



**Tickets:** [thalian.org](http://thalian.org)

910-251-1788

or

CAC box office

910-341-7860

## *It Takes Two*

**January 22 -24**

Friday & Saturday at 7pm

Sunday at 3pm

Hannah Block Historic USO/CAC  
120 South 2nd Street

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**“One, Two, Three, Hit it!”**

# Teacher Resource Guide and Lesson Plan Activities

Featuring general information about our production along with some creative activities to help you make connections to your classroom curriculum before and after the show. **The production and accompanying activities address North Carolina Essential Standards in Theatre Arts, Goal A.1: Analyze literary texts & performances. Look for this symbol for other curriculum connections.**



## About the Show

*It Takes Two*, is a unique collaboration that pairs youth performers and adult actors in the Wilmington Community. Following the success of Duets from the Great White Way, and Songs of the Silver Screen, T23 will have a new and exciting twist.

## About Thalian Association Community Theatre

Thalian Association Community Theatre was founded in 1788, to provide arts education & bring the excitement of the performing arts to Wilmington, North Carolina & produces five major productions annually on the Main Stage at historic Thalian Hall.

In fact, Thalian Hall was proudly named for our organization in 1858. Our mission is to present quality live theatre that illuminates the human experience for the citizens of Wilmington, New Hanover County and beyond.

We teach life skills through theatre education and provide an outlet for artists and technicians to develop and exercise their crafts. Established over 35 years ago Thalian Association Youth Theatre is an extension of Thalian Association Community Theatre non-profit organization & is dedicated to the enrichment of arts education for our community's youth. We offer academy classes (in drama, voice, playwriting, story telling & theatrical makeup) that are aligned with the National Standards for Arts Education. Through generous support from: PPD, Cape Fear Rotary, Wilmington East Rotary an affiliate of the North Carolina Community Foundation, Landfall Foundation and the Dan Cameron Family Foundation, we provide six ongoing Community Outreach Scholarship Classes to children in the Youth Enrichment Zone. We want to turn out great theatre artists as well as great doctors, lawyers, teachers and bankers. Thalian Youth Theatre is about developing collaborative & thoughtful members of our community.



## Creative Contest

Each year Thalian Association Community Theatre's Youth, creates, produces and performs a special Musical Revue as part of their regular season. Past Musical Revues were: *Totally 80's*, *TACT Radio*, *On Broadway*, *Hollywood Dreams* and *Broadway Now*, to name a few...

New this year, we invite you to be part of the Creative Team! Come up with a name and idea for a musical revue that you would like to see onstage for next year's season! Make sure to explain why you think it is a good idea, what type of music you would like to hear and what type of dancing you would enjoy seeing performed onstage. If you have even more to add, please keep going! Other elements of the show include, costumes, sets and advertising. Describe, draw or cut and paste photos of clothing or costumes, set ideas (decorating the stage) and what you would see on the show posters and advertisements, used to promote the musical revue.

Complete the contest form (found on the last page) and mail or email along-with your Musical Revue ideas to Thalian Association Artistic Director; David T. Loudermilk, for a chance to win two tickets to *101 Dalmatians* and a theatre workshop for your entire classroom!! Deadline February 19th.

## Free Tickets for Teachers!

Teachers are welcome to attend our **Thursday, January 21st for our preview performance at 7:00 PM**. Additional tickets may be purchased for \$6.00 per person. Reservations are required. Contact: [reservations@thalian.org](mailto:reservations@thalian.org)

# Vocabulary & One Hit Wonders

*They came, they conquered... they were never heard from again.....*

Using research, find the meaning of the hi-lighted words.

A **one-hit wonder** is a Top 40 phenomenon; the combination of artist and song that scores huge in the music industry with one single, but is unable to repeat the achievement. The term can refer to the artist, the song, or both together. **Top 40** is a music industry shorthand for the currently most-popular songs in a particular genre. When used without **qualification** it refers to the best-selling or most frequently broadcast popular music. The term is **derived** from record music charts, a few of which traditionally consist of a total of 40 songs. Top 40 is also an alternative term for the radio format of such music, also known as **Contemporary hit radio**.

Only a handful of pop-chart-related phrases have entered the universal **lexicon**. “**Number one with a bullet**” has **infiltrated** the brains of people who don’t even know who **Casey Kasem** is, or what “bullets” in Billboard are (briefly: little circles around numbers on the chart that show a record is gaining points). And of course, “Top 40” is universally understood, not just as a list of hit songs, but also a **radio format** and an entire strain of **hegemonic pop**.

There are **undeniable**, undisputed OHWs like Los Del Rio, the suited, middle-aged Spaniards behind “**Macarena**” who **dominated** the Hot 100 in 1996 and never graced an American chart again after 1997. But the term has also been used to describe a **slew** of acts who **generated** at least a pair of hits—or more.

Very few artists qualify as **Pure One-Hit Wonders** —

one hit, then never seeing the inside of Hot 100

again: Biz Markie, Blind Melon, the Cardigans,

Edwyn Collins, 4 Non-Blondes, the Heights, Los Del

Rio, M, Bobby McFerrin, David Naughton, Nena,

New Radicals, Gary Numan, OMC, Buster Poindexter, the Proclaimers, Soft Cell,

Taco, Timbuk3, Tom Tom Club, T’Pau, the Vapors, the Verve, the Waitresses and the Weather Girls.

*“Me mind on fire -- Me soul on fire --  
Feeling hot hot hot  
Party people -- All around me feeling hot hot  
hot  
What to do - On a night like this  
Music sweet - I can't resist  
We need a party song - A fundamental jam “*

*“God bless mother nature  
She's a single woman too  
She took for the Heaven  
And she did what she had to do  
She taught every angel to rearrange the sky  
And each and every woman could find her  
perfect guy”*

*“Mmm - but it's poetry in motion  
And when she turned her eyes to me  
As deep as any ocean  
As sweet as any harmony  
Mmm - but she blinded me with  
science  
And failed me in geometry”*

- Research the above artists and list the year they made it to the Top 100 and the name of their “one hit wonders”.
- List 5 additional Pure OHW’s, that are not mentioned above.
- Match the name of the song & artist with the lyrics found throughout this Resource.

*“I walked along the avenue  
I never thought I'd meet a girl like you  
Meet a girl like you”*



North Carolina Essential Standards, Information and Technology Standards 2.TT.1.1: Use a variety of technology tools to gather data and information **National Standards of Arts Education Music 9:** Understanding music in relation to history and culture. **Common Core Standards for English Language Arts and Literacy: RL7:** Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

“No child is fully educated or adequately prepared to live in an increasingly technological world without understanding the meaning & beauty transmitted by the arts.” J.P. Getty

## History of Musical Theatre

The origins of the musical trace all the way back to story telling ballads. The ballads were stories in songs, passed down orally from generation to generation. In 1597, *Daphne*, the first opera emerged. Like ballads, opera told stories through music. However, opera is written down and performed on stage. And from opera, the operetta, literally meaning “little opera”, developed. Relative to its predecessor, operettas dealt with less serious topics and used more dialogue. Finally, in 1866, the very first musical, *The Black Crook* by Charles M. Barras and Giuseppe Operti, was performed in New York. However, American musical theatre did not establish its own identity until after the turn of the twentieth century.

George M. Cohan, librettist, lyricist, and composer, was a powerful influence in creating a truly native musical art form. Not only were the settings and characters of Cohan's musicals thoroughly American, but his dialogue, lyrics, and melody had the spirit of energy and pride that were unmistakably American. Cohan also established some of the procedures governing musical comedy writing. Any plot, however improbable, was possible just so long as it could be the frame for songs and dances. For many years, American musicals were governed by this principle.

However, efforts were made to break loose from the rigid formula. The greatest revolution in American musical theatre up to that time came in 1927 with *Show Boat*, by Oscar Hammerstein II and Jerome Kern. The show featured popular music, such as jazz and gospel, which separated *Show Boat* from both operetta and all the musicals before it. Here was a complete integration of song, humor, and production numbers into a single artistic entity; a musical with a consistent and credible story line, authentic atmosphere, and three-dimensional characters.

Then came the first of the Rodgers and Hammerstein masterworks, *Oklahoma!*, in 1943, with which musical theatre finally became a significant American art form. According to Rodgers, “By opening the show with the woman alone onstage & the cowboy beginning his song offstage, we did more than set a mood; we were, in fact, warning the audience, ‘Watch out! This is a different kind of musical.’” The national tour of *Oklahoma!* ran for ten years, playing before a combined audience of more than ten million people. In 1955, *Oklahoma!* was made into a film where it also had great success.

During the late 1950's and early 1960's, popular music began to change with rock 'n roll becoming more mainstream. This trend influenced musicals such as *West Side Story* (1957) and *Bye Bye Birdie* (1960) to feature more popular, contemporary music. *Hair* in 1968 continued this movement by incorporating rock music and story lines based on the hearts of the younger generation.

And setting a pattern that would redefine Broadway, *Cats* premiered in 1982, introducing opulent sets, extravagant costumes and makeup, and over-the-top special effects. The visual spectacle was unlike the painted backdrops and simple costumes seen in the past. *Cats* has now become the second longest-running show in Broadway history.

Then came *Rent* in 1996, which revolutionized the very concept of musical theatre around the world. *Rent* blended pop, dance, salsa, rhythm and blues, gospel, and rock music together to tell its moving tale of hopes and dreams, while also addressing the serious and controversial issues (of homelessness, AIDS, and drug addiction). *Rent* not only challenged the mainstream, but reinvented it. Shows following *Rent* such as *Ragtime* (1998) and *Wicked* (2003) also contained intricate story lines and unique styles of music, while addressing social and political issues.

## Storytelling and Oral History Game

Before the newspapers and internet, communities and families remembered and passed important information about their families, friends and historical events, by telling stories. Parents would share stories with their children who would in turn, share the stories with their children.

- Distribute index cards to the class & ask each student to write something unique about themselves they are willing to share with the class. Example: “I have lived in Wilmington, NC for 5 years, but have also lived on a tropical island.”  
They students should not write their names on the cards or tell anyone what they wrote.
- Collect the cards, shuffle and redistribute them, making sure students do not get their own card.
- Each student then tries to find the “owner” of the card they are holding, by asking “clues” and not directly what is written on the card itself.
- Once everyone has been “found” each student introduces to the class whose card they hold, and what the person wrote. Example: “This is Susan and she has lived in Wilmington, NC for 5 years, but has also lived on a tropical island.”



**National Standards for Arts Education Visual Arts 3.V.1.2:** Understand that artists use their art to express personal ideas. **4.V.1.2:** Apply personal choices while creating art. **North Carolina Essential Standards Theater Arts 5.C.1.3:** Construct original scripts using dialogue that communicates ideas and feelings, NC Highway Historical Marker Program, NC Department of Cultural Resources

# Elements of Production

## Creative Team

No musical would be possible without the imagination or inspiration of its **authors**. Many times, the idea for a show grows from an existing book, play, article, or movie. Other times, authors write musicals from an original idea or concept. Once an idea is developed, **composers** and **lyricists** begin to write the songs. The music needs to not only fit the overall tone and pace of the musical, but also contain lyrics that help the audience understand the story and its characters. The **choreographer** designs dance sequences for the performers. The dances are intricate movements that allow the performers to express the meaning of each song. The **director** works with all of them to help guide the overall artistic vision of the show.

## Rehearsal

The cast will do an initial **read-through** of the script, without singing or dancing, followed by additional practices with the rehearsal pianist. The **music director** or **conductor** teaches and rehearses the music with the **orchestra** and is responsible for the musical aspect of the production. The **dance captain**, sometimes together with the **choreographer**, teaches and rehearses the dance sequences with the performers. During rehearsals, the **director** coaches the actors' reading of the lines and emotions and also gives them their blocking, line by line, scene by scene. Next, the cast does a **sitzprobe**, where they sit and sing with the orchestra before incorporating any staging, scenery, costumes, or props. Eventually, the cast does a **wander-probe**, where they run through the show, including movements and dancing, while the orchestra plays. The technical rehearsal is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also go through a **dress rehearsal**, many times more than once, to bring all the different elements (costumes, music, dance, lights, sound) together.

## Costumes and Makeup

The costume designer first researches the setting of the musical. Costumes must be appropriate for the **time period** and culture of the show, beautiful and elaborately designed, while also practical enough to allow for movement and dance. He or she then decides which styles and fabrics to use, and draws the costumes in **renderings**. Through costume **fittings**, the **tailor** adjusts the outfits to fit each individual performer. During dress rehearsals and performances, actors have **dressers** to help put on his or her costume. The **ensemble** or **chorus** members also have **dressers** to help them change during quick character or **scene transitions**. The **makeup artist** is responsible for applying cosmetics to each performer's face and body to increase visibility, enhance certain features, and modify the actor's look to resemble his or her character. In addition to makeup, certain roles call for a specific hairstyle. The **wig master/mistress** obtains the wigs, styles and shapes them, and helps the actors put them on.

## Cast

The director works with the **casting agent** to **cast** both the **principal performers** and the **ensemble** or **chorus** members. Each performer must have a well-trained singing voice, acting skills, the ability to dance and fit the look of his/her character. These elements are all evaluated during the audition process. Actors are asked to bring a **headshot** as well as perform two pieces, one **uptempo song** and one **ballad**. Those who are not chosen for a principal role through the auditioning process sometimes become **standbys** or **understudies**, who take over the part when the leading actor is unable to perform. There are also **swings**, who serve as backups for ensemble or chorus members.

## Crew

The **set designer** creates the locale and period in which the musical occurs. While some sets are very simple and focus the audience's attention on the show itself, some are lavish and extravagant, providing visual appeal. The **head carpenter** is responsible for building the actual set. The **lighting designer** decides where the lighting instruments should go, how they should be colored, and which ones should be on any particular time. The **electrician** implements the lighting designer's work and makes sure the lights are set properly and safely. The **property (props) master** is in charge of obtaining or making and maintaining all props used in the show & sets the props in their proper places before each show begins. When necessary, a **flyman**, operates the flying system and controls the raising and lowering of **backdrops**, light set pieces and the curtain itself. When young performers (18 and younger) need extra guidance and direction, the **child wrangler** helps them through the rehearsals and production for a smooth and successful show. The **stage manager** is responsible for the overall integrity of a production. He or she assists the director by calling out forgotten lines during rehearsals and "**calls the show**", making sure each performance runs as smoothly as possible.

## Audience

At the front of the theater, audience members will see a **marquee** displaying the name of the show being performed that night. After purchasing tickets at the **box office** and entering the theatre, audience members will receive a **program**, which provides information about the show, actors' **biographies**, a **song listing**, **characters**, **scenes**, and possibly a **synopsis**. An **usher** escorts them to their seats, which may be in the **boxes**, **orchestra**, **mezzanine**, or **gallery** sections. Each show begins with the **overture** and is separated into two **acts** by a fifteen-minute **intermission**. At the end of intermission, the **entr'acte** plays, signaling the start of act two. The show ends with the **finale**. Audience members will then give a **standing ovation** if they felt the show was exceptionally good. The **house manager** oversees all aspects of the audience, including supervising the ushers and contacting the stage manager about any audience delays for starting the show or ending intermission.

In three minutes, name three people that are known for their creative team work, in live theatre.

(example: Julie Taymore, First woman to receive a TONY award for "best director of a musical")

- 1) \_\_\_\_\_
- 2) \_\_\_\_\_
- 3) \_\_\_\_\_



N.C. Common Core Standards for English Language Arts & Literacy L1.4a: Use sentence-level context as a clue to the meaning of a word or phrase.



# There's No Business like Show Business!

## The Economics of Producing

The idea for a new musical can come from a writer, composer, or performer, but it can only be realized by a producer. He or she must raise the money for the production. The amount required is called the capitalization. This amount must cover not only getting the show to opening night, but also create a financial cushion for several weeks or months until the show catches on with audiences. The producer usually raises the money from investors – usually called backers for obvious reasons – and pays himself a salary. If the show is a success and pays back its initial expenditure (recoupment), the investors get whatever percentage of their contributed amount back in profits. For example, if you invested \$1,000 in *Oklahoma!* in 1943 and it cost \$100,000 to produce, you would get 1% of the profits after recoupment (distributed weekly). If *Oklahoma!* had flopped, you would have lost all your money; luckily, the show was a big hit and anyone who did invest \$1,000 received \$2.5 million.....that's why *There's No Business like Show Business!*

## Make Your Own School Musical

Imagine that a movie producer wants you to create a show about your friends and school. as a basis for a musical. Make a list of the characters one by one and a list of modern popular songs to tell your story. Use these five steps to help you with your musical.

1. Sometimes an interesting fact can lead to a great story idea, so you may find it useful to use some of the information you learned about your classmates as a basis to write about.
2. Describe the main character. You don't have to tell everything about your character, but the more *you* know, the more convincing they'll be.
3. Whether you set your story in the real world or fantasy, you can make it more vivid by describing the setting in detail. Remember, it might be familiar to you, but what would it look, sound, feel and smell like to a stranger?
4. Does one of the characters have an amazing super power, weakness, enemy or long journey? If everything is too easy the story could get boring. Make sure to use strong action words to make it more dramatic.
5. Pick songs for the soundtrack and put everything in order!

## Putting it Together

As a class, collaborate on a school musical you would like to produce by using different parts from your classmate's masterpieces. Working in groups, create budgets and time-lines, then compare them with those prepared by your classmates. Some budget items include: artists' fees, salaries (actors, musicians, stagehands, production assistants) theater rental and equipment, sets, costumes, lights, make-up, sound, publicity (newspaper ads, posters, etc.), royalties (percentages of the box office (ticket sales) that pay writers and creative staff), options (buying up the rights to someone's property or creative work)

It's important to recognize what kind of musical you have and how to make sure it is enjoyable for your audience. That being said, who would be your target market audience? (age, personality, etc) Do you think parents and grandparents would be included in your target market? How would you market to them? (advertising, social media, etc) What makes your school musical different from ones you have seen on television and at the movies?

"It takes two  
to make a thing go right,  
It takes two to make it  
outta' sight.  
1,2,3, Hit it!"

Name the Song and Artist



**National Standards for Arts Education Visual Arts 3.V.1.2:** Understand that artists use their art to express personal ideas. **4.V.1.2:** Apply personal choices while creating art. **North Carolina Essential Standards Theater Arts 5.C.1.3:** Construct original scripts using dialogue that communicates ideas and feelings.

*Words make you think thoughts. Music makes you feel a feeling.  
But a song makes you feel a thought.*      –E.Y. "Yip" Harburg, lyricist

**Music is something that makes us who we are. It's a form of cultural expression & a tribute to where we came from. Music is a single force that unifies us but also makes us individuals.** Today, let's celebrate our musical heritage. Below are what are classified by the worlds standards as the best artists from each continent (excluding Antarctica). This list is simply from the highest number of records sold & does not come close to naming all the greats our musical foundation has been built upon. What are YOUR favorite bands from around the world?



### North America

It's truly a toss up between the King of Rock-N-Roll, **Elvis Presley**, or the King of Pop, **Michael Jackson**. Both completely different, completely iconic, and completely quintessential to American music.

### South America

Though he's technically Mexican (which is part of North America), **Luis Miguel**'s music is rooted in Latin American culture. His records have reach gold and platinum status in numerous counties, and he has been known internationally as a pop star for nearly three decades.

### Europe

Without a doubt, the honor of best European artist goes to **The Beatles**. They are more than just the best European artists, in fact, they are considered, undisputedly, the greatest band of all time. They forever changed the face of music.



## Research Activity:

**Use research** find artists from the above listed countries and name their One Hit Wonders.

## Music Activity:

**Play** excerpts from various songs and decades, as well as various countries.

**Challenge** students to guess which decade & country the songs are from and to give their reasons why (sound, words, rhythm, etc).



North Carolina Essential Standards, Information and Technology Standards 2.TT.1.1: Use a variety of technology tools to gather data and information. National Standards of Arts Education Music 9: Understanding music in relation to history and culture. NC Essential Standards: Music CR.1: Understand global, interdisciplinary, and 21st century connections with music.

# Theatre Corner

Plays produced by **Thalian Association Community Theatre** are created in the City of Wilmington, by a talented team of artists such as designers, carpenters, lighting & sound technicians, props masters, musicians, seamstresses, directors and actors, with the help of *numerous* parents and community volunteers.

A play is very different from a movie or television show, because it is presented live. As a class, discuss what you experienced when you went to the theater and how you felt afterwards.

1. What was the first thing you noticed on the stage?
2. Name three things you noticed about the set. Did the set help tell the story? What sort of set would you have designed? How could you have used recycled materials?
3. What did you like about the costumes? Did they fit the story? What sort of costumes would you have designed? Can costumes be everyday clothing?
4. What role did lighting play in telling the story? How did the lights enhance what you were seeing?
5. Describe the actors. Were there moments you were so engaged in the story that you forgot you were watching a live play? What characters remind you of someone you know in real life?
6. Is there a movie version of the play you saw today? Have you read the book? What made your experience of seeing the live play unique?
7. Were there any actors who played more than one character? When could you tell that it was the same person? What are some ways that you can be the same person but play different characters?
8. If you could adapt a story into a play, which story would you choose? Describe how you would use special effects, lighting, costumes, characters, sets and music to create your play.



North Carolina Essential Standards in Theatre Arts 3.A.1.2: Evaluate formal or informal theatre productions.

## Did you know?

**Thalian Association Community Theatre**, produces over 13 productions annually on 3 different stages.

Five major productions fall through spring, on the Main Stage at Thalian Hall Center for the Performing Arts.

Three productions in the summer at the Red Barn Studio Theater.

Five Youth Theatre musicals at the Hannah Block Historic USO/Community Arts Center, with auditions open to performers ages seven through high school seniors.

### *Would you like to be in a show?*

Auditions for our next Youth Theatre show, *Secret Garden: Spring Edition*, will be held on Saturday, February 27th at 10:00 am at the Community Arts Center, 120 S. 2nd Street in downtown Wilmington.  
**Like us on Facebook to stay informed!**

### **Next Onstage:**

**101 Dalmatians, Kids**

**February 26-28 and March 4-6**

Hannah Block Historic USO/Community Arts Center

*“Twenty years from now you will be more disappointed by the things you didn’t do than by the ones you did. So throw off the bowlines. Sail away from the safe harbor. Catch the trade winds in your sails.*



**Explore.  
Dream.  
Discover!”**

*-Mark Twain*

Study Guide References: Wikipedia, [ncpublicschools.org](http://ncpublicschools.org), [playbill.com](http://playbill.com), arts edge, [commoncore.org](http://commoncore.org), [reindeerland.org](http://reindeerland.org), mom junction,, VHI, Billboard Music, American Bandstand, Summer Bridge, kids activities, service learning.org, NC Essential Standards, Arts Edge, The Kennedy Center, NC Highway Historical Marker Program, NC Department of Cultural Resource

# Creative Contest Form

Send us your ideas for next season's show! Complete this contest form and mail or email along-with your Musical Revue ideas to Thalian Association Artistic Director, David T. Loudermilk, **for a chance to win a theater workshop for your entire classroom!!**

**Email:** [davidtloudermilk@thalian.org](mailto:davidtloudermilk@thalian.org)

**Mail:** Thalian Association Children's Theater

PO BOX 1111 Wilmington NC 28402

**Deadline for Entry is February 19h**



**North Carolina Essential Standards in Visual Art: 2.V.2.3:** Create art from real & imaginary sources of inspiration. **3.V.1.2.** Understand that artists use their art to express personal ideas. **4.V.1.2.** Apply personal choices while creating art. **5.V.3.3.:** Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology. **North Carolina Essential Standards in Social Studies 2.C & G.2** Understanding the roles and responsibilities of citizens. **2.C&G.2.2** Explain why it is important for citizens to participate in their community.

### *About My Musical Revue:*

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

## About Me:

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Student's Name: \_\_\_\_\_ School Name: \_\_\_\_\_ Teacher's Name: \_\_\_\_\_ Grade: \_\_\_\_\_

Parent's Name: \_\_\_\_\_ Signature: \_\_\_\_\_ Signing authorizes to send this letter & work of art.



North Carolina Essential Standards, Information and Technology Standards 2.TT.1.1: Use a variety of technology tools to gather data and information North Carolina Essential Standards . National Standards of Arts Education Music 9: Understanding music in relation to history and culture