback gets to the appropriate Royal MTC staff.

Enjoy the show: Laugh, cry, gasp – responding to the performance is part of the nature of theatre! As you get involved in the story, try to balance your reactions with respecting the people around you. The curtain call is part of the performance too – it gives you a chance to thank all the artists for their hard work with applause, and for them to thank you for your attention. We all appreciate when you stay at your seat and join in the applause!

The Creators of the Beautiful: The Carole King Musical

Douglas McGrath – Playwright

Born in Texas in 1958, Douglas McGrath was an acclaimed director, writer, and actor. He worked in theatre, film, and television. His postsecondary studies included a stint at Princeton University, which landed him a job writing for *Saturday Night Live* in 1980. McGrath was nominated for a Tony for *Beautiful: The Carole King Musical* and an Academy Award for his screenplay *Bullets Over Broadway*. Other notable works included writing and directing the film *Emma* in 1996, acting in the movie *Michael Clayton* in 2007, and numerous collaborations with Woody Allen. McGrath passed away in 2022 in New York City at the age of 64 following a heart attack.



Carole King – Songwriter

Born Carole Klein in New York in 1942, Carole King is considered to be “one of the most successful female songwriters of the 20th century.” King began writing and playing piano as a child. In 1960, she wrote “Oh! Neil,” in response to Neil Sedaka’s song, “Oh! Carol,” which got her and her husband Gerry Goffin signed by Don Kirshner. This was followed by a string of hits in the 1960s, including “The Loco-Motion,” “One Fine Day,” and “I’m Into Something Good.” Following her divorce in 1967, King moved to Los Angeles, where she dedicated more time to her own recording career, eventually recording the Grammy winning *Tapestry* in 1971 which sold over 15 million copies. Her successful career continued, but King eventually decided to move to a ranch in Idaho where she lives a much quieter life.



Gerry Goffin – Songwriter

Born in New York in 1939, Gerry Goffin was a song writer whose career spanned more than four decades. After a brief stint in the Marine Corps and Naval Academy, Goffin became a chemist. He married Carole King who would be his songwriting partner. Their first hit came in 1960 after The Shirelles recorded their song “Will You Still Love Me Tomorrow.” Following this success, Goffin and King wrote more than 50 hit songs in an eight year time span. Despite their divorce in 1968, they continued to work together. Other notable collaborations include writing for Diana Ross, Whitney Houston, Kelly Clarkson, and Bob Dylan. Over the course of his career, he wrote 114 songs that appeared on the Billboard Hot 100 list. Goffin died at the age of 75 in Los Angeles.



Barry Mann – Songwriter

Born in New York in 1939, Mann has been writing hit songs since the late 1950's. When he was 11, it was discovered that he could play the piano by ear. Shortly after dropping out of college, Mann pursued a career in music. He was signed by Aldon Music following his first hit in 1959. In 1961, he released his own successful song "Who Put the Bomp (In the Bomp, Bomp, Bomp)". It was also in 1961 that he met Cynthia Weil, who became his wife and songwriting partner. Since then, they have gone on to pen many hit songs and win numerous awards. In 1999, their song "You've Lost That Lovin' Feelin'" was proclaimed the most played song on American television and radio. To this day, Mann continues to create music.



Cynthia Weil – Songwriter

Born in New York in 1940, Weil was known for writing award winning, timeless songs. Her pursuit of the arts began at a young age, singing, acting, dancing, and writing songs. After being signed to Aldon Music and marrying her collaborator Barry Mann, they went on to write music for many popular artists, including The Drifters and The Righteous Brothers. In 1988, they won the Grammy for song of the year with "Somewhere Out There." It was also around this time that Weil collaborated with David Foster. Weil died in 2023.



Related Resource Links: McGrath wrote about [what writing the play was like](#) in The Guardian and MTI offers a [memorial article about him](#) with more details about his life.

The Rock and Roll Hall of Fame features [Gerry Goffin and Carole King](#), and you can find more on [Carole's official website](#). PBS has a very [detailed timeline of Carole King's life](#), with photos.

Barry Mann and Cynthia Weil's work is featured in [The Songwriters Hall of Fame](#), their [joint website](#), and [Weil's memorial article](#).

See the entire creative team and cast for Royal MTC's production, including their biographies, [on our website](#) or by [reading our program online](#).

Characters

Carole King: An aspiring singer/songwriter. A unique, appealing, funny and vulnerable girl from a Jewish family in Brooklyn. Talented, good natured, unassuming and often the peace maker in difficult situations. A reluctant star with no pretense and a passion for music.

Gerry Goffin: Carole's boyfriend, songwriting partner and eventual husband. An ambitious artist always striving for more.

Barry Mann: A composer who becomes romantically involved with Cynthia. He is good natured, appealing & neurotic. Ambitious, but likeable.

Cynthia Weil: A lyricist who becomes romantically involved with Barry. Carole's best friend. She is sophisticated, smart & chic with a quick wit.

Don Kirschner: An influential music publisher and producer. Powerful, direct & sometimes intimidating, but he has a real affinity for his writers and artists. A hit maker.

Lucille: Don Kirschner's secretary.

Genie Klein: Carole's mother. Jewish. Once an aspiring playwright, she has been broken down by life & her husband's infidelity. Protective of Carole and unforgiving of her husband's mistakes.

Betty: Carole's childhood friend.

Neil Sedaka: A singer-songwriter who previously dated Carole.

Nick: A musician who runs The Bitter End.

Janelle Woods: A singer.

Marilyn Wald: A singer.

Bobby Vee: A singer.

Lou Adler: A record producer and music executive in LA.

The Drifters: A male doo-wop group famous in the 1950s-60s.

The Shirelles: A female pop group in the 1960s.

The Righteous Brothers: A musical duo.

Little Eva: A pop singer.

Content Overview

This section may contain spoilers.

Minimal strong language, a few instances of sexual innuendo, reference to marijuana use. A character engages in infidelity. A character has a "nervous breakdown" which we might interpret as a mental health crisis.

Plot Summary

Woven with irresistible performances of chart-topping songs from Motown and Carole King's solo career, including the Grammy Award-winning album

Tapestry, *Beautiful* tracks the rise of an artist who becomes one of the most celebrated singer-songwriters of all time.

As a young woman, Carole forges an unlikely path into the New York music business. When she pairs up with lyricist Gerry Goffin, her career soars. Soon, they're churning out hits for The Drifters, Bobby Vee and The Shirelles. But when their relationship hits a sour note, Carole must find her own voice. The remarkable story of a legendary musician.

Synopsis

This section contains spoilers.

The play opens on Carole King, who is reflecting on her life during a concert in New York. She tells the audience that life can have a beautiful outcome when it doesn't go as we expect.

With that, the story travels back in time to a 16 year-old Carole who want to go to Times Square to sell a song. Her mother warns her against this, but eventually gives Carole her blessing.

Once Carole arrives at 1650 Broadway, she meets Donny Kirschner, who agrees to buy her song and offers her future opportunities. Carole's song is a hit, but she finds herself struggling to write lyrics for new songs. This is where Gerry enters the picture. At first, Carole sees herself as inadequate and expresses her desire for a normal life in the suburbs. After talking with Gerry, she learns that he writes songs and they agree to collaborate, but soon become romantically involved.

Not long after, Carole tells Gerry that she is pregnant and he responds by proposing marriage to her. Throughout this time, they continue writing songs, but life becomes difficult after the arrival of the baby.

It is at this point that Cynthia Weil performs a live audition for Kirschner, who suggests she team up with other writers in the building. She ultimately ends up working with Barry Mann with whom she also enters a romantic relationship. The two songwriting duos compete to write a new song for the popular group The Shirelles. This is especially important to Gerry and Carole as they are looking for more financial security to be able to move forward with their lives and careers. Ultimately, they land the song with The Shirelles, but Kirshner also buys Cynthia and Barry's song.

The success of Carole and Gerry's song enables him to dedicate himself to writing full time. Carole sees this as an opportunity for him to be home with his family more often, whereas Gerry wants to go out to clubs to get more of a feel for the music scene. He is haunted by an unhappy childhood.

Gerry continues to grow restless, even though he and Carole have had more commercial success than Barry and Cynthia. He feels that his lyrics do not have enough depth. Carole thinks that a vacation would do them good, so the songwriting duos take a trip to Vermont, where tension boils over. Carole is obviously uncomfortable and Gerry becomes angry. Barry then proposes to Cynthia who refuses, causing further friction amongst the group.

Carole and Gerry write a song for Janelle Woods, but Gerry is not pleased with the sound. He reveals that he has gone out to see her perform in the past and that he has developed feelings for her. Carole confides in Cynthia that Gerry has been having an affair with Janelle, but that she is staying with him in the hopes that he will regret it and return to her. Despite their problems, Carole is still in love with him and resolves to tell Gerry that his actions are hurting her. Meanwhile, Cynthia has not spoken to Barry since the proposal. Barry comes on scene and after performing a song for Cynthia, she agrees to move in with him.

Gerry's downward spiral continues and he is eventually hospitalized due to a mental health crisis. He tells Carole that he is going to end his relationship with Janelle and Carole proposes that they move to the suburbs. Gerry reluctantly agrees.

After moving to New Jersey, Carole and Gerry have another baby. One day when Cynthia and Barry come to visit and perform one of their new songs, Gerry becomes discouraged about his abilities and leaves. Carole realizes that Gerry has been lying to her and becomes concerned that he is having another affair. When she learns that this is the case, Carole stands up for herself and decides to divorce Gerry, though she is concerned that this decision will cost her her career since they are songwriting partners.

Carole, Cynthia, and Barry meet at a music club where Cynthia finally accepts Barry's marriage proposal. Carole announces to them that she is moving to Los Angeles. Cynthia convinces Carole to perform on stage at the club and she is well received. Before moving, Carole tells Kirshner that she wants to record her own songs, so he sets her up with Lou Adler. Adler helps Carole record her album.

The scene returns to Carole's concert from the play's opening. There is a reunion where Carole's friends wish her luck and Gerry apologizes. It is revealed that Carole's album *Tapestry* was a success and the show closes with her iconic performance at Carnegie Hall.

Some of the songs in the musical include:

Songs by King:

So Far Away
It Might As Well Rain Until September
Some Kind of Wonderful
Take Good Care of My Baby
Will You Still Love Me Tomorrow
Up on the Roof
The Locomotion
One Fine Day
Where You Lead
Chains
Pleasant Valley Sunday
It's Too Late
You've Got a Friend
Tapestry
(You Make Me Feel Like) a Natural Woman
Beautiful
I Feel The Earth Move

Other Songs:

Oh Carole
Be Bop a Lula
Happy Days Are Here Again
Little Darlin'
Who Put the Bomp
He's Sure the Boy I Love
On Broadway
You've Lost that Lovin' Feeling
Walking in the Rain
We Gotta Get Outta This Place
Uptown



Darren Martens, Tess Bengler, Mike Melino and Laura Olafson. Sets by Gillian Gallow, Costumes by Louise Bourret, Lighting by Hugh Conacher. Photo by Emelia Hellman.

Context and Related Resources

One of the first scenes of the play introduces us to Carole's mother, Genie, who tells her daughter that "If there were only two places on earth, Hell and Times Square, the nice people would live in Hell. That's not a proper place for a 16 year-old girl." During the 1950s and 60s, this neighbourhood was known for its "disreputable" businesses. Inside the buildings of this neighbourhood, one could find peep shows and other erotic goods such as films and merchandise. Waling down the street, one could find sex workers, the illegal sale of drugs, mobsters, and con games.

Still, Aldon Music and the adjacent Brill Building located on Broadway in Times Square were considered to be at the epicentre of the music industry from 1958-1964. The songs that came from these so-called factories gained enough success that the term "Brill Building genre" was coined to describe them. Don Kirshner, also known as "the man with the golden ear" is considered to be one of the architects behind this era of music history. Even though he had no formal musical training, he had a talent for identifying hit songs. Under Kirshner, songwriters would work around the clock in small offices that fit little more than a piano and a desk, churning out hit song after hit song. The writers were described as "normal" kids, most of whom were young adults who penned lyrics reflecting the love lives of teenagers in America at that time. Other than Carole King, writers like Neil Diamond and acts like the Monkees rose to prominence from these hallowed buildings.



At the same time, other artists in the city built their reputations by performing live in venues like clubs and coffeehouses south of Times Square in the East Village and in Greenwich Village. It was here that manager Albert Grossman rewrote the rules of the music industry, giving artists more power by giving them larger sales advances, more decision making with the marketing of their music, and a larger cut of ticket sales from live performances.

Motown music was also coming to prominence during this period. It brought groups such as the Supremes into the public eye, and many Motown groups were amongst the top selling acts of this decade. Motown was a successful recording company based in Detroit, borrowing its name from the “Motor City.” It was founded by Berry Gordy Jr in 1959 and was known for soul music. Similar to the “Brill Building genre,” the Motown recording studio earned the moniker of “hitsville.” The danceable songs that came from the studio were referred to as the “Sound of Young America,” not unlike the tunes Kirshner promoted in New York. Where the Brill Building focused on songs, Motown’s aim was artist development. Acts were taught choreography, given lessons in etiquette and chaperoned while on tour.

The American Civil Rights movement was front and centre during this era. This movement aimed to end racial discrimination and segregation in the United States. The songs of Motown were not usually political, but they contributed to the movement in another way. Due to their popularity, the African-American music and by extension, the artists, came into many homes in the United States, regardless of race.

The 1960s was also a time of change for traditional gender roles in America. More women were working outside of the home, which put the spotlight on issues such as gender pay disparities and sexual harassment in the workplace. Feminists of the time sought equal pay for equal work, an end to domestic violence and sexual harassment, entry to managerial positions, and a more equal distribution of household tasks. Feminist anthems were also being played on the radio, such as Lesley Gore’s song “You Don’t Own Me.”

Related Resource Links: Dive deeper into the Brill Building Sound with articles from [The Music Origins Project](#) and [History of Rock](#), where you can also read more about the key players including those presented in *Beautiful*.

Learn more about the links between music and the Civil Rights Movement from this [Life Magazine article](#) or [short Motown documentary](#) (15 minutes), and Time Magazine looks at [how 1960s pop helped women find their voices](#).

Glossary and Mentions

American Bandstand – A television show that was instrumental in promoting musical acts throughout the 1950s-1980s.

Bach – A renowned German music composer of Baroque music.

The Beatles – An influential British rock band who were the most successful group of the 1960s

Bobby Vee – An American singer popular in the 1960s.

Bob Dylan – An influential American singer of rock music in the 1960s.

Canasta – A card game resembling rummy, using two packs. It is usually played by two pairs of partners, and the aim is to collect sets of cards..

Cole Porter – An American composer and songwriter who created many popular Broadway scores in the early 20th century.

Demo – a recording made to demonstrate the capabilities of a musical group or performer or as preparation for a full recording.

Dick Clark – An influential television personality who was the host of *American Bandstand*.

The Drifters – An R&B group who rose to prominence in New York during in the 1950s.

Gershwin – A prominent American composer of the 1920s and 30s whose works can still be heard and found on Broadway.

Mashed Potato Time – A #1 dance song in 1962 by Dee Dee Sharp referring to the fad “mashed potato” dance move.

The Monkees – a band created for television in the 1960s as the American equivalent to the Beatles.

Phil Spector – a New York record producer who came to prominence in the 1960s. He was later convicted for the murder of Lana Clarkson in 2003.

The Shirelles – A popular vocal act during the 50s and 60s often considered one of the first “girl groups”.

The Supremes – A Motown girl group led by Diana Ross who were the second most successful group of the 1960s.

The Twist – A #1 dance song in 1960 by Chubby Checker that spurred a dance craze across the planet.

Discussion and Writing Prompts

Pre-Show

- What do you think “success” meant for a young woman in New York during the 1950s?
- What do you think can be achieved and gained when collaborating with others that cannot be achieved when working independently?
- How do you know when you are on the right or wrong path in life?
- In what ways can self-doubt affect our lives?
- How can people conquer their fears?
- Why is love a common theme in many songs in popular culture?

Post-Show:

- What do you think are the challenges in adapting a true story for the stage?
- What are the ways in which self-doubt affects Carole throughout the story? What do you think contributes to her conquering her fears by the end of the play?
- What does Carole learn about herself while finding her path in life?
- Throughout the play, Gerry says that he “feels like he can’t breathe.” What do you think causes him to feel this way?
- How do you think Gerry and Carole’s versions of success were different? Is one more valid than the other?
- The play shows the ups and downs of love in a number of relationships. What do you think is the play’s message about love? Is the play more effective in showing the joys or the pains of love?
- Why do you think Carole stayed with Gerry when she disagreed with his infidelity? What do you think eventually made her leave her marriage?
- What is the play’s message about the music industry? Do you think the music industry has improved or worsened since the era of the Brill Building song factories?
- Explain whether or not you think Carole & Gerry and Cynthia & Barry could have achieved what they did without the other person.
- Explain whether or not you think Carole’s belief in herself was affected by the traditional gender roles of the time.
- The songwriting duos are shown writing songs for other acts. Explain whether or not you think that performing songs written by someone else makes the lyrics have less meaning.
- Explain whether you think the events in society impact the lyrics of songs or if the lyrics of songs impact what is happening in society. Share some examples to support your opinion.

Suggested Classroom Activities

These activities are specifically designed for this show. On our website are [additional general activities suitable for any MTC production](#).

Places: This activity can be completed **before or after seeing the play**. Most of the action takes place in the New York City area. Using a map or mapping app, locate the following places that are mentioned during the play:

Times Square

Brooklyn

Carnegie Hall

New Jersey

The Bitter End Club

Newark

Research and Analysis: Look up information about Carole King's life. Compare and contrast your findings with the story that was presented in the play. Analyze the following:

- The play's accuracy to life.
- What was omitted from the story? Explain why you think this was left out.
- What was changed in the story? Explain why you think it was changed.
- Explain what you would have done differently than the playwright in your version of this play.

Do not forget to cite the sources used for your research.

Song Analysis: Choose a song from the play (see "Selected Songs from the Musical" list) and analyze it using the following:

- What is the song's message? How is it conveyed? Think about both the music and lyrics.
- Explain whether or not you like the song OR connect the song's message to you or to someone you know (in what ways does it make you think of a situation in your or someone else's life and how it helped you better understand the situation or how the situation helped you to better understand the song).
- Explain how the song deepens your understanding of the play.

Students can be asked to find the lyrics to the songs, or they can be provided with copies.

Extend the activity: students can be asked to identify metaphors or other literary devices within the lyrics and explain their meaning.

Review: Write a review of the play. When preparing to write, think about your initial reaction to the play.

Your review should have an introduction, body, and conclusion that include:

- Your text's introduction should include information from the program, such as the title, the actors, director, and writer.
- Your text's body should summarize the plot, give the setting, and comment on the characters and content.
- Your conclusion should clearly state whether you liked or disliked the play and whether or not you would recommend seeing it to others.

Finally, edit and revise your writing prior to submitting your work. You can also do this with a partner. Think of the following:

- Is the information complete and easy for my audience to understand? Is the information I referenced from the play accurate?
- Have I used a variety of words and sentences?
- Have I used correct grammar, spelling, capitalization, and punctuation?

Shall we dance?: Show students videos of various dances:

the Mashed Potato Dance ([demo](#) and [3 minute tutorial](#))

The Twist (funny [4 minute breakdown from the 1960s](#), [2 minute video](#) with quick history and demo, and another [quick lesson](#)).

The Locomotion (briefly featured in [this 1962 video](#). [Little Eva does her version](#) in this music video.) This dance differs in that the music came before the popular dance moves, not the other way around. You can also find conga and [line dancing](#) versions.

- Discuss how these dance crazes of the 1960s compare to the viral TikTok dances of today.
- Ask students to work individually, in pairs, or in small groups and ask them to adapt and choreograph these dances from the 1960s to a short form that you might find on a platform like TikTok or YouTube Shorts.

Acting Out: Work with a small group to create scenes that occurred before or after the play. You can also decide to create deleted scenes that might have been left out of the play. Think of the following for scene inspiration or create your own:

- Carole witnessing her parents arguing when she was young
- Carole with her friend or mother the first time she hears her song on the radio
- Carole & Gerry's wedding
- Carole tells Gerry they are having a second baby
- A songwriting session between one of the duos

Share your scene with the class. Be sure to use appropriate voice and non-verbal cues (such as gestures and facial expressions) when presenting.

Note: This activity can be improvised or students can write scripts of their scenes.

Songwriter’s Studio: Music that came out of the Brill Building and Motown was known to reflect the young people of that era. Ask students to write a song or poem that they feel best represents their generation then share it with the class. This activity can be adapted or further developed to fit your chosen evaluation criteria.

Related Resource Links: Teachrock.org provides free lesson plans to “bring the sound, stories, and science of music to all classrooms.” Connecting to the era of this musical are units on [Sixties Soul and Civil Rights](#) (4 lesson plans) and [The Rise of the “Girl Groups.”](#) You can also [view all Teachrock lesson plans here.](#)

Curriculum Connections

Attending Royal MTC’s production of *Beautiful: The Carole King Musical* and discussing it, or participating in some of the suggested or similar activities, will fit into the Manitoba curricula in the following ways:

Dramatic Arts:

DR–CR1 The learner generates ideas from a variety of sources for creating drama/theatre.

DR–CR2 The learner experiments with, develops, and uses ideas for creating drama/theatre.

DR–CR3 The learner revises, refines, and shares drama/ theatre ideas and creative work.

DR–R1 The learner generates initial reactions to drama/ theatre experiences.

DR–R2 The learner critically observes and describes drama/theatre experiences.

DR–R3 The learner analyzes and interprets drama/ theatre experiences.

Geography:

S-204 Select, use, and interpret various types of maps.

Social Studies:

KI-020 Evaluate the influence of mass media and pop culture on individuals, groups, and communities.

Music:

M–C3 The learner develops understandings about the roles, purposes, and meanings of music.

M–CR1 The learner generates ideas from a variety of sources for creating music

M–CR2 The learner experiments with, develops, and uses ideas for creating music

M–CR3 The learner revises, refines, and shares music ideas and creative work

M–R1 The learner generates initial reactions to music experiences.

M–R2 The learner critically listens to, observes, and describes music experiences.

M–R3 The learner analyzes and interprets music experiences.

English Language Arts:

- 1.1.1 Express Ideas
- 1.1.4 Express Preferences
- 1.2.2 Explain Opinions
- 2.1.2 Comprehension Strategies
- 2.2.1 Experience Various Texts
- 2.2.2 Connect Self, Texts, and Culture
- 2.2.3 Appreciate the Artistry of Texts
- 2.3.2 Techniques and Elements
- 2.3.4 Experiment with Language
- 2.3.5 Create Original Texts
- 3.2.4 Access Information
- 3.2.5 Make Sense of Information
- 3.3.2 Record Information
- 4.2 Enhance and Improve
- 4.3 Attend to Conventions
- 4.4 Present & Share
- 5.1.2 Work in Groups
- 5.2.2 Relate Texts to Culture
- 5.2.3 Appreciate Diversity

Sources

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Enrichment Guide Contributor Biography

Desirée Pappel began teaching English Language Arts in Manitoba high schools in 2008. During that time, she also taught the occasional dramatic arts class and was involved with improvisation, both inside and outside of school. In 2010, she began her involvement with Royal MTC's Winnipeg Fringe Theatre Festival and started working as a volunteer team leader at venues soon after. Creating study guides for Royal MTC fuses her love of education and theatre. She has written multiple enrichment guides for Royal MTC.

After listening to the soundtrack and watching the production on Disney+ countless times, Pappel finally saw Hamilton on a recent trip to the United States. It goes without saying that experiencing the "booms" of a war cannon on stage is far more engaging than hearing them from home speakers while sitting on a couch, so she is glad to be back to the theatre in person.

Thank you to Canada Life for generously supporting student tickets!

