

INTERACTIVE STUDY GUIDE

Communication, Creativity and Collaboration Toward Learning

FOR TEACHERS AND STUDENTS



GHOST The Musical - Welcome

Communication, Creativity and Collaboration Toward Learning

An Interactive Study Guide for *Ghost The Musical*

This interactive study guide has been designed to engage students and their teachers in a learning experience based upon communication, creativity and collaboration.

How is the guide interactive?

Navigation links throughout the guide make accessing materials within the guide both quick and easy. Other links connect to video clips of the original New York cast, creative team and producers. A third set of links introduces students to valuable theatre resources on the Internet.

To use these interactive PDF files, please download Part I and or Part II to your desktop.

Part I: A Study Guide for *Ghost The Musical*

For teachers whose students have the opportunity to see *Ghost The Musical*:

- Part I of the guide focuses on the important components of *Ghost The Musical*—history, elements such as plot, theme, characters, music, staging and the like, as well as the collaborative efforts of some very creative individuals responsible for bringing the production to the stage.
- Prior to seeing the show, the guide will help prepare students for the actual theatre experience. After seeing the production, questions and activities help students consider the elements of the musical more thoroughly through analysis, evaluation and creativity.

Part II: The Career Connection

For ALL teachers and students whether or not they have the opportunity to see *Ghost The Musical*:

- Part II *The Career Connection* is designed to expand students' awareness of the many career opportunities associated with the theatre.
- Over 60 different careers are defined. For some of the careers, bios and video links to interviews of some of the actors in *Ghost The Musical* help students to understand the many different paths to a career in the theatre.

Common Core Content Standards

- The questions and student activities in the guide are aligned with the Common Core Standards. To facilitate lesson planning, links to these standards are provided with each student activity.
- All topics and projects in the guide are related to school curriculum and/or issues important to students. Language Arts, Technology, History, Music, Art and Career Education are some of the academic subjects addressed while other areas focus on topics such as bullying, communication and relationships, and diversity.



GHOST The Musical - Acknowledgements

Communication, Creativity and Collaboration Toward Learning

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Author and Video Producer _____ Paul Mrocza

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With Grateful Appreciation

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Ghost The Musical _____ Cast Members' participation in making of the Study Guide

Advisory Committee Mission Statement

The Advisory Committee is composed of theatre educators, university professors, music and theatre professionals and others involved in the arts and education. Its mission is to provide insights into the *Ghost The Musical* Study Guide. The Advisory Committee is charged with reviewing the document and offering comments concerning its efficacy as a teaching tool regarding the theatre profession, musical theatre and the production *Ghost The Musical*.

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GHOST The Musical - Acknowledgements

Communication, Creativity and Collaboration Toward Learning

Paul Mrocza

Paul is a Professor of Theatre in the Department of Music, Theatre and Dance at Plymouth State University (PSU), Plymouth, NH, has been actively involved in the professional theatre for over 35 years and in educational and university theatre for the past 25. He has directed more than 50 productions, including the New England premiere of Janusz Glowacki's *Hunting Cockroaches* and has written numerous plays with his latest productions being *The Watercress*, a dramatic piece, at PSU and two musicals, *Cowboys!* at the Cumberland County Playhouse, TN, and *Crazy Love* at Off-Square Theatre, WY and the Springer Opera House, GA. Both musicals were co-written with composer/lyricist John Briggs.



Photo Credit: [Kevin P. Hill](#)

Paul's awards include a National Endowment for the Arts Playwriting Fellowship, a Shubert Fellowship and the Jason Miller Award for Playwriting along with numerous commissions from various theatres. His screenplay *The Watercress* was a Finalist in the prestigious Austin Film Festival's Screenwriting Competition and his screenplay *The Long Journey Home* was a Semi-Finalist in the Nicholl Screenwriting Competition (Academy of Motion Picture Arts and Sciences).

He served as Director of Theatre at PSU from 1994-2003. During that time, he helped to shape the theatre major with his colleagues, creating a competitive and highly selective program with an expanded production season, a focus on mentoring and an emphasis on developing each student's full potential. After a nine-year break, Paul will resume his role as Director of Theatre for the 2012-2013 academic year. Along with directing and teaching, he also runs his own writing business, E-Right, specializing in arts, entertainment, social media and video.



All Tickets Inc @ www.allticketsinc.com

All Tickets Inc. is dedicated to fostering educational experiences and an appreciation of theatre, the arts and culture. In the past few years, they have undertaken various initiatives designed to connect students and teachers with quality experiences. This includes providing students with various quality educational

opportunities such as Camp Broadway workshops and special programs at the MET, offering access to group discounts for students and the development of materials to enhance student appreciation and enjoyment of theatre.

The latest project from All Tickets Inc. is the highly innovative *Ghost The Musical* Study Guide. This study guide represents various qualities that All Tickets embraces, including educating students regarding the art and craft of theatre, fostering discussion concerning important aspects of life and focusing on the development of student academic skills.

All Tickets believes it has a responsibility to connect students with the theatre on various levels, including aiding in the appreciation of the art form and offering useful information regarding careers in the theatre. This innovative company provides personable discount group ticket, tour and event booking services to those who want to fully enjoy New York City's theatre, restaurants, sites, hotels, and landmarks and includes programs specifically geared towards students.

GHOST The Musical - Prologue

Communication, Creativity and Collaboration Toward Learning

PROLOGUE

Moving Forward

"I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being." -

Oscar Wilde

The theatre is an amazingly rich and unique art form. It is the only form of art that uses and incorporates all art forms into live performance. We know that it has been in existence formally for over 2,500. Our first historical documents recording live theatrical performances date back to the 5th century BCE when the Athenians created tragedy first and then comedy.

From the beginning, the theatre was seen as being a powerful tool that could simultaneously entertain, teach and uplift. In [The Poetics](#), the first theatre critic.

Aristotle, explained the structure, nature and great effect of tragedy, and when on trial in his defense Socrates noted the power of the theatre by claiming that one reason his ideas and teachings had been misconstrued had to do with a comedy in which he was a major character. It's believed he was referring to [Aristophanes'](#) *The Clouds*, which lambastes Socrates.

The result of that trial was that Socrates was found guilty of corrupting the youth of Athens and was sentenced to either exile or death. He chose death. As for Aristophanes, who was famous for writing comedies that openly criticized those in the public eye, he never wrote another comedy where he viciously criticized anyone. He turned instead to creating mild situation comedies.

Power of Theatre Today

"By whatever means it is accomplished, the prime business of a play is to arouse the passions of its audience so that by the route of passion may be opened up new relationships between a man and men, and between men and Man. Drama is akin to the other inventions of man in that it ought to help us to know more, and not merely to spend our feelings" -

Arthur Miller

The theatre has changed greatly over the past 2,500 years in many ways. Technology, acting styles, subject matter, music and dance and theatre personnel have changed time and again, reflecting the culture and time period in which it has been created.

As an example, the Ancient Greek theatre had very few technical elements. In fact, the one major machine was named the *mekane* (machine). It was a crane that was used for special effects in both tragedies and comedies. In viewing a show today such as *Ghost The Musical* hundreds of different "machines" are used in each and every performance.

GHOST The Musical - Prologue

PROLOGUE

The Constant

"The good die young but not always. The wicked prevail but not consistently. I am confused by life, and I feel safe within the confines of the theatre."-

Helen Hayes

Although the theatre has changed drastically since its beginning, there is one thing that has remained constant—it is always live. That is the nature and essence of the theatrical experience. Audiences go to see a play and watch people like themselves portraying characters whose lives in some way have come into conflict. We watch, experience and feel emotions. At the end, we're left with a resolution, the end of the play, and a message.

But what is that message and how may we use it in our lives? Until we start to answer this question, we haven't begun to tap into the full power of the theatre experience.

Bringing the Play into the Classroom

"The audience is the most revered member of the theater. Without an audience, there is no theater. Everything done is ultimately for the enjoyment of the audience. They are our guests, fellow players, and the last spoke in the wheel which can then begin to roll. They make the performance meaningful."-

Viola Spolin

The *Ghost The Musical* Study Guide: Communication, Creativity and Collaboration Toward Learning has been created to facilitate answering the question "What is that message (of the musical) and how may we use it in our lives?" After seeing a Broadway show, there's always a lot to discuss but often after such an overwhelming experience it's difficult to frame and focus that discussion.

Aristotle noted in *The Poetics* that the primary reason for tragedy to exist was to create a catharsis, a purging of emotions, in the audience. He said that tragedy purged many different emotions but the most important were pity and fear. People often debate why the purging of emotions was thought to be so important.

It helps to understand that in ancient [Athens](#) each citizen was looking to reach a state of *theoria*, which is the state of being clear-headed, so they might think and learn. How one accomplished that task was by purging emotions and thus allowing thought to occupy the mind without distraction.

GHOST The Musical - Prologue

Communication, Creativity and Collaboration Toward Learning

Focusing Energies

"...I am certain that after the dust of centuries has passed over our cities, we, too, will be remembered not for victories or defeats in battle or in politics, but for our contribution to the human spirit." -

President John F. Kennedy

This study guide is devoted to enabling clear-minded discussion and learning in an active, creative manner. As mentioned in the Introduction to the study guide, this is a unique document. For the first time ever, we have gone to the source, those responsible for creating Ghost The Musical and through video clips, essays and original documentation offer their insights into the process, product and message.

In addition, we have provided a layered approach to projects. Various topics and issues that are introduced in the first part and offered for discussion in the guide, may be further investigated through our projects section. Most topics have three different levels of projects that may be utilized independently or together.

As an example, you may want to do the Level I, II and III projects on Communication and Relationships or you may simply elect to focus on one of any of the three levels. Or perhaps you'd like to focus on Level I of Music and Emotion and Level III on Bullying? It's your choice.

It is entirely up to the teacher and the students as to how much and in what way you would like to utilize this study guide. The point is to allow students and teachers to harness the power of this masterful production of Ghost The Musical to broaden their understanding of academic subjects, art and life. To that end we offer the *Ghost The Musical* Study Guide: Communication, Creativity and Collaboration Toward Learning.



GHOST The Musical - Teachers Study Guide

Communication, Creativity and Collaboration Toward Learning

Prior to seeing the show

Take some time to become familiar with this Background section of the study guide. You may want to have students read sections of the guide ahead of time, such as *About Ghost The Musical*, *Plot Synopsis* and Bruce Joel Rubin's essay *WHY I WROTE Ghost & Ghost The Musical*.

Before using Level I, II, or III Activities in the next section

This document has been structured so that the Background materials in this first section create a foundation for Level I, II, and III activities. It is important that students are well versed in the Background materials.

Links to individual Background topics

About Ghost The Musical

- [A Stage Adaptation of the Film Ghost](#)
- [Plot Synopsis](#)
- ["Why I Wrote Ghost & Ghost The Musical"](#)

Characters

- [Sam Wheat](#)
- [Molly Jensen](#)
- [Carl Brunner](#)
- [Oda Mae Brown](#)
- [Willie](#)
- [Hospital Ghost](#)
- [Subway Ghost](#)
- [Ensemble](#)

Elements of the Musical

- [Style of the Show](#)
- [Music](#)
- [Lyrics](#)
- [Book](#)
- [Performance Style](#)
- [Orchestration and Arrangements](#)
- [Design Elements](#)
- [Four Major Study Elements](#)
- [The Bully as an Antagonist](#)
- [Communication and Relationships](#)



A Stage Adaptation of the film **GHOST**



Ghost The Musical

is a stage adaptation of the film [Ghost](#). The film, was written by Bruce Joel Rubin who

also wrote the book and co-wrote the lyrics for the musical version. It starred Patrick Swayze as Sam Wheat, Demi Moore as Molly Jensen, Whoopi Goldberg as Oda Mae Brown and Tony Goldwyn as Carl Bruner.



The movie was a box office and artistic success. In terms of generating a profit, *Ghost*, which cost \$21,000,000 to produce, grossed \$505,702,588 at theatres. In 1991, it was nominated for and won numerous awards. It received five [Academy Award](#) nominations, including Best Film Editing (Walter Murch), Best Music, Original



Score (Maurice Jarre) and Best Picture. The movie was also given the nod and won the Oscar for Best Writing, Screenplay Written Directly for the Screen ([Bruce Joel Rubin](#)) and Best Actress in a Supporting Role (Whoopi Goldberg). Additionally, *Ghost* was nominated for four [Golden Globe Awards](#), winning one, and received the [People's Choice Award](#) for Favorite Dramatic Motion Picture.

The romantic film was turned into a musical about 20 years later as Rubin teamed up with two of the

ABOUT THE MUSICAL

A Stage Adaptation of the film **GHOST**



most successful creators in popular music, [Dave Stewart](#) and [Glen Ballard](#). Both Stewart and Ballard wrote the music and with Rubin co-wrote lyrics for the show. After first premiering in Manchester, England, at the Manchester Opera House in early 2011, *Ghost The Musical* made its West End debut at the

London



Piccadilly Theatre on July 19, 2011 where it opened to critical and popular acclaim.

Ghost The Musical is one of what is a new breed of musical that takes as its starting point a hugely popular film. In the past decade, an increasing number of Hollywood movies have served as the basis for stage musicals. This reversed a 60-year trend during which musicals that were hits on [Broadway](#), such as *Show Boat*, *West Side Story*, *My Fair Lady*, *The Sound of Music* and others, were eventually turned into successful films.



New York

In adapting a popular film that included numerous high tech special effects, a popular cast and the iconic love song “[Unchained Melody](#),” *Ghost The Musical* offered its creators numerous challenges. Along with successfully meeting each challenge, the various forces and talents have combined to make this stage musical an unique unforgettable experience.

The Video Connection Taking Ghost from Film to Musical

David Garfinkle & Colin Ingram, Producers: *What attracted you to Ghost The Musical?*

Paul Kieve, Illusionist: *How is stage illusion different from film illusion?*

Rob Howell, Designer Sets & Costumes: *Did the film influence your design in any way?*

GHOST - Plot Synopsis

Set in New York City, *Ghost The Musical* is a romantic and dramatic musical focusing on the undying love that Sam Wheat and Molly Jensen share for one another. When the show starts it seems as if everything is about as perfect as can be for this dedicated couple. Sam and Molly possess an amazingly promising future. They have just found the apartment of their dreams and are planning a life together that looks as if it will include marriage. Sam, a successful banker, and Molly, a talented potter, also seem to have a very fine friend in Carl Bruner, who is a banking associate of Sam's.



But something is amiss at the bank. Sam tells Carl that he has found irregularities in certain accounts. Carl acts surprised, however it is Carl who is responsible for the suspicious activity. He is involved in a money-laundering scheme for a drug kingpin and is attempting to transfer \$10 million in drug profits to the dealer.

However, Sam has changed the passwords on the accounts and is carrying them in his wallet, which means that Carl cannot get to the money. In order to protect himself, Carl sets up Sam to be mugged. Through the robbery, Carl hopes to steal Sam's wallet, gaining access to the new passwords and the \$10 million.

Willie, an accomplice of Carl's, is given the job of stealing Sam's wallet and securing the passwords. However, when the gun-toting Willie confronts Sam and Molly on a dark New York street, Sam struggles with him. During the altercation, Willie's gun goes off and Sam is killed. Willie runs off without the wallet.

The story now occupies two worlds—that of the living and that of the dead. Sam, who is a ghost, attempts to adjust to his new existence in another realm as Molly mourns her deep loss and tries to continue on without the man she still loves deeply. On the surface, Carl attempts to console Molly while secretly trying to locate Sam's wallet with the passwords. If he does not make the transfer of cash soon, Carl can lose his life.

After realizing that Molly is in danger from Willie and Carl, Sam tries to contact her. But he does not know how to bridge the gap between his new spiritual world and those living in the physical realm. He manages to contact Oda Mae Brown, a "fake" medium conning those who want to contact a loved one in the afterlife.

At first, Oda Mae is surprised when Sam actually contacts her. It turns out that she really does have the ability to connect with those in the spiritual world. When this happens, Sam enlists her help, works towards learning to use his new spiritual powers in the physical world and focuses on defeating Carl.

With Oda Mae's help, Sam withdraws the drug money from the account, convinces Oda Mae to donate it to a group of nuns collecting for the homeless and saves Molly from Carl. Finally, before venturing into the next realm and leaving the Earth for eternity, Sam has one final, tender moment with Molly, the woman he will love forever. In a moving and bittersweet ending, Molly, with the help of Oda Mae, is able to let go of Sam and continue on with her life.

The Video Connection Some of the Power in Ghost The Musical

Lance Roberts, the Hospital Ghost: *Discuss what it is like to be a part of this new musical.*

Bruce Joel Rubin, Book and Lyrics: *Can you discuss the Romantic aspect of the story?*

Bruce Joel Rubin, Book and Lyrics: *How did you come up with the revenge aspect in the story?*

Why I Wrote **GHOST**

By Bruce Joel Rubin

People have been telling ghost stories since stories were first told and I had long wanted to write a movie about a ghost told from the side of the ghost. I wanted to explore life as seen from the other side, from the perspective of a person who had died. I was always fascinated by the idea of an afterlife and what it would truly mean if we continued to exist in some form or manner after we left our bodies and this world.



From the beginning of time, world cultures have been defined by the question of what happens after we die. Many societies developed elaborate rituals to guide and accompany the soul after death. Where that soul went and what happened to it has been at the core of belief systems which extend from primitive man up to this very moment.

Much of our human existence is based on the idea of an afterlife and the possibility of consequence deriving from our behaviors in this world.

Clearly, human life would be a very different experience if nothing followed it, if we simply ceased to exist and there was nothing but blackout greeting us at the end. How would human beings behave if they could do anything they wanted on the earth and get away with it? Would laws be enough to govern our behavior? If you could do shameful things or even kill someone without consequence, would people choose to live lawless and morally bankrupt lives?

Societies from the beginning of time have said that man will be held accountable for his worldly actions - in the afterlife if not always on earth. Ancient myths and world religions insist that human beings will face judgment from a higher power after they leave this world. Ever since men gathered around the campfire to hear stories late into the night, they have been taught that how you live your life matters, that there

From the beginning of time, world cultures have been defined by the question of what happens after we die.

Bruce Joel Rubin

are consequences to your actions. Our mythology is filled with images of deathly realms, both horrible and beautiful, and people have fantasized about them for centuries.

So, what if angels and demons really existed? What if there is Heaven or Hell? What if there is some final judgment? Theologians have

considered these questions for thousands of years and so have storytellers. As a screenwriter I wanted to explore what those possibilities would mean to me as a living person, right now, in the world. How would I feel if I died and discovered that I was still here? What would it mean to get stuck in the afterlife? Why would that happen? How would I get out of it? What makes a person a ghost? Why might some people go to Heaven and others to Hell and still others get lost somewhere in between? If the human journey isn't over at the moment of death, what is the human journey? Where is it going? Why are we living it? What is this all about? These are questions I found deeply compelling.

It is fascinating to me that there are so many competing stories and religious teachings about these issues and ideas. Clearly most people have very strong views on the subject. I wondered what it would be like to divorce myself from all those stories and just write about a man who had adopted no specific belief system, a 20th century man who simply never thought much about life beyond his daily experience of it.

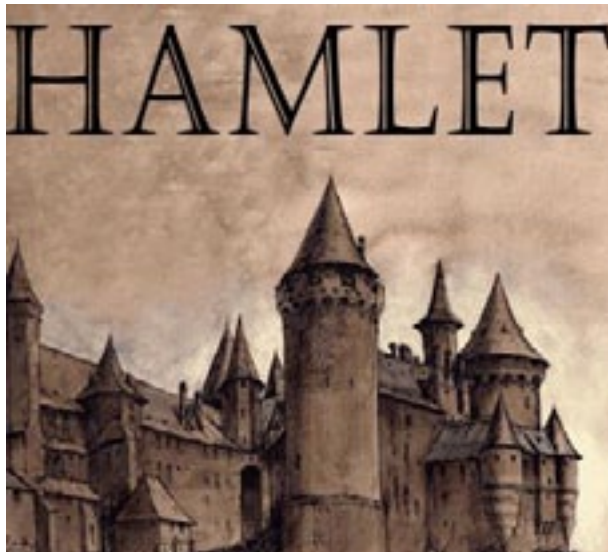
Sam Wheat, the protagonist in *Ghost*, is a banker. He loves what he does and the material rewards his

high powered work brings him. He has no stated religious upbringing and only the occasional superstition suggests that he actually believes in anything. For example, he thinks that bad things happen in threes and is afraid to fly after two plane crashes have occurred in close succession. His views on death are expressed after he hears about those crashes, claiming that all of the people who died had experienced the ultimate blackout, total nothingness. Given that belief, he is more than shocked to discover at the moment he is killed that he is still there. Nothing has prepared him for that. He is desperately lost, frightened, and confused.

My problem in writing this story was that I knew I wanted to tell Sam's journey but that I didn't know what happened next, what his story was. It would not be a movie if he simply died and then sat around depressed, bemoaning what had happened. So until I figured out what he was going to do as a dead man, I couldn't begin writing the script. I spent years looking for a way into the story.

Then one day I went to the theater to see a production of *Hamlet*. In the second scene of the first act Hamlet is confronted by a ghost. It is the ghost of his father, standing on the castle parapet, telling him how his mother and uncle connived to kill him and how he wanted Hamlet to avenge his death.

At that moment I knew that Shakespeare had given me a huge gift. I decided that I wanted to tell the story of a man who was murdered and had to convince someone he loved to find the killer and avenge his murder. The idea that this would happen in 20th century America and not 15th century Denmark was very compelling and gave the story a whole new range of exciting possibilities.



It was challenging for me to show how a modern day person, not living in the world that Shakespeare portrayed, would react to the idea that a *Ghost* was communicating with them. In Shakespeare's



At that moment I knew that Shakespeare had given me a huge gift..
Bruce Joel Rubin

day, ghosts were a common part of a communal belief system. Macbeth was undone by Banquo's ghost. Ghosts appear in JULIUS CAESAR and RICHARD III. Even as late as Dickens the belief in ghosts was a popular idea and a common story element in English storytelling. Just think of Ebenezer Scrooge and the *Ghosts* of Christmas past, present and future in A CHRISTMAS CAROL.

I wanted to take those ideas and themes and weave them through a modern day story so that audiences today could revisit them. Not a lot of American movies involved ghosts. In the 1940's there was the TOPPER series and THE *Ghost* AND MRS. MUIR. In later decades *GhostBUSTERS*, *POLTERGEIST*, *A NIGHTMARE ON ELM STREET* and *HEAVEN CAN WAIT* were among others that I enjoyed. But, mostly, these movies played with the idea of ghosts as denizens of a fantasy world or as centerpieces of the

horror genre. Primarily they were a way to terrify people. I had a different agenda. I wanted people to consider what being a *Ghost* might actually be like. What kind of universe do we inhabit if ghosts really exist? And how would a ghost's experience of the afterlife define the world of those who were still alive?

I began with the premise that many people don't believe in ghosts. Rightly or wrongly, I decided to create characters whose entire world would be shaken up by the appearance of a ghost in their lives. And, if the story worked, these people would carry the audience on a journey of conversion.

The extraordinary thing about this is that it represents the core richness of the theatrical experience, the opportunity to view the world from a new perspective.

Bruce Joel Rubin

Oda Mae, a fake psychic who suddenly and terrifyingly begins to hear Sam, is the first person who must change her world view. Her unwillingness to do this, her resistance, is the basis of much of the humor in the story. Molly, Sam's girlfriend, is much harder to persuade. Oda Mae can hear Sam. Molly can't. She has to make a

powerful leap of faith by accepting this strange woman as a conduit to the man she loves.

It is easy for the audience to understand why Molly would resist Oda Mae and her claim that she is in touch with and actually speaking to Molly's dead boyfriend. It is likely that everyone in the audience would behave the same way. But strangely, all the unbelievers watching the movie and now the play, find themselves in the unexpected position of rooting for Molly to believe in Oda Mae. Of course, to believe Oda Mae implies that she must also believe in ghosts, in the afterlife, and in the possibility of a universe where death is not the end but a transition. In many ways, Molly's and Oda Mae's conversion is also occurring for many people in the audience.

Perhaps there are people watching the show who already hold these beliefs. For them, they are even more engaged in Sam's plight and the urgency he feels to break through from the other side. The extraordinary thing about this is that it represents the core richness of the theatrical experience, the opportunity to view the world from a new perspective. You enter the theater with one set of beliefs and leave with another, or at least a challenge to what you had thought before. It opens you to new possibility, a new way of looking at the world.

Since the time of Aristotle and the Greek dramatists, seeing your own life in a new light was the purpose and goal of theater. They describe the cathartic moment, the opportunity through drama to experience another person's life and to experience through their story the real life moments that you then don't have to live yourself. You don't have to kill someone or suffer grief or find yourself in terrible conflict to understand life's journey. Or you can taste love, parental pride, experience what it's like to slay the dragon or save the world. You can learn from others, especially if you feel their struggle, their joy.

It is remarkable that we are able as a mass audience to sit together in a dark theater and experience a collective emotion, to shed tears and share laughter. Somehow, other people's stories inform us, entertain us, and teach us as though they were our own story. And for two hours, huddled together in the dark, as if around a campfire thousands of years ago, we get to discover the power of storytelling and the mystery of how unified we all become hearing the same tale. It is as though we have left our own lives behind and discover for a brief time, that we are one.



Bruce Joel Rubin, screenwriter and author of *Ghost* (THE MOVIE and THE MUSICAL)

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Intro Page

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GHOST The Musical - Characters

CHARACTERS

Each character in a play is important in the development of the story, action and themes. Audiences feel emotions for, have reactions to and connect with characters. Sometimes they feel a connection because they recognize themselves or someone they know in a character. Also, usually they discover something in the manner in which the character is written and portrayed that captures their interest and touches them emotionally.

In this section, you will find a short description of each character and some questions regarding what you think and feel about them. Use these questions as a starting point to investigate and discover what makes these characters tick.

Sam Wheat

Sam is a successful banker who is deeply in love with Molly. He has a cheerful spirit, a passion for living and a moral center. There's also practicality to him that is reassuring.

There is a lot for Molly to love in Sam, but there's also one thing about him that drives her crazy and, at times, even makes her sad. It is the fact that he will never say the words "I love you" to her. Sam sings the song "Three Little Words" that shows her in many ways he loves her. Yet, she still longs to hear him say those "three little words."

After Sam dies, he must readjust to his new state. This is complicated by the fact that he wants to protect Molly from the dangers she's facing. That means he must learn to span the gulf between the dead and the living.

"I had a life, I had it all, from such a height, so far to fall, I gave you all that I had, not a lot it seems. You've taken from me and forsaken me and broken my dreams."

Sam Wheat



Throughout the story, Sam shows amazing growth. After his death when he's given a second chance, he learns to appreciate the love that he shares with Molly and the beauty of being able to say to someone directly the words "I love you."



GHOST The Musical - Characters

Molly Jensen

Molly Jensen is a craftsperson who makes pottery. There is an openness to her that is disarming. She lives in a world that is tactile, artistic and filled with passion. She finds excitement in the life and potential future that she and Sam share. She is a trusting soul and a romantic. She loves sharing her hopes, dreams and passions with Sam and their friend Carl.

When Sam dies Molly must deal with a terrible, life-changing loss. She runs a gamut of emotions, at different times feeling nostalgic, depressed, and hopeful. Much of the time, as she goes from one state to another, she is feeling simultaneously the loss and lost. She desperately longs to have what she cannot—Sam back in her life. We hear this in various songs, including “With You” and “Rain.”

Molly goes through a major transformation in the play as she eventually learns how to let go of Sam. This doesn’t mean that she no longer loves him, but it does mean that she understands she must have and does have the strength to carry on in this world.

At the end of the show, she also has the opportunity to communicate with Sam one last time and to hear the words “I love you” from him. This bittersweet, passionate, romantic moment is perhaps more life altering for her than Sam’s death.

Throughout the play, she shows amazing strength and resiliency, and there’s no doubt in the end that she will carry on.

“ I was a fool and I was taken for a ride, I was looking past the truth but I was suckered by the lies, because it’s too late to pretend, oh now I’ve lost you again. ”

Molly Jensen



The Video Connection What do the Actors have to say?

Richard Fleeshman, Sam Wheat and Caissie Levy, Molly Jensen: *What do you find interesting about your character?*

GHOST The Musical - Characters



Carl Brunner

Carl is Sam's best friend and associate at the bank. He is a wry guy who is very much into status. Carl was a major factor in bringing Sam and Molly together for he introduced them to one another. It was part of a ruse. Molly was at the bank demanding to see the president and Carl tried to pass Sam off as the head of the bank.

In many ways, Carl is a superficial person. He is into status. He puts down Brooklyn where Molly and Sam have chosen to live and brags about his place

on the prestigious Upper East Side. He is definitely into the energy and power of Wall Street as he expresses his feelings about it in the song "More" and also in sections of "Suspend My Disbelief/I Had a Life."

"This is the life, New York, this is the time we're given, its fight or flight, New York, cause it's the way we're driven."

Carl Brunner

But there is a darker side to Carl. He is a friendly guy on the surface, but he is devious underneath. He involved in laundering \$20 million in drug money and that deal is about to go sour because Sam has become suspicious and changed the passwords on the accounts that he needs to access to finish the deal.

This makes it impossible for Carl or anyone else to access the illegal money.

For Carl, money has become more important than anything else. He is driven by his quest to be rich and powerful and that drive causes him to lie, cheat and deceive those closest to him. His actions lead to Sam's death and it seems as if he will stop at nothing to ensure his own physical safety and financial health.

In every way, he is different than Sam and Molly, and in the end, he has learned nothing from his actions. His deviousness causes his undoing.



The Video Connection Creating the Character Carl Bruner

Bryce Pinkham, Carl Bruner: *What do you find interesting or intriguing about Carl Bruner?*

Bryce Pinkham, Carl Bruner: *What's challenging about playing Carl?*

Bryce Pinkham, Carl Bruner: *Carl's journey as a character*

GHOST The Musical - Characters

CHARACTERS



Oda Mae Brown

Oda Mae is a psychic of sorts. She claims to be one but when we first see her she is simply faking her connection to the spiritual world and cheating trusting individuals who want to contact the dead out of their money. Living in Spanish Harlem, her clients are diverse with many of them coming from the surrounding neighborhoods.

Oda Mae possesses a lot of energy, a quick wit and street

smarts. Although she appears to be a typical con artist, it turns out that she really can connect with the dead. She learns this through Sam and that connection makes her grow as a person. Sam not only opens her link to the other world, he awakens her caring and tender spirit and even convinces her to give up \$20 million.

Oda Mae goes from being the woman who emulates her con-artist anthem "Are You A Believer?" to the jubilant dreamer with \$20 million in "I'm Out of Here" to the woman who gives to others in numerous ways. She donates the hot cash to a group of nuns, aids Sam in his attempt to save Molly and unselfishly helps Sam and Molly have one final moment together.

Although Oda Mae starts out being a sort of penny ante Carl, her true, giving nature comes out through her connection with Sam. She travels a long road in this musical and finds her calling.

"My mama's always saying, the meek shall inherit the earth. It's hard to be that humble, When you see the number that's my new net worth."

Oda Mae Brown



The Video Connection Reveling in the Real Oda Mae

Da'Vine Joy Randolph: *Discuss Oda Mae Brown's journey in the show.*

Da'Vine Joy Randolph Oda Mae Brown: *Is "Talkin' 'Bout a Miracle" a turning point for her character?*

GHOST The Musical - Characters

CHARACTERS

Hospital Ghost

This guy is certainly savvy about the spiritual world, life and death but at the same time he is unable to use his knowledge to change his own situation. He is stuck between the realm of the living and the dead. Just after Sam dies, he explains the situation to him through the ironic blues number "You Gotta Let Go." The irony is that this nice, honest and helpful guy, a sort of everyday Joe, has not been able to follow his own advice and let go. The Hospital Ghost also appears in other scenes, such as the one in Act II with all of the ghosts in Oda Mae's parlor. There, as he does in other scenes, the Hospital Ghost stays focused on the process of letting go of the world of the living and accepting the spiritual world.



"You gotta let go now, just slow down and let it all slide."

Hospital Ghost

The Video Connection Ghostly Transformations



Bruce Joel Rubin, Book and Lyrics: *Changes made to the Hospital Ghost and his journey*



Lance Roberts, the Hospital Ghost: *What's interesting to you about the Hospital Ghost?*



Lance Roberts, the Hospital Ghost: *What motivates your character to be so helpful?*



Lance Roberts, the Hospital Ghost: *Discuss the new song "You Gotta Let Go."*

"Your finger won't do, it's all in your head. It's time you knew it, come on man you're dead."

Subway Ghost

Subway Ghost

You could say that the Subway Ghost has anger issues. Sam has a major confrontation with this spirit that haunts the subway. In the musical number "Focus," Sam, with the help of the belligerent Subway Ghost, is attempting to learn to manipulate objects in the physical world. The Subway Ghost aids Sam in his quest, but the Ghost also has difficulty containing his anger over how he met his demise (he was pushed in front of the train) and what people think happened (that he committed suicide by jumping in front of the train).



GHOST The Musical - Characters

CHARACTERS

Willie

Willie is a young thug who seems to see life and death as a joke. He is the one Carl puts in charge of mugging Sam. Willie is supposed to get Sam's wallet that has the new passwords that Carl needs in order to access the bank accounts for the transfer of the drug money.

Willie confronts Sam with a gun, which goes off in the struggle between the two. Although Willie kills Sam, he appears to have no remorse for what he's done. He will do what he has to do to make sure he and Carl are successful, but he is involved for his brawn and not for his brains. He lives by his own rules and apart from what would be considered mainstream society.



Ensemble

The ensemble in the play takes on various roles, including Wall Street brokers and bankers, ghosts, Oda Mae's entourage and more. Along with reinforcing moods and emotions, creating action and becoming part of the culture of New York, they are important, powerful elements in the songs and dances that involve the chorus.

In the musical, each chorus member creates various characters, who tell their stories through song dance and dialogue.

The Video Connection Talkin' 'Bout Character

Lance Roberts, the Hospital Ghost: *What is it like being in the ensemble?*

Ashley Wallen, Choreographer: *How do you define character through choreography?*

Glen Ballard & Dave Stewart, Music & Lyrics: *Defining character through music and lyrics*

Questions for you:

1. Which character do you want to know more about? Why?
2. Which character would you like to be or play? Why?
3. Which character is the most diverse? Define diversity yourself before making your choice.

GHOST The Musical - Style of the Show

When talking about the theatre, the word “style” can be a tricky one to understand. If you were asked to describe a person’s style, you might say they are “cold,” which would mean they show little emotion, don’t appear to let anything bother them and are able to think clearly under pressure. Someone else may be described as having a “direct” style. This usually means they say what is on their minds, are opinionated and tend to stay focused.

A person’s style involves many different parts of their personality, comprised of their various actions and includes what they say, how they look and manner in which they carry themselves. Style in a theatrical production is similar.

Style in the theatre is composed of many different elements, including how characters are portrayed, design choices and staging. With a musical, other elements are included such as choreography, musical orchestrations and arrangements, lyrics, music and book or libretto. In the theatre, the director is the one who ultimately interprets the play. He creates a vision of that play for the stage that is expressive of his style.

What follows are some observations regarding various elements in the production of *Ghost The Musical*. Along with your observations of the show, utilize these sections as a starting point to understand and discuss style in *Ghost The Musical*.



GHOST The Musical - Music

At first, you may want to call the music in the show rock. It is true there is a rock feel to the score. The first number, “Here Right Now,” kicks into a rock beat and “Rain” has a rock feel as do others. But *Ghost The Musical* actually uses a vast range of styles, including jazz (“You Gotta Let Go”), gospel (“Are You a Believer?”), soul (“I’m Outta Here”) and ballad (“Without You”).

Using different musical styles can help define character, comment on situations and create variety. Certain styles evoke different emotions and utilizing a range of styles can help keep an audience interested. The style of a song and its relationship to the numerous elements in a show, including the characters, story and action, sets the mood for that moment in the play.

Music touches us in a way that no other art form does. It has an immediate emotional effect and it is often used at specific moments in a musical to heighten emotions in a manner than dialogue simply cannot.



ELEMENTS OF THE MUSICAL

The Video Connection Making Music

Bruce Joel Rubin, Book and Lyrics: *What sort of power does song have in your musical?*

Lance Roberts, the Hospital Ghost: *Discuss the new song “You Gotta Let Go.”*

Lance Roberts, the Hospital Ghost: *What do you like about Ghost The Musical?*

Questions for you:

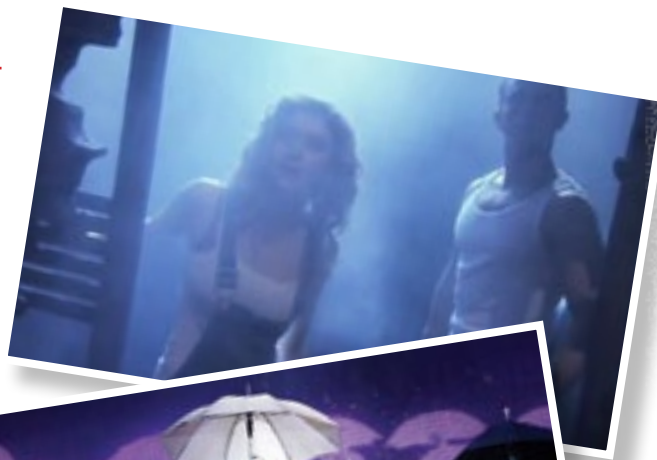
1. What song in the show especially appeals to you? How would you describe its style? What do you like about its style?
2. Choose another song that has a very different style than the one you chose for the first question. Can you describe what makes it different from the other number?
3. Think about how different musical numbers influenced emotions. Choose three different numbers, tagging each with an emotion. How does the style of the each piece help create the emotion?
4. What are the five to eight words or phrases that describe the style of the music in the show?

GHOST The Musical - Lyrics

Although lyrics like dialogue are in essence words, they are different from dialogue. Lyrics tend to be more compact than dialogue and have a poetic quality that includes rhythm, rhyme, metaphor, simile, symbols and other elements.

The lyrics in *Ghost The Musical* are designed to reveal character, emotions and actions. The lyric for “Here Right Now” expresses hope by emphasizing the moment through the repetition of the title, giving the present moment urgency, and then examines the emotions the characters are feeling. The lyric to “Rain/Hold On” utilizes images connected to making a journey, emphasizing the unknown that both Molly and Sam are dealing with and the need to continue on. The conflict and difficulty in trying to bridge the material and spiritual worlds is expressed in this lyric.

The lyrics like the music in *Ghost The Musical* are very complex. At times various music themes and lyrics are woven together to create a new, powerful moment on the stage. This aspect will be discussed further in the section on orchestrations and arrangements.



ELEMENTS OF THE MUSICAL

The Video Connection Lyrically & Musically Speaking

Glen Ballard & Dave Stewart, Music & Lyrics: *Story, character & theme in music, lyrics & story*

Glen Ballard & Dave Stewart, Music & Lyrics: *On replacing the song “Ball of Wax” with “You Gotta Let Go”*

Glen Ballard & Dave Stewart, Music & Lyrics: *Riffing how “You Gotta Let Go” works in the show.*

Matthew Warchus, Director, Music & Lyrics: *Some of the challenges in the development of music and lyrics.*

Questions for you:

1. Is there a phrase from a lyric that stayed with you after seeing the show? If so, what was it about the lyric that made that happen? Did the music help you remember the lyric and emotion connected to it?
2. What song has the most emotionally moving lyrics? Is there an image, symbol or metaphor that helps to create the emotion?
3. What are the five to eight words or phrases that describe the style of the lyrics in the show?

GHOST The Musical - Book

ELEMENTS OF THE MUSICAL



The book of a musical is made up of the dialogue and actions. The elements in the book make up the plot, characters and action of the story. Books for musicals and play scripts for non-musicals are very dependent on dialogue. The dialogue contains everything. Many musical books contain a major plot and then various subplots. Plus, they are often episodic, which means they have many different scenes, locations and characters. All of these things apply to *Ghost The Musical*.

The style of the book is different from most due to the fact that there are two different worlds in which characters exist—the material world of the living and the spiritual world of the dead. These two worlds create two different plots. The primary plot focuses on Molly and Sam. Then it splits in two—Molly living without Sam and Sam trying to bridge the spiritual and material worlds to connect with Molly. Important in the main plot are two subplots: Carl and his drug dealings and Oda Mae Brown and the awakening of her link to the other world. All of these plots and subplots

converge and their energies come together at the end of the show, making for some very powerful moments and a highly emotional ending.

Like life itself, the book for *Ghost The Musical* includes comedy, and tragedy. Emotions the characters experience run the spectrum from extreme joy to utter despair. The book is a combination of styles but overall the dialogue and characters (including the ghosts) are realistic.



Questions for you:

1. Think about how Sam, Molly, Carl and Oda Mae speak. How does the writer differentiate each through their dialogue? In a few words or phrases, can you describe how each character speaks?
2. What do you think is the funniest dialogue in the play? What makes it funny?
3. What's the most dramatic moment expressed through dialogue? What makes it different from other moments?
4. What are the five to eight words or phrases that describe the style of the book/dialogue in the show?

GHOST The Musical - Orchestration and Arrangements

The Musical Supervisor created the arrangements and orchestrations for *Ghost The Musical*. He has given the music its dynamics by taking the melodies and assigning instruments to various parts. This creates harmonies, that give the music extra power and richness.

In *Ghost The Musical* consider how a song such as “Here Right Now” starts very simply with Molly’s voice. Then Sam’s voice and various orchestra parts are added to help build the piece to a high point before returning to a simple



harmony at the end. In “Ball of Wax” the orchestrations create a comic feel, almost giving the song a sense of a comedic sketch. The beautiful love ballad “With You” is orchestrated fairly simply, allowing the beauty of the singer’s voice to embrace the song and the emotion.

Orchestrations and arrangements do not need to be complex to be effective. Like other elements in a production they work towards reinforcing the style of the show.

The Video Connection The Full Sound

Christopher Nightingale, Musical Supervisor, Arranger & Orchestrator:

What is the role of the orchestra in a musical?

Christopher Nightingale, Musical Supervisor, Arranger & Orchestrator:

How do you decide if you’ll use synthesized music?

David Holcenberg, Music Director & Conductor:

How much interpretation can you do of the score?

Questions for you:

1. Can you think of a moment when the orchestration was exceptionally effective in helping to reinforce emotion, create a mood, highlight an action or define a character? Why do you think it was so effective?
2. Consider the numbers “You Gotta Let Go” and “Suspend My Disbelief/I Had a Life.” Overall, what types of emotions or reactions does each elicit from the audience? How do the orchestrations work in helping to achieve the effect of each?
3. What are the five to eight words or phrases that describe the style of the orchestrations/arrangements in the show?

GHOST The Musical - Performance Style

Their style of performance often comes first from the director and his/her interpretation of the script. The choreographer is also involved in this process. Sometimes the director and choreographer will share the responsibility and at times the same person is performing both duties.

Performance style is to varying degrees dictated by the book, music and lyrics. In *Ghost The Musical* the performance style is certainly connected to these three elements. As an example, the acting style used in scenes in the world of the living is very realistic. Scenes involving ghosts are played with movement that may be described as smoother and more controlled.

The choreography, blocking and staging are character, action and situation based. Dances are connected to the musical style, emotion in the piece and the situation or setting. As an example, the choreography for "More," which is set on Wall Street and sung by Carl and various bankers/brokers, is much different than that for "Are You A Believer?," which is sung by Oda Mae and her entourage in Spanish Harlem.

"More" uses crisp, modern dance movements, while "Are You A Believer?" utilizes more soulful, gospel-singer movements. Like the music, often the choreography combines various styles, including modern, ballet and jazz. Angular movements are incorporated throughout the show.

The Video Connection Styling the Show

Matthew Warchus, Director: *How did Ghost The Musical evolve conceptually?*

Matthew Warchus, Director: *In what way is Ghost The Musical structured like a Greek play?*

Matthew Warchus, Director: *How do you connect ancient Greek dramatic structure to Ghost The Musical?*

Matthew Warchus, Director: *Discuss the manner in which choreography works in the musical.*

Ashley Wallen, Choreographer: *Describe the choreographic style of Ghost The Musical.*

Ashley Wallen, Choreographer: *What is your concept for "Rain?"*

Ashley Wallen, Choreographer: *The difference between how the living and ghosts move.*

Da'Vine Joy Randolph, Oda Mae Brown: *Discuss the energy and style of "Are You a Believer?"*

Questions for you:

1. Can you describe a scene that was played by the actors very realistically? What made it seem realistic?
2. How did actors use their movements to reveal or define the character they were playing in a scene and then in a song/dance number? Did their playing style change in some way when going from a dialogue scene to a musical number or vice versa?
3. What are the five to eight words or phrases that describe the acting style in the show?
4. What are the five to eight words or phrases that describe the style of the choreography in the show?

GHOST The Musical - Design Elements

ELEMENTS OF THE MUSICAL



Ghost The Musical uses numerous design elements, including scenic, costume, lighting and sound design. Video and production design are also major elements and the illusions in the show are instrumental in creating a

believable transformation from the physical to spiritual world.

Like the other elements that combine to create the style of a production, each design area is highly complex and involves a creative artist who is highly trained and skilled. In developing a style that is unified, all of the design areas must work together artistically and in a practical, mechanical manner.

An example would be when Sam dies and makes the transformation to being a ghost. Almost every design element mentioned above is used in that moment.



GHOST The Musical - Design Elements

The video and digital designs are utilized to create a virtual type of scenery that is larger than life, transformational and, like the music, highly orchestrated. Two examples to consider would be the Wall Street setting for “More” and the number “Rain/Hold On.” Consider the manner in which the scenery is used to reinforce the power of the scene, including the music, emotion, situation and more.

The Video Connection Designing Creative Choices

Matthew Warchus, Director: *The challenge and process of live illusion and Ghost The Musical*

Matthew Warchus, Director: *Technical challenges of synchronizing video in the musical with choreography*

Rob Howell, Designer Sets & Costumes: *Most important concepts & stylistic choices in design for Ghost The Musical*

Hugh Vanstone, Designer Lighting: *What are some of the important concepts and stylistic choices in your lighting design?*

Hugh Vanstone, Designer Lighting: *How did you differentiate between the world of the living and the ghost?*

Paul Kieve, Illusionist: *What other creatives did you collaborate with in Ghost The Musical?*

Paul Kieve, Illusionist: *Are the illusions related to the style of the show?*

Paul Kieve, Illusionist: *Describe a unique emotional moment in this musical.*

Questions for you:

1. Which design element do you find most interesting and why? Can you explain a moment in the show when this element was used especially effectively? What made it so memorable?
2. Discuss how one character is defined by some of the design elements. How is the designer able to help make that character more vivid for an audience?
3. Theatre is live, which makes the illusions especially difficult to achieve. In what way do the illusions work to make the spiritual world real to an audience?
4. What are the five to eight words or phrases that describe the style of the overall design of this show?

For Further Thought:

After considering all of the stylistic elements above, can you describe the style of the show? If someone asked you what *Ghost The Musical* is like, one way to help them understand would be to describe the performance style. Use your answers to the final question in each of the above sections to discover any reoccurring words or phrases that might help you to decide on what the style of the show is. Try to see if any of the unrelated elements in your answers also can be used. Create a list of stylistic observations that you then can use in a paragraph that describes the style of the show.

GHOST The Musical - Four Major Story Elements

There are four areas that help make *Ghost The Musical* unique. Each in some way is connected to death. These are loss and grief, belief and the paranormal.

"There is no day, there is no night. Let darkness fade, embrace the light."

Ghost Chorus



Loss and Grief

The first two aspects of *Ghost The Musical* that are linked to death are [loss and grief](#). The loss of a loved one is devastating, affecting one emotionally, psychologically and physically. Because the loss is permanent it is especially difficult for those left to deal with the passing of a family member, close friend or the love of their life.

Loss

In *Ghost The Musical*, the loss is double-edged. We see two characters attempting to cope with loss—Molly and Sam. This is a very different look at loss as most often it is viewed from the point of view of the living. But in *Ghost The Musical* both Sam and Molly must deal with what they no longer have and can never recover. Molly sings of this in "With You" and Sam's song "I Had a Life" focuses on what he has lost.

Loss connected with death involves people attempting to make major adjustments and changes while coping with memories and the fact that they are powerless to alter any part of the past. This leads to grief.

GHOST The Musical - Four Major Story Elements

Grief

Grief is more than sadness or unhappiness. It is defined as being “keen mental suffering or distress” due to loss that includes “painful regret.” It involves mourning, which includes one acutely remembering details about what has been lost. “With You,” Molly’s song of mourning, is a soft, gently meditative tune while “I Had a Life,” which is Sam’s moment of bemoaning what he has lost, is a terse, angry declaration of what he can never regain.

Stages of Grief

The fact is people feel and express grief in different ways; however, there often is a progression in the way this deep emotion is expressed. The primary steps in the grieving process are:

1. Shock and Denial
2. Pain and Guilt
3. Anger and Bargaining
4. Depression, Reflection and Loneliness
5. The Turn Upward
6. Working Towards Reconstruction
7. Acceptance Accompanied by Hope

At first, the person feeling the deep loss cannot accept it and rejects what has happened. Once they realize it is permanent, they feel pain and guilt and then usually anger ensues. Bargaining often occurs where the person asks for one more chance to have that person back. Understanding that nothing can change what has happened, depression accompanied by reflection takes over. The person feels completely alone.

This movement downward into the depths of despair, then involves a reawakening of the person who has been consumed by grief. They start to look upward and begin taking action to create a new life. Finally, they accept what has happened and are able to continue on with a newfound hope. This is what happens to both Molly and Sam in *Ghost The Musical*.

GHOST The Musical - Four Major Story Elements

Belief

Belief is different than knowledge based on fact. With belief you place your trust or confidence in a person or thing. To believe in something, you don't require proof or fact because the act of believing is not connected to either. If someone believes in something it may or may not be true. Belief is a personal state of being. No one can make another person believe in something.

Belief in Ghost The Musical

Ghost The Musical uses the concept of belief in many ways. The first number sung by Oda Mae Brown and her entourage asks in the title "Are You A Believer?" This song is used to get Oda Mae's client in the right mood to thoroughly trust in her ability to connect with people in the afterlife.

In "Suspend My Disbelief," Molly struggles with wanting to believe that Sam is with her despite the fact that he is dead. During the song, Carl tries to convince her to believe him as he claims the connection to Sam beyond the grave is "sick."

Even the ghosts in the show get involved in the idea of belief. As a group, they express belief in Oda Mae's powers in the song "Talkin' 'Bout a Miracle." Also, in the number "Focus," where Sam finally learns to channel his energy in the spiritual realm into moving objects in the physical world, he must first, as instructed by the Subway Ghost, get rid of all his negative thoughts and what he knew in the other world to finally believe that he can move an object.



Belief as a Force

Belief can be an amazing force, giving people hope, confidence and security. In *Ghost The Musical* sometimes its power is used in a negative manner and other times it's utilized towards realizing something positive.

The Paranormal

Loss and grief will make someone desperate to once again recapture what no longer exists. They may start to believe that they can. When one is lost to death, those left behind often try to contact them. Many believe that a spiritual world exists and many of those believe that they can make a connection to that other world. Activity in that other world if seen in the physical world is known as paranormal activity.

Paranormal activity is as old as the human spirit. People have witnessed it, recorded it and written about it. Some consider it to be a fiction and that it's simply a great storytelling element. A Baylor University



GHOST The Musical - Four Major Story Elements








Religion Survey found that 40% of the respondents believe that ghosts exist and a CBS News poll saw 48% of respondents acknowledge that they believe that there is spiritual existence. In the same CBS poll 22% of those responding has either seen or felt a ghost.

The connection to the paranormal is central the *Ghost The Musical* and the creation of that world has to be believable for the audience for the story to make sense and for them to believe that Molly and Sam really do have a connection after he dies. Much of *Ghost The Musical* involves people adjusting to the paranormal world, dealing with their belief or lack of belief in it and attempting to bridge the gap between the two realms. And unlike most ghost stories, this is one where that bridge offers the living and dead a way to move on in the most positive and best way possible.

The Four Elements

Loss, grief, belief and paranormal activity work together in *Ghost The Musical* to create a story that is bittersweet, uplifting and filled with passion. It looks at what is a very painful but real part of life and it is able to offer a vision and message filled with hope, love and life.

The Video Connection Playing out the 4 Elements

-  Richard Fleeshman , Sam and Caissie Levy, Molly: *Why are Sam and Molly so in love?*
-  Richard Fleeshman , Sam and Caissie Levy, Molly: *Discuss the loss they feel for one another.*
-  Richard Fleeshman , Sam and Caissie Levy, Molly: *The importance of "Suspend My Disbelief , I Had a Life" to the characters*
-  Bruce Joel Rubin, Book and Lyrics: *Can you explain how "Suspend My Disbelief/I Had a Life" works in the show?*
-  Glen Ballard & Dave Stewart, Music & Lyrics: *Discuss the importance of "Suspend My Disbelief, I Had a Life."*
-  Matthew Warchus, Director: *Discuss how you reveal the tension in the play between life and death.*
-  Paul Kieve, Illusionist: *How does magic reinforce the themes of love, loss and belief?*

Questions for you:

1. What are some of the ways in which grieving can help someone overcome a loss? What types of losses involve grieving?
2. Are you able to believe in something without proof or facts? Do you think it is good at certain times to be able to believe in something rather than always relying on proof?
3. Do you have a favorite ghost story or experience? Why do you like it?
4. Can you think of another play, movie, TV show or book in which loss and grief, belief and the paranormal are important? In what manner are they memorable?

GHOST The Musical - The Bully as Antagonist

Bullying in real life can be a physically and emotionally painful experience. According to [Education.com](https://www.education.com) bullying is defined as:

1. An intentional act. The child who bullies wants to harm the victim; it is no accident.
 2. Characterized by repeat occurrences. Bullying is not generally considered a random act, nor a single incident.
 3. A power differential. A fight between two kids of equal power is not bullying; bullying is a fight where the child who bullies has some advantage or power over the child who is victimized.
- The strategies used by bullies include:
 1. Physical – hitting, kicking, beating up, pushing, spitting, property damage, and/or theft.
 2. Verbal – teasing, mocking, name calling, verbal humiliation, verbal intimidation, threats, coercion, extortion, and/or racist, sexist or homophobic taunts.
 3. Social – gossip, rumor spreading, embarrassment, alienation or exclusion from the group, and/or setting the other up to take the blame.
 4. Cyber or electronic – using the Internet, email or text messaging to threaten, hurt, single out, embarrass, spread rumors, and/or reveal secrets about others.
 - The manner in which bullies behave is different for boys and girls.
 1. Boys tend to be physically aggressive.
 2. Boys may be more accepting of bullying than girls.
 3. Boys are more likely to both bully and be bullied than girls.
 4. Girls tend to bully other girls indirectly through peer groups. Rather than bully a targeted individual directly, girls more often share with others hurtful information about the targeted person.
 5. Girls experience sexual bullying more often than boys (for example, spreading rumors about sexual activity or being targeted as the recipient of sexual messages.)

Bullying in Ghost The Musical

Although bullying is too often a part of the lives of [school age children](#), it also exists in the adult world. *Ghost The Musical* uses bullying elements. It a major tool for the primary antagonist, Carl, and his accomplice, Willie. As an antagonist, that is the person who tries to defeat the protagonist or hero in the story, Carl often uses and abuses his power to get his way.

In the play, Carl calls upon Willie numerous times to use intimidation to get codes that he needs to access the accounts in order to finalize the drug





deal. Willie uses intimidation in the mugging and later in Act II when he confronts Oda Mae. The manner in which Willie jokes about Sam's death tells us that he sees violence as a normal way of making things happen. Willie seems to have no conscience regarding the terrible things he's done.

As a character, Carl is into power and using it to its fullest even if that means getting involved in

illegal activity. Carl feels some guilt for what's happen to Sam, but it is not enough to change his ways or admit his guilt. One reason for this is he has to deal with a major bully, the drug dealer Mr. Balistrari, who will kill Carl if he does not get the money he owes him.

Through Willie Carl uses types of bullying techniques against Sam and Molly, including physical intimidation and threats, belittling and mocking, physical violence and emotional abuse. As it is in life, this behavior creates conflict, causes pain and changes the lives of those affected by it. Carl's use of bullying is designed to make sure he gets what he wants. However, it ends up having the opposite effect.



The Video Connection The Full Sound

Bryce Pinkham, Carl Bruner: *Does Carl have a conscience?*

Bryce Pinkham, Carl Bruner: *Is Carl a bully in any way?*

Bruce Joel Rubin, Book and Lyrics: *Are their bully aspects to Carl or Willie and how do you think bullying works?*

Bruce Joel Rubin, Book and Lyrics: *Bruce Joel Rubin on bullying and responsibility*

Bruce Joel Rubin, Book and Lyrics: *An idea for a bullying writing exercise*

Questions for you:

1. Why do you think bullies are the way that they are?
2. What is the difference between being a bully and being assertive?
3. Why is bullying wrong?

GHOST The Musical - Communication and Relationships

A major aspect in any relationship is the manner in which people communicate. In *Ghost The Musical* this is a source of conflict between Molly and Sam. She is more concrete, wanting to hear the words “I love you” from him, and he is more comfortable with showing his love through actions and not saying those “Three Little Words” that Molly wants to hear.

Communication Styles

As it is in *Ghost The Musical*, in everyday life people communicate in numerous ways and on various levels. There are many reasons for this. Some reasons are connected to the society, culture and family in which a person is raised. Communication styles also differ in individuals, and they are influenced by gender, experience and personal preference.

Risk and Three Little Words

Telling someone you love them can be especially difficult for certain people. For some, those “three little words” carry a lot of meaning and weight. Saying that phrase to another person is risky, confirms your commitment to them and often leads to a “next step,” which may be a more serious, permanent relationship and even marriage. In fact, in the show just before Sam dies, Molly says to him that she is interested in marriage. He is surprised but also very happy about this. Thus, although he has not said the words she wants to hear so desperately, Sam is obviously serious about their love.

Sam’s Love Songs



Prior to his death, he sings two songs addressing her concerns about his inability to tell her directly exactly how he feels. First in a comical and flirtatious manner he sings “Unchained Melody.” This was a popular song in the late 1960s that was made famous by the Righteous Brothers and was used in the movie *Ghost*. From Molly’s reaction, we get the sense that this is what Sam does whenever she complains about his not being able to say “I love you.” He gets around her concerns with comedy and by using someone else’s, the songwriter’s—words.

A bit later in the show he sings “Three Little Words” where he talks about all of the ways he shows Molly his love without ever saying it. He feels that

GHOST The Musical - Communication and Relationships



what he does, his actions, are more important than his words. In the song, Molly sings that he's right, she does see these things, but then she starts to fear that he does not really love her. Hearing him say it would calm her fears. Sam doesn't seem to quite understand her fear.

Molly's and Sam's Styles

At the beginning of the play, Molly tends to be more serious and open in her expressions of love, while Sam is usually more lighthearted and closed. Yet, we never doubt the love they have for one another even though Molly is fearful of not hearing it directly from his lips

and Sam seems to be fearful of saying it. The couple still manages to communicate their feelings for one another even if it is in a less-than-perfect fashion. Of course, the same thing happens in daily life to those we know and us.

This is the state of Molly and Sam's communication before he dies. After he is murdered, both learn to [communicate in entirely new ways](#) and at very different levels. The ability of each character to change gives them one last chance to say those three little words to one another.



The Video Connection Levels of Communication

Richard Fleeshman, Sam and Caissie Levy, Molly: *How would you describe their ability to communicate before Sam's death?*

Paul Kieve, Illusionist: *Discuss an illusion in the film that you changed for the stage & its effect.*

Questions for you:

1. How do you communicate with those for whom you care?
2. Is your communication always understood?
3. Are there things that you can do to make yourself better understood?

TOPICS FOR CLASS DISCUSSION, PROJECTS AND FURTHER STUDY

How to use this section:

General Background Questions:

This document has been structured so that general background questions in the first part create a foundation for this section. Before utilizing lessons in this section, make sure students are versed in the materials covered in the General Background section.

Three Different Levels:

This section offers three different levels of class discussion topics, projects and areas for further study. The three levels are progressive, which means those in Part I are the simplest, those in Part II more detailed and complex with those in the final section, Part III, calling for considerably more commitment and work.

The three different levels of projects may be done in a progressive style or may be utilized on a stand-alone basis.

Lesson Components: Student Activity, Teacher Instructions, Student Worksheets

Each lesson includes an explanation of the question and its relationship to the show to be used with students. Student worksheets are included to guide them through the project or discussion. The Teacher Instructions section provides worksheet and project explanations.

Take some time to get to know each of the sections and the associated materials and projects. We believe you will find numerous topics and creative endeavors will connect with your curriculum and inspire your students to engage in communication, creativity and collaboration.

LINKS TO INDIVIDUAL LESSONS MATERIALS

<u>Level I:</u>	<u>Level II:</u>	<u>Level III:</u>
<ul style="list-style-type: none"> • Loss, Grief, and the Paranormal • Bullying • Communication and Relationships • Irony in <i>Ghost The Musical</i> • Interpolation in <i>Ghost The Musical</i> • Technology, Illusion, Design and Theatre • Music and Emotion 	<ul style="list-style-type: none"> • Loss, Grief and the Paranormal in Literature • Bullying • Communication and Relationships • Theme in <i>Ghost The Musical</i> • Romanticism in <i>Ghost The Musical</i> • Technology, Illusion, Design, and Theatre: Stage and Film • Music and Emotion—Phrases, Themes and Reprises 	<ul style="list-style-type: none"> • Loss, Grief, and the Paranormal • Bullying • Communication and Relationships • Neighborhoods—History and the Present • Romantic Literature and Your Creativity • Technology, Illusion, Design and Theatre • Music Activating Emotion

Level I Project: Loss, Grief, Belief and the Paranormal

Student Activity

As noted in the section *Four Major Story Elements*, loss of a loved one can be overpowering, leading to grief. Many people find that they feel better if they can call upon a belief in something such as the afterlife or religion. Part of the journey in *Ghost The Musical* is Molly's ability to believe in the paranormal.

With the permanent loss of someone we love or care very much about, it is important that we can eventually let go of our grief and move on to live our lives. This is an important lesson that *Ghost The Musical* teaches us.

What makes it possible for Molly to finally move on with her life? Can you trace her or outline her movement through the seven stages of grief to discover how she actually is able to move on with her life? What about Sam? Does he also go through the same process? Use the worksheet provided to write out your answers for each step each of the characters takes.

Discussion will follow.

Video & Resource Interactions

- Study Guide: Review [Four Major Story Elements](#)
- Article: [Loss and Grief](#)
- Video Link: [Richard Fleeshman, Sam and Caissie Levy, Molly discuss loss and grief](#)
- Video Link: [Paul Kieve, Illusionist: How does magic reinforce the themes of love, loss and belief?](#)
- Video Link: [Paul Kieve, Illusionist: Describe a unique emotional moment in this musical.](#)

Level I: Loss, Grief, Belief and the Paranormal

Teacher Instructions

Utilize the following process to generate thoughtful discussion relating to loss, grief, belief and the paranormal. You may want to divide students into groups of four to six to help expedite the process.

Steps:

1. If necessary, review with the class the section of the study guide entitled *Four Major Story Elements*.
2. In handing out the worksheet, explain that they are going to discuss how both Molly and Sam deal with their loss and are able to move on from it.
3. Have students fill in the worksheets by recalling what the characters did in the show. Encourage students to remember songs, actions and specific moments in the play.
4. During your discussion, you may want to play songs from the show that relate to this exercise, including “With You,” “Suspend My Disbelief/I Had a Life, Rain/Hold On” and “Unchained Melody.”
5. You may want to chart out on the board what each character goes through in each step of the grieving process.
6. Be sure to discuss each area of the worksheet:
 - a. What each character loses.
 - b. Steps in the grieving process.
 - c. What they will do to move on from their loss.
7. Finalize discussion in the following way:
 - a. By talking about where the class feels Molly will be in 10 years and then 20 years.
 - b. Also discuss what Sam’s existence will be like in the afterlife.
 - c. Finally, does the class think the two will ever see one another again?

Suggested Materials:

- Student Worksheet: Level 1 Loss, Grief and the Paranormal
- Video & Resource Interactions
- [Core Curriculum Standards](#)

LOSS, GRIEF AND THE PARANORMAL

Take a moment and examine what Molly and Sam go through: what each loses, what each does to get over his/her extreme loss and how each will move on. If you're unsure of what happens during each step in the grieving process, review the section entitled *Four Major Story Elements* in the study guide.

Molly:

1. What permanent loss does she experience and in what ways does it affect her life?

2. Outline the steps in her grieving:

Shock and Denial _____

Pain and Guilt _____

Anger and Bargaining _____

Depression, Reflection and Loneliness _____

The Turn Upward _____

Working Towards Reconstruction _____

Acceptance Accompanied by Hope _____

3. What will Molly do with the rest of her life?

Sam:

4. What permanent loss does he experience and in what ways does it affect him?

5. Outline the steps in his grieving:

Shock and Denial _____

Pain and Guilt _____

Anger and Bargaining _____

Depression, Reflection and Loneliness _____

The Turn Upward _____

Working Towards Reconstruction _____

Acceptance Accompanied by Hope _____

6. What will Sam do now that he has been able to let go of his life?

Level I Project: Bullying

Student Activity

Bullying is a real part of life and it is often an element in fiction. *Ghost The Musical* offers a few bully characters who work in different ways, influencing the plot, conflicting with characters and illuminating certain themes.

Looking at three different bully characters in *Ghost The Musical* determine what bully attributes they possess, why they are acting like bullies and in what way they are important to the play.

Use the worksheet provided. If you need to review various characteristics that define bullies, go to *The Bully as Antagonist* section. It also may be helpful to review the *Characters* section. Discussion will follow.

Video & Resource Interactions

- Study Guide: Review [The Bully as Antagonist](#)
- Study Guide: Review [Characters](#)
- Video Link: [Bryce Pinkham, Carl Bruner: Is Carl a bully in any way?](#)

Level 1: Bullying

Teacher Instructions

This section on Bullying is designed to help students recognize and analyze how bullying is a force in *Ghost The Musical*, how it is expressed in the show and what we learn about its effects.

The exercise works well with students divided into groups. Groups may be assigned a specific character or they may each analyze all three characters. The follow-up questions may be used for discussion after students have discussed the results of the character-based worksheets.

Steps:

1. Review or have students review the *The Bully as Antagonist* section in the guide.
2. Discuss the worksheets with students. To facilitate answers, you may have them engage in the following steps:
 - a. Read and discuss each question, having someone write down on a separate sheet different things that are remembered.
 - b. Discuss the list.
 - c. Narrow the answers down and answer each question with list of short sentences or phrases.
 - d. Once they are done move on to the Follow-Up Questions and discuss them. They do not need to have answers at this point but they do need to be able to talk about each question in connection with the musical.
3. Once the worksheets are complete have each group report its answers, taking time to comment on similarities and differences in characters.

Discuss the Follow-Up questions bringing student observation into focus and perspective. Create a list of concluding comments or observations based on their answers that help to illuminate how *Ghost The Musical* teaches us about bullying and its effects.

Materials:

- Student Worksheet: Level 1 Bullying
- Student Worksheet: Level 1 Bullying: Follow-Up Questions
- Video & Resource Interactions
- [Core Curriculum Standards](#)

BULLYING

Use these worksheets to consider the characters of Carl, Willie and the Subway Ghost in *Ghost The Musical* and the manner in which they are bullies. Examine why they act in the manner that they do and how their behavior affects both the story and other characters. In answering the questions on this worksheet, refer to the sections of the study guide *The Bully as Antagonist* and *Characters*.

Carl Bruner

Carl Bruner is Sam and Molly’s very good friend. He’s a well-educated professional who lives on the Upper East Side. Carl is responsible for setting in action the plot that changes Sam and Molly’s lives forever.

Who does Carl bully and why? _____

What tactics does he use? _____

Give examples of how the bullying is expressed through actions, dialogue, dance or song? _____

What are the end results of his actions? _____

Willie

Willie is hired by Carl to get the information needed so Carl can once again gain access to the codes that will unlock the accounts and allow him to transfer illegal funds. Willie lives in Spanish Harlem, has no real profession and little education.

Who does Willie bully and why? _____

What tactics does he use? _____

Give examples of how the bullying is expressed through actions, dialogue, dance or song.

What are the end results of his actions? _____

Subway Ghost

The Subway Ghost is a powerful presence possessing a lot of anger. He does help Sam in his attempt to bridge the gap between the spiritual and material worlds, but he reverts back to force and anger when innocent comments are made by others.

Who does the Subway Ghost bully and why? _____

What tactics does he use? _____

Give examples of how the bullying is expressed in actions, dialogue, dance or song.

What are the end results of his actions? _____

After completing these worksheets, go on to the Follow-Up Questions on the next worksheet.

BULLYING: FOLLOW-UP QUESTIONS

1. Considering the three characters, their actions and the results of those actions what does *Ghost The Musical* say about bullying?

[illegible]

2. Do the dramatic elements, such as action, dialogue, dance and song, help to make the messages regarding bullying more vivid? How?

[illegible]

- ### 3. What can we learn about bullying from *Ghost The Musical*?

[illegible]

Level I Project: Communication and Relationships

Student Activity

This activity is devoted to understanding how and why Sam and Molly communicate differently after Sam dies. The change is not just tied to the fact that Sam is in another realm (although this is an important contributing factor), it also is connected to what the two learn about life and love after Sam is murdered.

When Sam is alive, he and Molly communicate in very different ways. For a discussion of this, review the *Communication and Relationships* section of the study guide. This will offer insights as to how these two characters communicate prior to Sam's death. Once you understand some of these basics, you will be able to work on this project.

Steps:

1. Review section on *Communication and Relationships*.
2. Using worksheets, discuss and answer questions about the characters and how they change.
3. Once all questions are answered regarding the characters, consider the reasons for change.
4. Discuss your observations and conclusions.

Level I: Communication and Relationships

Teacher Instructions

This project involves a few simple steps that can lead to a new understanding regarding communication and relationships both in *Ghost The Musical* and in life. As it is with many of the other projects, this one may be done individually, in small groups or together by the entire class.

Steps:

1. Review the *Communication and Relationships* section in the study guide.
2. Read through the introduction to the project and review the worksheet questions.
3. Have students work through the Foundation Questions.
4. Once they have finished the Foundation Questions you may:
 - a. Have them continue on to the Concluding Question. Then discuss ideas/results with the entire class, or
 - b. In a class discussion, answer the Concluding Question.

Concluding Question:

It is important to focus on the relationship in *Ghost The Musical* and to make connections to real life.

Materials:

- Student Worksheet: Level 1 Communication and Relationships
- [Core Curriculum Standards](#)

COMMUNICATION AND RELATIONSHIPS

First review the *Communication and Relationships* section in the study guide. Next answer the questions below to determine how Sam and Molly change in the way they share information. Consider how this indicates a change in their relationship.

Foundation Questions :

1. Sam is unable to say, "I love you" when he is alive. What makes him able to say these words after he dies? When does this happen?

2. Molly, who in the past has been very concrete in the way in which she communicates, now relies a lot on "belief." What makes this happen and in what way do we see this?

3. Oda Mae Brown and The Subway Ghost are both important in helping Sam and Molly bridge the gap between the spiritual and living worlds. How do they help and what are the specific results?

4. In the final moments of *Ghost The Musical*, Oda Mae Brown helps Sam and Molly connect for one last time. Describe this moment and explain in what way it's different from "normal" or "standard" ways of communicating.

4. continued

What do they tell one another? _____

Why are they able to go on after this? _____

How have they changed? _____

Concluding Question:

From your findings above, what can you say about effective communication in building a relationship with another person? What does *Ghost The Musical* say or teach us about communication and relationships?

Level I: Irony in *Ghost The Musical*

Student Activity

Irony is an element that is commonly found in literature. A basic definition of irony would be the use of words to convey what would be the opposite of their literal meaning. An example of irony would be if the weather was terrible and you said, "Nice weather today."

Irony can be used in plays and other literary works in other ways. Often the plot, specific moments or actions, or characters are used to create what is called an ironic situation. In the tragedy *Oedipus the King* by Sophocles, King Oedipus sets out at the start of the play to find and punish whoever is responsible for the contamination that is destroying the people of Thebes, the land he rules. The irony is that at the end of the play, it is Oedipus who is responsible for all the misery his city has experienced.

Irony also can be seen in a chosen style of performance or writing. Death is a serious subject but there are comedies written about it as we find in the classic *Arsenic and Old Lace*. Shakespeare's *Othello* offers a wealth of irony starting with the fact that the title character's most trusted friend, Iago, betrays him.

The steps in this exercise are fairly simple. Using the worksheet, review the play and find examples of irony in the following areas or elements:

1. Music and Lyrics
2. Dialogue
3. Dance and Movement
4. Character relationships
5. Changing situations or Plot twists
6. Choices characters make

Steps:

- Review parts of the play
- Use the worksheet to list one example from each of the six areas listed above.
- Describe why it is ironic and the tone of the irony (comedic, serious, tragic, etc.)
- Consider the power of irony in each specific example
- Discuss your findings and the overall effect irony can have depending on how it is used.

Although we have included just one exercise on irony in the study guide, it is simple enough to apply the study of irony to other levels, exercises and projects in sections such as *Bullying, Communication and Relationships* or *Music and Emotion*. You also may consider using irony in one of the scenes, presentations or pieces of art you create in Levels I and II.

Level I: Irony in *Ghost The Musical*

Student Activity

Video & Resource Interactions

- Study Guide: [Irony basics](#)
- Video Link: [Glen Ballard & Dave Stewart, Music & Lyrics: On replacing the song “Ball of Wax” with “You Gotta Let Go”](#)
- Video Link: [Glen Ballard, Music and Lyrics: Riffing how “You Gotta Let Go” works in the show.](#)
- Video Link: [Ashley Wallen, Choreographer: Discuss the new number “You Gotta Let Go.”](#)
- Video Link: [Bruce Joel Rubin, Book and Lyrics: Changes made to the Hospital Ghost and his journey](#)
- Video Link: [Lance Roberts, the Hospital Ghost: Discuss the new song “You Gotta Let Go.”](#)

Level I: Irony in Ghost The Musical

Teacher Instructions

Irony is an important literary device used in *Ghost The Musical*. It is utilized in many scenes and in various ways. The project focusing on irony is one of the most basic ones in this study guide. Although many of the projects in the guide carry through to all three levels, we have limited Irony in Ghost The Musical to Level I.

However, it is simple enough to include irony as an aspect in various creative projects offered at all levels, including the sections on *Bullying, Communication and Relationships, Music and Emotion* and *Technology, Illusion and Theatre*. The work focusing on irony in this Level I project can serve as a foundation for using it in other areas.

When engaging students in this exercise:

- Consider breaking the class into groups
- You may want to assign groups different portions of the worksheet. This will help contain the project in terms of time.
- Review aspects of the play, such as plot, music and lyrics and characters using sections of the study guide, video clips and the CD of the musical.

Guide the class towards an understanding of the overall power and effect of irony as used in the musical.

Suggested Materials:

- Student Worksheet: Level 1 Irony in *Ghost The Musical*
- CD of the musical
- Video & Resource Interactions
- [Core Curriculum Standards](#)

IRONY IN *GHOST THE MUSICAL*

Use this worksheet to identify, characterize and describe six different ways in which irony is used in *Ghost The Musical*. You will be contributing these observations to your classroom discussion of this important literary device.

In each section perform the following steps:

1. Identify the song, moment, dance etc. that uses irony.
2. Describe how the irony works and what makes it ironic.
3. Discuss its effect or power in the musical.
4. What is the tone or feeling created by the use of irony in each example?

Music and Lyrics

Dialogue

Dance and Movement

Character Relationships

Changing Situations or Plot Twists

Choices Characters Make

Overall use, power and effect of irony in *Ghost The Musical*:

Discuss how irony works in the musical and why it is effective.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface. There is no handwriting or other markings on the paper.

Level I: Interpolation in *Ghost The Musical*

Student Activity

Interpolation is a technique used in music theatre where an older, well-known song is put into a musical even though it was not written for that musical. This technique is used in *Ghost The Musical* with the inclusion of “Unchained Melody.” This song was not specifically written for the stage production.

It was used in the film *Ghost* to define the love that Sam and Molly feel. Prior to it being included in the film, “Unchained Melody” was a hit song for the Righteous Brothers.

Interpolation can be a very powerful device for various reasons. The fact that the song is known and associated with other performances or artists means audiences already possess a connection to the material. That connection involves emotional memories that can heighten the effect of the music when used in another work such as *Ghost The Musical*.

With *Ghost The Musical* the use of “Unchained Melody” is especially effective due to the fact that it was so powerful when used in the movie *Ghost* and so many people have seen the movie. That effect carries over to the musical version.

In this historical research project you will focus on the manner in which “Unchained Melody” became popular and how it became a part of our collective memory and popular culture. Along with focusing on how the song is utilized in *Ghost The Musical*, you will begin to understand the power of collective memory and popular culture and how artists can use them successfully.

Although this project does not directly carry through to other levels of the study guide, you may use interpolation in Level III projects on *Bullying, Communication and Relationships, Loss, Grief, Belief and the Paranormal and Technology and Theatre—Your Vision*. Interpolation is the central technique used in the Level III project *Music Activating Emotion*.

Do not interpolate “Unchained Melody” in these other exercises. Instead use other popular tunes to begin to understand the power of this technique.

Video & Resource Interactions

- More Information on [“Unchained Melody”](#)
- **Video Link:** [Glen Ballard & Dave Stewart, Music & Lyrics: Discuss how director Matthew Warchus used “Unchained Melody” and utilized technology in telling Sam and Molly’s story](#)
- **Video Link:** [Christopher Nightingale, Musical Supervisor, Arranger & Orchestrator: Discuss “Unchained Melody” which is in the film and included in the musical](#)

Level I: Interpolation in *Ghost The Musical*

Teacher Instructions

The interpolation project is focused on developing certain skills, including those in:

1. Researching, especially in the area of popular culture.
2. Distillation and analysis of researched material.
3. Synthesis of information.
4. Creation of conclusions based on research, analysis and synthesis regarding specific and broader ramifications of interpolation.

This research project should prove to be enlightening as many students lack connections to the origins of various types of artwork. Upon seeing the show for the first time, many may think that, like the other songs in the show, “Unchained Melody” was written specifically for the stage musical or perhaps for the film.

Along with starting to understand the specific history of this song, students will begin to make connections between the different formats in which the song was used and the forms it has taken. Beyond *Ghost The Musical*, students will begin to develop a concept of how a work of art can influence and be used in another work.

This project establishes the concept of connectivity between time periods, modes of expression and genres by using the song “Unchained Melody,” revealing the influence and power of one work of art in another.

Suggested Materials:

- Student Worksheet: Level 1 Interpolation in *Ghost The Musical*
- CD of the musical: “Unchained Melody”
- Video & Resource Interactions
- [Core Curriculum Standards](#)

INTERPOLATION IN *GHOST THE MUSICAL*

This project focuses on research that may be used to understand the power of including an already popular piece of music in a new musical.

Research Steps:

1. Research “Unchained Melody.” Who wrote it, who created popular recordings and how high did it get on the charts?

2. Research and review how it was used in the film *Ghost*. In what scene was it first used and in which scenes was it reprised? How does it work emotionally?

3. Research popular parodies of *Ghost* that use the song “Unchained Melody.” Take note especially of those that focus on the scene with the pottery wheel. What affect might these have on the popularity of the music and the film?

4. Review how “Unchained Melody” is first used in *Ghost The Musical*. When do we first hear it? What is the feeling and tone of the moment and where does it fit in the plot?

5. Review how “Unchained Melody” is later used in *Ghost The Musical*. What is the feeling and tone in these scenes and how does it fit in the plot? Has the emotion associated originally with the song in the musical now changed? Why and in what way?

6. What insights, ideas and conclusions can you draw from your research and study of interpolation in *Ghost The Musical*?

Level I Project: Technology, Illusion, Design and Theatre

Student Activity

Ghost The Musical has rich, resonant high tech scenery, lighting and sound along with complex illusions. Each of these aspects makes the musical unique. The seamless coordination of these various scenic elements and the amazing illusions helps to create a powerful vision of the material and spiritual worlds as they coexist on stage.

This project is focused primarily on discussing these powerful aspects of the play. Some areas that may be analyzed and discussed include:

- The power of digital scenery when combined with live actors, real props and scenery.
- The manner in which illusion is used in the play with stunning effect such as in the Subway scene or the scene in which Sam dies.
- The combined effect of scenic elements in musical numbers such as “More,” “Suspend My Disbelief/I Had a Life” or “Rain/Hold On.”
- Select specific sections of the play to discuss as suggested by the class.

Steps:

- Decide on a specific song or moment to discuss.
- Fill out the top portion of the worksheet recalling what was seen.
- Discuss what the class remembers.
- Review the sections in the study guide on technology, design elements and illusion including video interviews. Also review the music, any video clips or stills of that specific scene.
- Have the class as a whole complete the second portion of the worksheet.
- Discuss new observations regarding the effect of technology and illusion in the show.
- Conclude discussion in such a manner so that technology and illusion are recognized for their overall effect along with how they reinforce emotions, actions and stage realities.

Video & Resource Interactions

- Study Guide: Review [Style of Show](#)
- Study Guide: [Design Elements](#), with text and video

Level I—Technology, Illusion, Design and Theatre

Teacher Instructions

This project is clearly outlined in the introductory materials on the Student Activity sheet. Here are some useful tips that you should keep in mind.

1. This is a very good small-group exercise.
2. Let students utilize their memories in the first part of the worksheet.
3. After discussion, allow the use of any and all information that will help them create accurate, detailed answers.
4. In discussing answers, it is important to discuss the theatrical effect of these elements and how they reinforce message, emotion and reaction.

At the end of the exercise make a point discussing memory and how it can be inaccurate even when we are watching something closely and have just experienced it. Research using original materials and accurate documentation can be helpful in clarifying exactly what happened.

Suggested Materials:

- Student Worksheet: Level 1 Technology, Illusion, and Theatre
- Video clips (links in pertinent sections of study guide).
- Musical CD of *Ghost The Musical*
- Video & Resource Interactions
- [Core Curriculum Standards](#)

TECHNOLOGY, ILLUSION AND THEATRE

1. Use this worksheet to describe the special effects, design elements and illusions on which the class is focusing.

Describe the scene, musical number or moment in the play you're discussing.

Why is it important in the play?

What types of technology, illusions or aspects of design make it powerful and unique? In what way?

2. After answering the questions above, stop. The next step is a class discussion of your observations.
3. After your discussion, you will review the sections in the study guide on technology, design elements and illusion along with the music and any video clips or stills of that specific scene.
4. Considering what was discussed by the class and the materials you just reviewed, revise your answers below and compare them to your original observations.

Describe the scene, musical number or moment in the play you're discussing.

Why is it important in the play?

What types of technology, illusions or aspects of design make it powerful and unique? In what way?

Describe how technology, illusions or aspects of design influence the power, emotion, actions or other aspects of a scene, moment or the play overall.

Level I Project: Music and Emotion

Student Activity

Ghost The Musical uses many different musical styles. This section focuses on some of those styles and involves listening to and discussing how music in the play affects emotions.

Steps:

1. Listen to one or more of the songs listed below.
2. Fill out the response worksheet for each song.
3. Discuss your responses.
4. In what ways are student responses similar and different?

Play List:

“Three Little Words”

This song focuses on the ways in which Sam says “I love you” to Molly without actually saying those three little words. The music is fairly simple and the melody does not require a broad range. (Many of the other songs in the musical do.) This puts more focus on the lyrics, which flow in what is an overall quick, rhythmic manner. These characteristics give “Three Little Words” the feel of a patter song. However, unlike most patter songs, this one is not comedic. How does this song work emotionally?

“You Gotta Let Go”

This number uses blues and jazz to create a moment that is filled with irony as the Hospital Ghost, who cannot let go of his former life, advises Sam on “letting go” of his former connections to the material world. It replaced a number called “Ball of Wax” that premiered in the London production. “Ball of Wax” was a comic tap number that offered a very different type of irony as Sam’s death was dealt with in a funny manner. “You Gotta Let Go” offers a more serious tone. Eventually the song becomes a New Orleans jazz funeral number, which has a celebratory feel to it. Do you think the moment right after Sam dies should be more comical or serious? What effect do you think this choice between comic and serious moments has on the audience? What are some of the elements in the song “You Gotta Let Go” that makes it ironic?

“Are You a Believer?”

This musical number has a soul/gospel feel to it. It is used to hype and promote Oda Mae’s supposed abilities to connect with the spiritual world. As noted in our section on Belief, the state of believing requires no solid evidence or proof. This soul/gospel number is devoted to inspiring excitement in potential clients. How does this number work emotionally in the show?

“With You”

“With You” is a ballad sung by Molly. It fits into the mold of the “torch song,” which is a musical number sung by someone who has lost the person they love. Often this type of song is written in a minor key and has a slow tempo, which reinforces the sadness. Describe how you feel when you hear this song and how this song brings forth those feelings.

“Rain/Hold On”

The second act starts with a song that is rock oriented. Rock music gets its distinct feel partly because of the emphasis it puts on the second and fourth beats rather than the first and third and the drive the drummer gives it. Electric guitar and bass are also an important part of the mix. How does this number help to distinguish the start of the second act?

Level I Project: Music and Emotion

Student Activity

Video & Resource Interactions

- **Video Link:** [*Christopher Nightingale, Musical Supervisor, Arranger & Orchestrator: What are your favorite musical moments in the show?*](#)
- **Video Link:** [*Glen Ballard & Dave Stewart, Music & Lyrics: On replacing the song “Ball of Wax” with “You Gotta Let Go”*](#)
- **Video Link:** [*Lance Roberts, the Hospital Ghost: Discuss the new song “You Gotta Let Go.”*](#)
- **Video Link:** [*Glen Ballard & Dave Stewart, Music & Lyrics: What song did you first write for Ghost The Musical?*](#)
- **Video Link:** [*Ashley Wallen, Choreographer: \(On “You Gotta Let Go”\) What scene has highly emotional choreography?*](#)
- **Video Link:** [*Richard Fleeshman , Sam and Caissie Levy, Molly: \(“Three Little Words”\) How would you describe their ability to communicate before Sam’s death?*](#)
- **Video Link:** [*Richard Fleeshman , Sam and Caissie Levy, Molly: The importance of “Suspend My Disbelief/I Had a Life” to the characters*](#)
- **Video Link:** [*Da’Vine Joy Randolph, Oda Mae Brown: Discuss the energy and style of “Are You a Believer?”*](#)
- **Video Link:** [*Bruce Joel Rubin, Book and Lyrics: Can you explain how “Suspend My Disbelief/I Had a Life” works in the show?*](#)
- **Video Link:** [*Bruce Joel Rubin, Book and Lyrics: What sort of power does song have in your musical?*](#)

Level I—Music and Emotion

Teacher Instructions

This focuses on individual musical numbers and how they work to create emotion and develop the plot, action and characters. This project requires that students listen to selected songs, react to them and then also use their reactions in their analysis of how each song works within the context of the play.

Students will:

- Listen and respond to musical numbers.
- Understand the context of each song.
- Create a short written analysis of the song on an emotional level.
- Develop a short written analysis of the song as an element of the musical.
- Present and discuss their ideas.

When utilizing this Level I project you should:

- Choose three different types of songs to listen to and analyze.
- Create a context for each song.
- After playing one song give students time to react on paper.
- In discussing each number, play excerpts to serve of examples.

Suggested Materials:

- Student Worksheet: Level 1 Music and Emotion
- CD of the musical
- Video & Resource Interactions
- [Core Curriculum Standards](#)

MUSIC AND EMOTION

Use this worksheet as preparation for a discussion about the emotional effect of the songs your teacher plays.

1. Title and style of the song and its context in the show.

2. Write down any emotions you associate with the song.

3. Explain how or what in the music and/or lyrics creates these emotions.

4. How does this song move the play forward, affect characters and/or create interest?

Level II: Loss, Grief, Belief and the Paranormal in Literature

Student Activity

The four story elements discussed in our study guide, loss, grief, belief and the paranormal, help to make *Ghost The Musical* unique. However, these four elements also are used in many other stories, including *Hamlet*, *The Lion King* and *Macbeth*.

Your teacher will choose a story you have read or know well from class that contains at least some of the elements of loss, grief, belief and the paranormal. Using the worksheet provided with this exercise, take some time to list and/or describe how each of the four elements is used and the way each affects the story and/or characters. Then do the same with *Ghost The Musical*.

Compare and contrast the two stories and how the elements are used.

1. Explain how the elements are used and what differences or similarities there are between the two stories.
2. According to each story, in what way are the four story elements important in the lives of the characters?
3. What has each story taught you about loss, grief, belief and/or the paranormal?
4. Are these lessons helpful? Can they be applied or used in your own life?

Video & Resource Interactions

- Study Guide: Review [Four Major Story Elements](#)
- Study Guide: Review [Style of the Show](#)
- Video Link: [Bruce Joel Rubin, Book and Lyrics: Can you discuss the Romantic aspect of the story?](#)
- Video Link: [Richard Fleeshman, Sam and Caissie Levy, Molly: Discuss the loss they feel for one another.](#)
- Video Link: [Paul Kieve, Illusionist: Describe a unique emotional moment in this musical.](#)

Level II—Loss, Grief, Belief and the Paranormal in Literature

Teacher Instructions

After reading through the instructions related to this exercise, hand out the worksheet and review each section with the class. You may want to make this a group exercise. Encourage students to use their time in the following manner:

For each of the four sections dealing with the four elements:

1. Read each question aloud.
2. In answering the question be specific, giving examples from the story. It is not enough to say someone feels badly about a death. Get to the “why” someone feels the loss and how it affects his/her daily life.
3. Once the students have addressed the four elements in each story have them compare and contrast the stories by using the four questions at the end of the section that introduces the exercise on the student activity sheet.
4. Be sure to address how lessons learned from each story might be applied to your students’ lives.

Suggested Materials:

- Student Worksheet: Level II Loss Grief and the Paranormal in Literature
- Video & Resource Interactions
- [Core Curriculum Standards](#)

LOSS, GRIEF, BELIEF AND THE PARANORMAL IN LITERATURE

First consider the reading your teacher has chosen and the manner in which the four elements are used in the story. Answer the questions below.

Loss:

Who and/or what is/are lost? _____

Why is the loss important to the characters? _____

Grief:

In what way does grief affect the characters in the story? _____

Belief:

What beliefs help or hinder the characters affected? _____

The Paranormal:

How is the paranormal used in the story? _____

Results:

Are the characters affected able to grow, learn from and/or create a new life after dealing with their loss? In what way and why or why not? _____

Now consider *Ghost The Musical* and the how the four elements are used in the story. Answer the questions below.

Loss:

Who and/or what is/are lost? _____

Why is the loss important to the characters? _____

Grief:

In what way does grief affect the characters in the story? _____

Belief:

What beliefs help or hinder the characters affected? _____

The Paranormal:

How is the paranormal used in the story? _____

Results:

Are the characters affected able to grow, learn from and/or create a new life after dealing with their loss? In what way and why or why not? _____

Take some time to compare and contrast the two stories using the four questions in the introductory section to this project.

Level II Project: Bullying

Student Activity

Bullying is common in literature and can be found in numerous literary and dramatic works. A few include *To Kill A Mockingbird*, *Othello*, *A Midsummer Night's Dream*, *Death of a Salesman*, *The Adventures of Huckleberry Finn*, *Of Mice and Men*, and *Wuthering Heights*.

This project involves comparing bullying in *Ghost The Musical* with another literary work that the class has read. Use the worksheets provided to begin your comparison.

- How does each make its points regarding bullying?
- In what ways are the results of bullying similar and/or different?
- What does each say about bullying?
- Is one more effective or powerful than the other? Why?

Video & Resource Interactions

- Study Guide: Review [The Bully as Antagonist](#)
- [A Look At Bullying](#)
- [Education.com](#)
- [Bullying, urzone](#)

Level II—Bullying

Teacher Instructions

Level II Bullying asks students to compare and contrast bullying in *Ghost The Musical* with another dramatic or literary work with which the class is familiar. Students should use the worksheets provided to help focus their thoughts and observations. As it is with other projects, this one may be done in groups or individually. An optional exercise at the end of the student worksheet is provided that may lead to deeper, extended discussion of bullying in the two works.

Steps:

1. Review or have students review the section in the guide entitled *The Bully as Antagonist*.
2. To help focus their work, you may want to instruct them as to which bully characters they should address.
3. Discuss the worksheets with students. To facilitate answers, you may have them engage in the following steps:
 - a. Read and discuss each question, having someone record the different things that are remembered.
 - b. Discuss the list.
 - c. Narrow the answers down and answer each question with list of short sentences or phrases.
 - d. Once they are done move on to the *Follow Up Questions* and discuss them. They do not need to have answers at this point but they do need to be able to talk about each question in connection with the musical.
4. Once the worksheets are complete have each group report its answers, taking time to comment on similarities and differences in characters.
5. What are the similarities or differences in messages about bullying?
6. Can the class come to a consensus regarding if either work is more effective in its treatment of bullying than the other?
7. If you would like to have your student's progress to the *Optional Project* set the following parameters for the dialogue/scene which will help them focus their efforts.
 - a. Two characters only
 - b. One setting
 - c. One scene
 - d. Have the characters use the same or similar tactics they used in the original story
 - e. Once students have written the piece have them consider why the dialogue/scene ends in the way that it does

Suggested Materials:

- Video & Resource Interactions
- [Core Curriculum Standards](#)

BULLYING

Answer the following questions in relationship to *Ghost The Musical* and the other selected literary or dramatic work. Review the section *The Bully as Antagonist* in the study guide before answering the questions.

1. Who are the primary bullies in each work?

2. What makes them bullies?

3. Whom do they bully and what tactics does each use?

4. What is the result of their bullying?

5. Is the bully in some way stopped or defeated? How?

6. What message does each offer about bullying?

7. Do you think one is more effective than the other in how it treats bullying? Why or why not?

Optional Project:

Write a short dialogue between the two bullies from the two works compared. Have each try to bully the other using tactics they have previously used. Try to have one or both learn something about their actions from this new experience. Share your writing with others in the class for discussion.

Level II Project: Communication and Relationships

Student Activity

This project is devoted to expanding our understanding of communication and relationships. Using another common source such as *Romeo and Juliet* or *Death of a Salesman*, consider the relationship between two good friends, a husband and wife, parent and child or a couple and focus on the manner in which they communicate.

You are going to:

- Analyze why the characters in the common source communicate in the way that they do.
- Compare their communication to the way Sam and Molly first communicate in *Ghost The Musical*.
- Ask if their manner of communication changes over the course of the story as it does with Sam and Molly. Why or why not is this so and, if it does occur, in what ways?
- Consider how you might help both Sam and Molly and the two people in the other story communicate better in this life.

Steps:

1. Review the section in the study guide entitled *Communication and Relationships*.
2. Use the worksheet to compile information on the other literary source and on *Ghost The Musical* by answering the Foundation Questions on the worksheet.
3. Answer *Concluding Questions* on the worksheet related to how Sam and Molly and the characters in the other story might change the manner in which they communicate and thereby change their relationship for the better.

Video & Resource Interactions

- Study Guide: Review [Communications and Relationships](#)

Level II—Communication and Relationships

Teacher Instructions

Using a common literary source read by the class, students will analyze the manner in which two characters in that work communicate and how it affects their relationship. The same is to be done for Sam and Molly in *Ghost The Musical*.

The Foundation Questions on the worksheet will help students delineate the similarities and differences. The Concluding Questions ask students to determine if characters in the two works might change the manner in which they communicate to create a better relationship.

Steps:

1. Decide upon the work and on which characters the class will focus.
2. Review the common reading and *Ghost The Musical* as needed.
3. If both are musicals, you may want to play songs from each illustrating the topics at-hand. Or if one is a play, show clips from that show.
4. Students should prepare the Foundation Questions.
5. Once Foundation Questions are answered a discussion of each should follow.
6. After that the Concluding Questions may be addressed and discussed.
7. Take some time to have the class connect the works being discussed with real life situations in order to apply what they have learned to actual or possible circumstances.

Suggested Materials:

- Student Worksheet: Level II Communication and Relationships
- Another literary source previously read by class
- Musical CD or Video clips from literary source (optional)
- Video & Resource Interactions
- [Core Curriculum Standards](#)

COMMUNICATION AND RELATIONSHIPS

Using this worksheet, you will examine how two characters in the common source communicate and compare that to the communication methods used by Sam and Molly in *Ghost The Musical*. (In the *Ghost The Musical* parts of this worksheet use information from the study guide, what you remember from the play and, if you completed Level I of this project, information from that worksheet.)

Foundation Questions

Common Source: _____

Who are the two characters? Describe their relationship to one another.

Describe how they communicate their feelings, experiences and information to one another.

Ghost The Musical:

Describe who Sam and Molly are and their relationship to one another.

Describe how they communicate their feelings, experiences and information to one another.

Common Source and *Ghost The Musical*:

Compare and contrast the similarities and differences of the manner in which the two sets of characters communicate.

Common Source and *Ghost The Musical*:

If communication methods change in anyway between these characters explain:

1. When the change happens
2. Reason for change
3. How it changes
4. The result of the change

Concluding Questions

Prior to his death, how might Sam and Molly have changed the manner in which they communicate and alter their relationship for the better?

How might those in the common source do the same to improve their relationship?

In both works, would the changes they make be the same or different? Why?

Level II Project: Theme in *Ghost The Musical*

Student Activity

To understand and recognize theme, one has to take time to review the text and performance, analyze various aspects of the play, including character, action, dialogue, music and lyrics, and synthesize all the material into a theme statement.

By theme, we mean the central idea, message or topic of the musical. In other words, it is what *Ghost The Musical* is all about. Musicals are rich works of art and most may be interpreted in various ways. One major factor in how a musical or play is interpreted for the stage has to do with how those interpreting the play see and express the theme.

Examples of how theme can vary depending on how it is interpreted:

West Side Story can be said to be about the recklessness of youth. Some may see it as being about the need to express love rather than hate. Others may view it as being about how senseless prejudice is. Any of these may be considered thematic statements.

West Side Story is based on Shakespeare's *Romeo and Juliet*. One major theme in *Romeo and Juliet* focuses on the power of true love and how it can overcome all obstacles, while another theme may be centered on the rash and impetuous nature of young love. Or, similar to *West Side Story*, it may be about the need to express love rather than hate.

The Project

This project asks you to use a specific technique to come to a conclusion about the major theme or themes in *Ghost The Musical*. The technique is based on theories and ideas from author, toy maker and speaker Roger von Oech. The multitalented von Oech has written various books on creativity and problem solving, including *A Whack on the Side of the Head*. In that book, he says that there are four parts or actions in the creative or problem solving process. These are:

1. **Explorer:** this is when we are gathering information.
2. **Artist:** this occurs when we arrange the information we have gathered.
3. **Judge:** this part of being creative is the process where we decide if what we have created is ready to be shown to others.
4. **Warrior:** we are warriors when we are trying to get people to accept whatever we have created.

In creating your thematic statement for the show, you will be using each of the four creative elements listed above. Review the steps below before starting. There are no worksheets for this project; instead, you will need something on which you can record your ideas.

Steps:

1. **Explorer:** This first part of the process occurred when you went to see *Ghost The Musical*. When watching and experiencing the show, you were gathering information about it. The rest of the Explorer phase involves two major steps.
 - a. *Review of Material:* first review material associated with the production. This includes:

- i. Information in the study guide.
 - ii. Programs, playbills, etc.
 - iii. Online videos or other resources.
 - iv. The CD of the songs from the musical.
 - v. Once you have done so, go to the second step as an Explorer.
- b. **Brainstorming:** When you brainstorm, you simply write down what comes to mind; you reject nothing. In this part, consider the question: What is *Ghost The Musical* about? For 10 to 12 minutes, write down as many different words or short phrases that come into your mind in answer to the question.
- i. The question you are answering is “What is *Ghost The Musical* about?”
 - ii. Do not judge any of your answers.
 - iii. Keep thinking and writing down everything. This is free association thinking.
 - v. Do not try to arrange any of the information.
 - vi. Answers can be based on anything in the show—characters, emotions, performance, story, design, music, lyrics, dance, dialogue, illusions, etc.
 - vii. Do this for 10 to 12 minutes.
2. **Artist:** Now arrange the information you have gathered during your brainstorming into a thematic statement about *Ghost The Musical*. This will take 15 to 20 minutes.
- a. **Making Choices:** first you have to narrow your choices.
 - i. Review all of your answers selecting three to five that are essential to what *Ghost The Musical* is about.
 - ii. Look for answers that are similar and may be connected. If this is the case, then chances are some version of those answers should be in your statement.
 - iii. Consider answers that simply strike you as being right on target. In others words, you read the answer and definitely think that is an important part of what the play is about.
 - iv. Once you narrow down your answers to approximately five important elements, it is time to create your thematic statement.
 - b. **Arranging:** Next it is time to arrange your choices into a thematic statement that makes sense.
 - i. The thematic statement should be one to three sentences long.
 - ii. It should not be focused on plot.
 - iii. It is focused on what the musical is about—the major idea in *Ghost The Musical*
 - iv. Try to include the central character or characters, what they want and the outcome of their attempt to get what they want.
 - v. The end of any work of literature is a major part of the theme. As an example, in *Romeo and Juliet*, if the two young lovers are alive at the end and are happily married, you have a very different message than you do with the fact that they are dead.
 - vi. Once you have your theme stated move to the next step.

3. **Judge:** This is the part of the process where you decide if you need to change, rewrite or adjust your thematic statement.
 - a. Read your statement. If in a group, read it aloud and discuss it. If not in a group, then read it to someone else in the class and get his/her opinion.
 - b. Ask if anything important is being left out.
 - c. Make sure you have included the major characters, what they want and the outcome of their efforts.
 - d. Make changes as necessary.
 - e. If you feel the statement is ready, consider how you will defend it once you share it with the class. To do this try to think of questions you may be asked, such as why you did not include other parts of the play or why you think a certain action or emotion is more important than another.

4. **Warrior:** it is time to share and “sell” your thematic statement with others in the class.
 - a. Read the thematic statement aloud.
 - b. Do not explain it. Just read what you have written. Everything you need to say should be in that one- to three-sentence statement.
 - c. Ask if there are questions.
 - d. Answer questions by relating your answers to the musical. Connect those parts in *Ghost The Musical* that you talk about back to your thematic statement.

5. **Assessment:** How did you and/or your group do? Ask yourself the following:
 - a. Which of the four, Explorer, Artist, Judge, Warrior, were you best at? Why and in what way?
 - b. Which of the four needs the most work? Why and in what way?
 - c. In how many of the four parts of creativity do you feel you excel? In what way? Can you offer examples?
 - d. How would you like to improve in *each* of the four parts of the creative person?
 - e. How can you get to the point where you are strong in all four aspects?
6. Using this process: Either with your group or the class, discuss other ways in which you can use this process to improve your creativity and problem solving.

Video & Resource Interactions

- [Romeo and Juliet](#)
- [West Side Story](#)
- [Roger von Oech., A Whack on the Side of the Head](#)
- **Video Link:** [Matthew Warchus, Director: Discuss how you reveal the tension in the play between life and death.](#)

(Continued)

Video & Resource Interactions (Continued)

- **Video Link:** [Matthew Warchus, Director: The challenge of blending contradictory ideas into the production.](#)
- **Video Link:** [Matthew Warchus, Director: Discuss the manner in which choreography works in the musical.](#)
- **Video Link:** [Bruce Joel Rubin, Book and Lyrics: What genres does this script fall into or touch?](#)
- **Video Link:** [Glen Ballard & Dave Stewart, Music & Lyrics: The powerful themes in Ghost The Musical](#)
- **Video Link:** [Paul Kieve, Illusionist: How does magic reinforce the themes of love, loss and belief?](#)
- **Video Link:** [Rob Howell, Designer Sets & Costumes: Describe a theme in the musical your design reinforces](#)

Level II—Theme in *Ghost the Musical*

Teacher Instructions

Although theme is a basic element of any work of art, the attempt to analyze a play in order to discover its central theme or themes is not a Level I project. However, the technique used to complete it may be used in any problem solving or creative endeavor. According to author Roger von Oech, the four parts of the creative person, the Explorer, Artist, Warrior and Judge, are in each of us and need to be cultivated.

This exercise allows members of the class to achieve specific results simultaneously. These include:

1. The creation of a thematic statement for *Ghost The Musical*.
2. Development of an understanding of how creativity and problem solving work.
3. Learning a creative process that they may utilize in other situations.
4. Discovering how to use both written and spoken communication on various levels.

In facilitating this exercise:

1. This project works best when students are divided into small groups.
2. Keep them focused on the question at-hand, which is “What is *Ghost The Musical* about?”
3. The brainstorming session in the Explorer phase needs to be just that. No editing or judgments.
4. Make sure they understand each step.
5. Once they are in the Artist phase, encourage the use of the following thematic paradigm: Central Characters + What They Want/Actions = Result. Each of these elements needs to be in its thematic statement.
6. Thematic Statements should not be longer than three sentences.
7. Thematic Statements should not be a retelling of the plot.
8. In discussing each statement, it is important to highlight which elements of theme are present and which are missing or need to be strengthened.
9. Get the class to consider the next step in the process, which includes improving their creative and problem solving abilities.
10. Discuss in what other ways the creative process highlighted in this project may be used.

Suggested Materials:

- Video & Resource Interactions
- [Core Curriculum Standards](#)

Level II Project: Romanticism in *Ghost the Musical*

Student Activity

Ghost The Musical is tied to a literary tradition that is about 200 years old. In the early 19th century in France a movement led by artists resulted in a new way of envisioning art, society and humankind. This was the Romantic Movement and one of its leaders was Victor Hugo.

Hugo's play *Hernani* (1830) was the first Romantic play that managed to successfully combine all of the elements that Hugo and those associated with the movement said defined Romanticism. Along with plays, Hugo also wrote novels. Two of his novels, *Les Misérables* and *The Hunchback of Notre Dame*, have been adapted to the stage and for film, making them popular even today. The most famous Romantic play, *Cyrano de Bergerac* (1897), was not written by Hugo but by Edmund Rostand. This play continues to be produced and it has been adapted into numerous successful films.

What is Romanticism?

Romantic drama is serious in nature although it includes comedic moments. It is very much about the individual who cannot conform to social restrictions. Overall the hero is a good and noble person, but he/she does not fit into what would be considered normal society. Along with creating individual characters based on real life, the Romantics set their plays in specific locations emphasizing local color.

All of this was in reaction to Neoclassical drama in France. Based on Greek classics, it included character types, generalized, nonspecific settings and heroes who were not only noble but also conformed to social standards.

One other part of Romanticism that was very important was the manner in which it treated love. Although love between two individuals might be very strong, it was a love that would never be allowed to exist on this Earth. Romantic plays saw those who were deeply in love united in death. There was a belief in another realm, in the spiritual, and, at times, supernatural elements were used.

Romanticism was about and is still about people who do not fit in partly because they are different than everyone else. Another aspect of Romanticism was its poetic nature. Characters speak using metaphor, simile and images; verse is often used, but it has a fairly natural feel.

Summary of Romanticism

Romantic plays:

1. Focus on the individual.
2. The hero is a good person.
3. But he/she does not fit into society.
4. Either there is a couple deeply in love or one person is in love with the other but the love is not reciprocated. Because that love is so special, it can never be fully realized on Earth.
5. Along with individual characters, there also is an emphasis on individual settings and other specifics.
6. Poetic language is used in a natural manner.
7. Passion, extremes and an inability to conform are important ingredients.

8. There is belief in the afterlife and, at times, supernatural forces are a part of the story.
9. Generally, the plays are about serious subjects.

***Ghost The Musical* and Romanticism**

Ghost The Musical is not strictly a Romantic play but it has a lot of the traditional elements. To discover in what ways this musical is part of the Romantic tradition compare it to a more traditional piece such as *Les Misérables*, *The Hunchback of Notre Dame*, *Cyrano de Bergerac* or *Wuthering Heights*.

Use the worksheet provided to compare and contrast a Romantic novel, story, film or play that you have read with *Ghost The Musical*. Or, your teacher may decide to have you analyze *Ghost The Musical* in relationship to the nine points highlighted in our Summary of Romanticism above.

A discussion will follow:

1. A comparison of *Ghost The Musical* to either the Romantic elements provided or another Romantic work.
2. What makes Romanticism powerful and why do people like it?
3. How do you feel about Romanticism? Are there parts you do and/or do not like? Do you have a favorite Romantic novel, play or film?

Steps:

1. Review the work chosen by your teacher or the nine steps and *Ghost The Musical*.
2. Use the worksheet to record your observations.
3. Review your answers and create at least five points where the *Ghost The Musical* conforms to the Romantic tradition.
4. Use specific examples from the production.
5. Discuss how these Romantic elements work in the musical and why they are effective and/or important.
6. In the class discussion, share your findings and ideas with your classmates.
7. Can you now name other plays, novels, TV shows or films that use Romanticism?

Video & Resource Interactions

- [Romanticism Home Page](#)
- [Romanticism overview](#)
- [Romanticism in Theatre](#)

Level II—Romanticism in *Ghost the Musical*

Teacher Instructions

There is no Level I exercise for Romanticism since focusing on this aspect takes more time than allotted for projects at that initial level. A summary and brief history of Romanticism have been included in the introduction to this project. To share more information with the class or acquire more background information about the topic, please utilize some of the resource links.

This project helps students make connections across various historical periods. Using analytical tools and comprehension skills, students are asked to explain connections between Romantic literature and *Ghost The Musical*. The project also is designed to help them understand why others use certain traditional literary elements, how calling upon traditions can be powerful and effective, and the manner which traditional techniques are successfully employed.

When utilizing this project:

- Discuss Romanticism and, if necessary, offer more information via links.
- Take time to review the steps in the process.
- Review the worksheet, stressing the need to offer specific examples.
- Discussion should be about the power of Romantic elements and how they influence *Ghost The Musical*.

Suggested Materials:

- Student Worksheet: Level II Romanticism in *Ghost The Musical*
- Resource links in pertinent sections of study guide.
- Another literary source previously read by class (optional)
- Video & Resource Interactions
- [Core Curriculum Standards](#)

ROMANTICISM IN *GHOST THE MUSICAL*

For each of the nine aspects of Romanticism below list how the chosen work and *Ghost The Musical* conform to these elements. Be specific using examples.

1. Focus on the individual—including what makes them individual and unique.

2. The hero is a good, noble person—in what way?

3. In what ways do they not fit into society?

4. Either the couple is deeply in love or one person is in love with the other but the love is not reciprocated. Because that love is so special, it can never be fully realized on Earth.

5. Along with individual characters, there also is an emphasis on individual settings and other specifics.

[illegible]

Level II Project: Technology, Illusion, Design & Theatre: Stage & Film

Student Activity

Stage and Film

This Level II project *Technology, Illusion and Theatre* is an extension of the topic explored in Level I; however, this section focuses on live illusion versus movie special effects. As part of the project, you will compare specific scenes in *Ghost The Musical* with the movie *Ghost*.

Below is a list of possible scenes that would benefit from study and discussion; however, your choices are limitless.

Scenes from the play and film that might be compared include:

- Sam's death.
- The portrayal of ghosts versus the living.
- The Subway scene.
- Death of Willie and Carl.
- The occupying of Oda Mae's body by the ghost in her apartment.
- The final moments in the play when Oda Mae helps Sam and Molly reunite.

Steps:

1. Choose from three to five different scenes to view.
2. Review the written and video sections in the study guide related to design, technology and especially illusion.
3. After watching the scenes, research illusion and special effects. You may use links provided or your teacher may want you to locate new information.
4. Use the student worksheet as a guide to make notes on the scenes you are analyzing.
5. Discuss similarities and differences between the two versions.
6. Discuss the differences between film and stage and how this affects the creation and performance of an illusion/special effect.
7. Consider the power of live illusion versus special effects in film, including the advantages and disadvantages, limitations and challenges of each.
8. Discuss specifically what you learned from your research and how it helped you in this project.

Video & Resource Interactions

- [Paul Kieve Website](#)
- [George Lucas Changed Special Effects in Film Making Forever](#)
- [Glossary of Film & Video Terms](#)
- [Industrial Light and Magic](#)
- [Magic](#)
- [Nova Special Effects & Titanic](#)
- [Philoctetes - Perception & Imagination](#)
- [Scrim Effects](#)
- [Optical & Mechanical Special Effects](#)
- **Video Link:** [Paul Kieve, Illusionist: How is stage illusion different from film illusion?](#)
- **Video Link:** [Paul Kieve, Illusionist: How do you make Sam walk through doors and disappear before our eyes?](#)
- **Video Link:** [Paul Kieve, Illusionist: What was the biggest challenge with Ghost The Musical?](#)
- **Video Link:** [Paul Kieve, Illusionist: Discuss an illusion in the film that you changed for the stage and its effect.](#)
- **Video Link:** [Matthew Warchus, Director: The challenge and process of live illusion and Ghost The Musical](#)

Level II—Technology, Illusion, Design and Theatre: Stage and Film

Teacher Instructions

This Level II project involves comparing and contrasting special effects in the film *Ghost* and *Ghost The Musical*. The project is outlined specifically on the student activity sheet and is fairly straightforward in terms of discussion.

Some things to consider:

1. This project will benefit from additional information regarding special effects in film and illusions on stage. The following links may be helpful: (LINKS TO BE ADDED)
2. Be sure to review the section in the study guide devoted to illusion and to play video clips of illusionist Paul Kieve and any others you may feel appropriate.
3. Guide students through the process and use materials provided but also allow them to research information on their own. There is a lot of information about this subject on the Internet and it is interesting and exciting.
4. If they do collect information through research set the parameters such a four to six sources with half focusing on film and half on live illusion.
5. This project can be used to teach students about:
 - a. Special effects and technology
 - b. Illusion on the stage
 - c. Major differences between stage and film
 - d. The usefulness of research
 - e. New ways to look at and consider technology

Suggested Materials:

- Student Worksheet: Level II Technology, Illusion, and Theatre: Stage and Film
- DVD of the film *Ghost*
- Access to computers or tablets with Internet access
- Video & Resource Interactions
- [Core Curriculum Standards](#)

TECHNOLOGY, ILLUSION AND THEATRE: STAGE AND FILM

After viewing the film scenes to be studied and comparing them to those on stage, take a moment to write some notes regarding the special effects. Topics or elements to be noted include:

Film:

- Time and place of the scene
- Basic action
- Purpose of special effects in the scene
- How the effects may have been achieved
- Are they believable? Why or Why not?
- Other notes/observations

Stage:

- Time and place of the scene
- Basic action
- Purpose of special effects in the scene
- How the effects may have been achieved
- Are they believable? Why or Why not?
- •Other notes/observations

Compare Film and Stage:

- Was any special effect seemingly changed or altered in going from film to stage?
- Why do you think that it was changed?
- Is either live or stage effect better or more powerful?
- What conclusions can you reach concerning similarities in and differences between stage illusion and film special effects?

Level II Project: Music & Emotion—Phrases, Themes and Reprises

Student Activity

Through careful listening, analysis and discussion, you will better understand the powerful nature of reprises and reoccurring musical themes when used in a musical.

Musical techniques that are often repeated throughout a musical in order to stir emotions, connect past moments with the present and to reinforce feelings, heighten the importance of actions and define important changes or revelations:

- *Musical phrases*: a grouping of consecutive notes
- *Themes*: consecutive notes introduced at the beginning of a musical number and repeated and expanded upon throughout
- *Reprises*: longer portions of songs such as a portion of a song repeated later in the play; it is longer than a theme or phrase and often includes a full verse;

This project involves listening to, analyzing and discussing various musical numbers that stand-alone at first and, as the show progresses, are repeated and interwoven with other songs.

Steps:

1. Review the section on *Interpolation* and “Unchained Melody” to understand how interpolation functions in musical theatre.
2. Before each song is played it will be placed in context as to when it is used in the show.
3. It will be played and you will be asked to react to it on your worksheet.
4. As each musical number is played, identify musical phrases, themes and melodies that are being repeated from previous scenes.
5. Write down ideas concerning why the music is being repeated and the effect it has.
6. Discussion of your observations about what effect is achieved by repeating each musical number and the general value of this technique in musical theatre.

Play List:

The following musical numbers will be played:

- “Overture”
- “Here Right Now”
- “Unchained Melody”
- “Sam’s Murder”
- “Suspend My Disbelief”/“I Had a Life”
- “Rain”/“Hold On”
- “Focus”
- “Unchained Melody”/“The Love Inside”

Video & Resource Interactions

- **Video Link:** [Christopher Nightingale, Musical Supervisor, Arranger & Orchestrator: What is the power of reprising?](#)
- **Video Link:** [Christopher Nightingale, Musical Supervisor, Arranger & Orchestrator: How important is underscoring in this stage musical versus film?](#)
- **Video Link:** [Christopher Nightingale, Musical Supervisor, Arranger & Orchestrator: What is the role of the orchestra in a musical?](#)
- **Video Link:** [Christopher Nightingale, Musical Supervisor, Arranger & Orchestrator: What are some of the challenges in turning the film into a musical?](#)
- **Video Link:** [Christopher Nightingale, Musical Supervisor, Arranger & Orchestrator: What are your favorite musical moments in the show?](#)
- **Video Link:** [David Holcenberg, Music Director & Conductor: How much interpretation can you do of the score?](#)
- **Video Link:** [Glen Ballard & Dave Stewart, Music & Lyrics: What song did you first write for Ghost The Musical?](#)
- **Video Link:** [Glen Ballard & Dave Stewart, Music & Lyrics: Story, character and theme in music, lyrics and story](#)
- **Video Link:** [Glen Ballard & Dave Stewart, Music & Lyrics: Discuss what it's like to collaborate on a musical](#)
- **Video Link:** [Matthew Warchus, Director: Some of the challenges in the development of music and lyrics.](#)

Level II—Music & Emotion—Phrases, Themes and Reprises

Teacher Instructions

This is a listening-reaction-analysis project that focuses on musical themes, phrases and longer portions of songs that are reprised. The steps in this project are designed to help students recognize what songs or parts of songs are repeated throughout the musical and the power inherent in such repetition.

Below you will find a list of songs to be played. Play them in the order in which they occur in the show. During this exercise:

1. First, review the section on *Interpolation* and “Unchained Melody” to understand how interpolation functions in musical theatre.
2. Before each song is played place it in context as to when it is used in the show.
3. Play the musical number, asking students to react to it on their worksheets. Help identify important themes or phrases in each song.
4. Once all musical numbers have been played and the worksheets completed begin discussions using excerpts from songs as needed.

Play List:

Below is the list of musical numbers to be played and some points you may make and questions you may ask regarding these songs. You may also develop other points and questions after reviewing the musical numbers.

1. **“Overture”**
 - Point out the majesty of the orchestrations, which will be heard once again at the end of the play.
 - Observe the use of “Unchained Melody” in the piece.
2. **“Here Right Now”**
 - Note the phrases that will be used later.
 - Ask students to consider the emotional nature of this song and to define it.
3. **“Unchained Melody”**
 - Connect it to the Overture and note how different the arrangement is.
 - Ask students to describe how this song defines Sam and Molly’s relationship and the tone of the play at that moment.
4. **“Sam’s Murder”**
 - This piece contains a powerful percussion arrangement. Note how it is used to create tension and reflect the confusion of the moment.
 - As Sam dies, the Celestial Chorus is heard. Ask what they represent and request that students describe the contrast between this section and the early percussion arrangement.

5. “Suspend My Disbelief”/”I Had a Life”

- Highlight the use of “Unchained Melody” in this number.
- Also note the repeated use of the Celestial Chorus in this section.

6. “Rain”/”Hold On”

- Once again, note the use of “Unchained Melody” in this number.
- How is the orchestration different from previous orchestrations?

7. “Focus”

- This number, like “Sam’s Murder,” uses a powerful percussion score to highlight the action and mood.
- Ask students to consider why this technique is used again at this moment in the play.

8. “Unchained Melody”/”The Love Inside”

- Once again “Unchained Melody” is used in the play. This time it highlights the resolution of the story.
- Ask students to describe the moment and mood and how “Unchained Melody” reinforces it. What emotions are now being brought forward?
- We also hear the majestic orchestration that was used in the “Overture.”
- Ask students to describe the effect.

Suggested Materials:

- Student Worksheet: Level III Music and Emotion: Themes, Phrases and Reprises
- Musical CD of *Ghost The Musical*
- Video & Resource Interactions
- [Core Curriculum Standards](#)

MUSIC & EMOTION—PHRASES, THEMES AND REPRISES

Use this worksheet to record your reactions and answers to questions posed by your teacher about the following musical numbers.

“Overture”

“Here Right Now”

“Unchained Melody”

“Sam’s Murder”

“Suspend My Disbelief”/“I Had a Life”

[illegible]

Level III: Loss, Grief, Belief and the Paranormal

Student Activity

One way to examine a topic in a work of art such as a musical or a play is to express what you have discovered through your own creative work. Below are three projects into which you may incorporate your own insights as to how *Ghost The Musical* uses the concepts of loss, grief, belief and the paranormal.

As you discovered in the section *Creating Ghost The Musical*, creative work involves numerous steps. Likewise, there are steps to this creative project.

Use the steps below to develop your project. It is fine to use images, characters, music, etc. that are not taken directly from *Ghost The Musical*. Find ways to express your ideas that offer others the feeling, essence and insights you have about the characters and their experience with the four elements.

These exercises focus on Sam and Molly.

Steps in the Process:

This process will assist you with the investigation of the elements of loss, grief, belief and the paranormal, and help you clarify your ideas and insights regarding *Ghost The Musical*.

1. Use *Worksheet A: The Four Elements in the Play* to focus on how the musical looks at and uses the four elements.
2. Next use *Worksheet B: The Characters and the Four Elements* to discover details regarding the characters and how they are affected by, react to and deal with any of the four elements.
3. Note: you may decide to investigate either Sam or Molly or both. You also may create a project around just one, two, three or all four of the elements.
4. Once you have performed your research, start to develop your ideas. What do you find interesting about how these people deal with loss, grief, belief and the paranormal?
5. Develop a topic or thesis statement of one to three sentences that states what you are going to express and focus on in your creative piece.
6. Decide which form of expression you will use. There are three suggestions below.
7. Create the piece. Once you are done, get some peer feedback.
8. After getting reactions, make changes to the piece if you feel they are needed.
9. Present the piece in class. Share the topic/thesis statement.
10. Discuss each piece and how they are different and similar.
 - a. What do you think is different or interesting in each project?
 - b. How would you describe the style of each piece?
 - c. Did the expressive, creative piece match the topic/thesis statement? If it did not, how was it different?
 - d. What does each piece say about the characters and what they experience in *Ghost The Musical*?

Forms of Expression:

Here are some suggestions on creative forms and outlets that can be used to complete this project. You and your teacher may find you have other ideas for a creative project that you can use to investigate and reveal your thoughts.

- Create a poem or poetic monologue about these elements as experienced by either Sam or Molly or both.
- Develop a work of art, such as a drawing, or another type of creative representation of these four elements as experienced by the characters in the play.
- Work on a media piece using music and images not from the play that represent one of the character's experiences and feelings in dealing with loss and grief, belief and the paranormal.

Video & Resource Interactions

- Study Guide: Review [*Four Major Story Elements*](#)
- [Loss and Grief](#)
- [Belief](#)
- [Paranormal Behavior](#)
- **Video Link:** [Richard Fleeshman , Sam and Caissie Levy, Molly: Why are Sam and Molly so in love?](#)
- **Video Link:** [Richard Fleeshman , Sam and Caissie Levy, Molly: Discuss the loss they feel for one another.](#)
- **Video Link:** [Richard Fleeshman , Sam and Caissie Levy, Molly: How does their relationship change after Sam dies?](#)
- **Video Link:** [Richard Fleeshman , Sam and Caissie Levy, Molly: How would you describe their ability to communicate before Sam's death?](#)
- **Video Link:** [Richard Fleeshman , Sam and Caissie Levy, Molly: The importance of "Suspend My Disbelief/I Had a Life" to the characters](#)

Level III—Loss, Grief, Belief and the Paranormal

Teacher Instructions

This level is devoted to analysis, synthesis and creativity. Students are asked to perform numerous tasks that will assist them in creating a poem, monologue, a piece of artwork or media piece. Whatever the project, its purpose is to reflect the student's own insights into how *Ghost The Musical* uses the concepts of loss, grief, belief and the paranormal.

Students will be asked to perform various tasks, including:

1. Recalling information from the production.
2. Utilizing information in the study guide.
3. Creating various written pieces.
4. Synthesizing their thoughts, insights and ideas.
5. Developing a topic statement.
6. Creating an interpretive piece.
7. Presenting the piece.
8. Discussing each piece.

In doing so, they will use two worksheets and be asked to work on the project over numerous days. As it is with most projects in the study guide, this one may be done so that each student creates a piece or it may be the product of group collaboration.

However, the best approach may be to have students work in groups on the worksheets and then break off onto individual projects, each student developing his/her own topic statement and expressive, interpretive piece.

Proposed Work Plan

1. Divide students into groups for worksheets and discussion.
2. Each student then develops his/her topic statement.
3. Each creates his/her artistic interpretation.
4. Present pieces along with topic statement.
5. Discuss each piece looking for unique characteristics and similarities amongst the creations. Use discussion questions in study guide.

Suggested Materials:

- Student Worksheet: Level III A Loss, Grief and the Paranormal—The Four Elements in the Play
- Student Worksheet: Level III B Loss, Grief and the Paranormal—The Characters and the Four Elements
- Access to the study guide for *Ghost The Musical*
- Video & Resource Interactions
- [Core Curriculum Standards](#)

LOSS, GRIEF, BELIEF AND THE PARANORMAL

Worksheet A: The Four Elements in the Play

Review the story and production of *Ghost The Musical* and how the four elements are used in the story. Answer the questions below.

Loss:

Who and/or what is/are lost? _____

Why is the loss important to the characters? _____

Grief:

In what way does grief affect the characters in the story? _____

Belief:

What beliefs help or hinder the characters affected? _____

The Paranormal:

How is the paranormal used in the story? _____

LOSS, GRIEF, BELIEF AND THE PARANORMAL

Worksheet B: The Characters and the Four Elements

How is Sam or Molly or how are both affected by the four elements?

Character Name: _____

Loss:

What does the character lose and why is the loss so important? Besides the fact that the person is gone, what else is lost by either Sam or Molly? How is the character affected by it in big and small ways?

Grief:

How does the character mourn and deal with his/her loss? How does the character express his/her grief?

Belief:

How are the character's beliefs in life and love tested after the loss? How do the character's beliefs change during the play? What makes them change or why do they change?

The Paranormal:

In what way does the paranormal affect the character and his/her experience? Does it change the way he or she sees things in a major way? Describe how.

Who Are They?

Using your observations above describe the character. What is he/she like? What makes the character interesting, admirable and/or real?

Synthesizing:

Use your summary from Worksheet A and your above analysis of the character or characters. In about three sentences write what you are going to express in the creative piece. This is your topic or thesis statement, which is a short description of what you will be trying to express.

With this information in place, it is time to move on to Step 6 of the project as outlined in the introduction to this project on the student activity sheet.

Level III Project: Bullying

Student Activity

Level III of Bullying is devoted to developing a creative project that in some way is connected to bullying and to *Ghost The Musical*. There are many different ways to do this. Your teacher will help you find a way to focus your thoughts, energies and creativity towards completing the project.

You will need to decide *what* you are going to say about bullying and *how* you will do so. This is designed to be a group project that may be completed in various ways.

Some choices of expression for this project include:

- Poetry
- Artwork such as painting, drawing, photography, etc.
- Short story
- Short scenes
- Media piece, including video
- Performance—movement or dance
- Music

Steps:

1. Review the section in the study guide entitled *The Bully as Antagonist*.
2. Use the worksheets from Level I: Bullying to create a basis for the project.
3. After completing the worksheets discuss your ideas.
4. Each group or the entire class should agree on the specific message or messages on bullying offered by the musical.
5. Are they going to reflect that same message or make a counter statement about bullying?
6. Next discuss what form the projects will take. They may be a mix of choices of expression or they may take one form such as a short story or scene.
7. Each group will create a calendar for the project reflecting when certain aspects will be completed and who will be responsible for each. Also discuss and decide how projects will be presented.
8. The following milestones should be noted:
 - a. When the outline for the work will be completed
 - b. When individual elements will be completed
 - c. When the work will be assembled
 - d. When the presentation will be practiced
 - e. When the presentation of the material will occur

9. As work progresses be ready to adjust to changes or new ideas.
10. After projects are presented, discuss how they relate to *Ghost The Musical* and in what way they were different, creative or inventive.
11. Finally, consider what have you learned about bullying from your project and from other projects including:
 - a. Forms and tactics of bullying
 - b. Causes for bullying
 - c. Outcomes
 - d. Ways to stop it
 - e. What we can learn from it
 - f. How to move on from the experience

Video & Resource Interactions

- Study Guide: Review [*The Bully as Antagonist*](#)
- [Samuel French Play Formatting](#)
- [A Look At Bullying](#)
- [About Bullying at Education.com](#)
- [Bullying, urzone](#)
- **Video Link:** [Bryce Pinkham, Carl Bruner: Is Carl a bully in any way?](#)
- **Video Link:** [Bruce Joel Rubin, Book and Lyrics: Bruce Joel Rubin on bullying and responsibility](#)
- **Video Link:** [Bruce Joel Rubin, Book and Lyrics: An idea for a bullying writing exercise](#)

Level III—Bullying:

Teacher Instructions

The Level III project on Bullying is highly creative and open to interpretation. Because of this, it is best to ground it. The first two steps in the process will help you do this.

This may be a project that involves the whole class that is divided into subgroups as they work on one large project. Or, you may want to divide the class into smaller groups with each working on its own project.

Steps:

1. Review the section in the study guide entitled *The Bully as Antagonist*.
2. Use the worksheets from Level I: Bullying to create a basis for the project.
3. Follow the steps as outlined in the Instructions.
4. It is important to do the following:
 - a. Clearly designate what form or forms the project or projects will take.
 - b. Make sure each group creates a focus regarding the message of its project.
 - c. Ensure their calendars and duties are clearly defined.
 - d. If a project is too large or expansive, work with the group to create a more specific focus.
 - e. Facilitate discussion in the groups that will allow them to stay on track, make discoveries and get to the next step.
 - f. Work with each group to encourage collaboration.
 - g. At least one idea from each group member should be included in the project.
 - h. Allow the groups to practice their presentations.
 - i. Discussion should focus on what was learned about bullying as well as working together.
5. During and following presentations be sure to create a dialogue where conclusions, insights and follow up questions are acknowledged, encouraging further discussion and thought beyond the classroom.

Suggested Materials:

- Video & Resource Interactions
- [Core Curriculum Standards](#)

Level III Project: Communication and Relationships

Student Activity

Facebook Project

Facebook is the most popular social media website in the world. It has redefined the idea of “friends,” how we communicate and the manner in which we create relationships.

This project asks you to decide what might Sam and Molly’s separate Facebook pages look like. How about Oda Mae and Carl’s? The Subway Ghost, Willie and others may also have pages. Use this exercise to reveal character traits and how and what Sam, Molly, Oda Mae and Carl would communicate through the manner in which they reveal themselves on Facebook.

Steps:

1. A quick review of Facebook and how it works with your teacher.
2. The scope and limits of the project will be discussed.
3. Review of study guide pages on Characters and Communication and Relationships.
4. Discussion of characters in the musical and how they communicate.
5. If available, review worksheets from other levels and projects that relate to this one.
6. Decisions will be made as to which characters will have pages.
7. Research for Facebook elements related to characters, such as photos, videos, etc.
8. Create a short essay regarding the choices you have made for the Facebook pages.
9. Discussion of choices with teacher and/or class.
10. Creation of accounts and pages
11. Presentation and discussion of pages.

Video & Resource Interactions

- Study Guide: Review [Characters](#)
- Study Guide: Review [Communication and Relationships](#)
- [Social Media overview](#)
- [Web 2.0 overview](#)
- [Web 2.0... the Machine is Us/ing Us](#)
- [How Networking Works](#)

Level III—Communication and Relationships: Facebook Project

Teacher Instructions

Although the focus of the Facebook project is on Communication and Relationships, it actually combines various aspects of the study guide such as sections on Character and Technology. This can be a very exciting project as it allows students to utilize social media tools in tandem with *Ghost The Musical*, allowing them to develop creative interpretations of characters in the play.

The steps are outlined in the project description and the worksheet offers a solid summary of elements. Here are a few guidelines.

Guidelines:

1. Take students through the outlined process.
2. Decide on whether you want groups or individuals to create pages.
3. Decide which characters will be included.
4. Decide which Facebook elements you will utilize. (The more you use the richer the characters will be.)
5. If you do not use Facebook directly, please remember it is important to have a visual representation of the pages. Use an alternative visual method.
6. Have students write the short essay prior to the actual creation of the page.
7. Review the essays to ensure each student has sound reasoning behind his/her choices.
8. Once the pages are complete have students present them to the class explaining their choices. Discussion should follow.
9. Conclude project by reinforcing the idea that social media pages are public displays of who we are and this should be taken into account before posting anything. Privacy settings should be used to protect users from unwanted communications.

Suggested Materials:

- Video & Resource Interactions
- [Core Curriculum Standards](#)

COMMUNICATION AND RELATIONSHIPS: FACEBOOK PROJECT

This project focuses on how we communicate and create relationships through social media websites such as Facebook. Your teacher will create specific guidelines related to this project. Below you will find a list of elements that may be included.

Facebook elements that may be included:

- Homepage only or you may add pages.
- May add personal information page.
- May include photos and/or video.
- May include friends list.
- Are they members of groups?
- What apps to they use?
- What are their “Favorites?”
- Additional information such as privacy settings, what their passwords would be, etc. may be examined.

Once you have decided how the page will look and what is to be included write a short essay discussing your choices and the reasons for them. This essay will be discussed with your teacher and/or classmates prior to creating page.

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

Level III Project: Neighborhoods—History and the Present

Student Activity

Ghost The Musical takes place in a culturally diverse and rich area. This is commented on, highlighted and used by the creators in order to create tension, reinforce ambience and define characters.

This is a research and creative project focusing on diversity, history, demographics and more. After performing your research, you will develop a creative monologue for each of the four major characters in *Ghost The Musical*.

Along with performing research and learning about each of the four neighborhoods in *Ghost The Musical*, you will come to understand how individuals define neighborhoods and how neighborhoods define individuals.

Steps:

1. Follow the links provided for a basic overview of each of the four neighborhoods featured in *Ghost The Musical*. Read through each
 - a. [Brooklyn](#)
 - b. [Spanish Harlem](#)
 - c. [Wall Street](#)
 - d. [Upper West Side](#)
2. After reading through each entry, you will either choose a neighborhood or be assigned one by your teacher on which to focus.
3. In performing further research use the worksheet provided and consider the following:
 - a. Investigate the denotative and connotative aspects of each area.
 - i. By denotative we mean how each area is defined today by facts.
 - ii. By connotative we mean the subjective, emotional, image-based definition. What people “think” about it.
 - b. Are their racial, ethnic or economic stereotypes and/or discriminatory images associated with these settings?
4. After research has been completed, create a profile of the neighborhood describing it in an essay of approximately 300 to 500 words. Think of the neighborhood as something that is living and breathing and describe:
 - a. The physical area, including roads and buildings and the neighborhood’s size.
 - b. The people who live and/or work in the area.
 - c. What it is like during the day and night.
 - d. The economy, common occupations and businesses in the area.
 - e. Family life and living conditions.

continued

5. Write a short monologue for each of the four main characters, Sam, Molly, Carl and Oda Mae, focusing on their reaction to the first time they were in that neighborhood.
6. Then select a novel or short story the class has read that is set in a different time and place and put one of those characters into that same area, showing how they would react to their very different surroundings.
7. Read these aloud to the class and discuss why the characters react in the manner in which they do.

Video & Resource Interactions

- [Defining Denotative and Connotative Meaning](#)
- [Neighborhood basics](#)
- [Multiculturalism basics](#)
- [Defining Neighborhood Character](#)
- [What It Is Like to be a Minority](#)
- [My First Time Being the Minority Was Intimidating](#)
- [Center for Racial and Ethnic Diversity](#)

Level III—Neighborhoods: History and the Present

Teacher Instructions

This research/creative project focuses the four neighborhoods in *Ghost The Musical* and considers what comprises a neighborhood, diversity within and without each area and how we define neighborhoods.

Students are provided links to some basic information on each of the four areas of New York City—Brooklyn, the Upper West Side, Spanish Harlem and Wall Street. They will chose one neighborhood or you will assign a neighborhood on which each group or student will focus.

They will then perform more research on that area, documenting facts that they find. Using that information, they will create a written profile of the neighborhood. Once they do so, they will develop the creative component that includes five monologues as outlined in the project description.

This project focuses on:

1. Historical, social and economic research
2. Diversity
3. Factual analysis
4. Prejudice and stereotypes
5. The difference between fact and opinion
6. Creative interpretation
7. Skills and techniques needed to mesh history with fiction

In implementing this project:

- At first, keep students focused on recognizing and recording facts.
- Once neighborhoods have been chosen help students differentiate between connotative and denotative information.
- Be aware of possible student misconceptions and stereotypes that they may call upon when defining one of the neighborhoods.
- When engaging in the creative part of the project remind students that they are writing from the perspective of specific characters and the first time the characters saw that specific neighborhood. Each should have a unique reaction that will be influenced by that character's history, beliefs, preferences, dreams and hopes.
- Monologues should be rehearsed, read aloud and discussed.

Suggested Materials:

- Video & Resource Interactions
- [Core Curriculum Standards](#)

NEIGHBORHOODS: HISTORY AND THE PRESENT

Once you have chosen a neighborhood on which to focus, you will perform further research.

1. Prior to performing your next level of research list 10 things about the selected neighborhood that you learned from your first reading.

2. As you perform further research investigate the *denotative* and connotative aspects of each area. By denotative we mean how each area is defined today by facts. By *connotative* we mean the subjective, emotional, image-based definition. What people “think” about the area.

- a. List five denotative aspects:

- b. List five connotative aspects:

3. Are their racial, ethnic or economic stereotypes and/or discriminatory images associated with these settings? List five of those if you can.

- a. The physical area, including description of roads and buildings, what borders the neighborhood and the size of the area.
- b. The people who live and/or work in the area.
- c. What it is like during the day and night.
- d. The economy, common occupations and businesses in the area.
- e. Family life and living conditions.

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With your completed essay, proceed to Steps 6, 7 and 8 of the project (These are listed below; they are also outlined in the project description.)

- Write a short monologue for each of the four main characters, Sam, Molly, Carl and Oda Mae, focusing on their reactions the first time they were in that neighborhood.
- Then select a novel or short story the class has read that is set in a different time and place and put one of those characters into that same area, showing how they would react to their very different surroundings.
- Read these aloud to the class and discuss why the characters react in the manner in which they do.

Level III Project: Romantic Literature and Your Creativity

Student Activity

Although it is not necessary to have completed the Level II project on Romantic Literature and Ghost The Musical, you will need to review the explanation of Romanticism in that section, specifically the summary of the nine aspects of Romanticism.

This is a creative project that first asks you to use the worksheet to list and analyze Romantic elements in Ghost The Musical. You then are asked to apply what you have learned in a creative project.

Steps:

1. Read through the introductory material in the section Level II Project: Romantic Literature and Ghost The Musical.
2. Use the worksheet entitled Romanticism and Your Creativity: The Nine Aspects. In addressing the questions on that sheet, review Ghost The Musical using the study guide, video clips, what you recall from the performance, etc.
3. After filling out the worksheet and discussing your findings, including the summary of the five or more Romantic elements used in Ghost The Musical, go the next worksheet entitled Romanticism and Your Creativity: Adaptation Worksheet.
4. This worksheet will serve as your guide in creating your adaptation. The suggestions for scenes to adapt follow.
5. Consider one of the following creative projects or another project proposed by your teacher or group. For information on formatting, please use this [link](#).
 - a. Rewrite the end of Ghost The Musical so that it goes against Romantic tradition.
 - i. What has changed?
 - ii. Why?
 - iii. How would the music be different?
 - iv. Are there different design elements?
 - v. Is the message different or changed?
 - b. Place Sam, Molly, Carl and other characters in a different time period from another Romantic work. Write a scene with them in it.
 - i. How have the characters changed?
 - ii. What does the new setting look like?
 - iii. Would the music be different? In what way?
 - iv. How has their language changed?
 - v. Is the message different or changed?

continued

- c. Modernize a scene from another work and make it into a play script. The adaptation may come from another Romantic work or a different genre. It can be from a play, novel or film. Choices for other Romantic works include but are not limited to *Les Misérables*, *The Hunchback of Notre Dame*, *Cyrano de Bergerac* or *Wuthering Heights*.
- d. In adapting it, your answers below will vary depending upon if you have selected another Romantic work or one that is not Romantic.
 - i. How have the characters changed?
 - ii. What does the new setting look like?
 - iii. How has their language changed?
 - iv. Is the message different or changed?
6. Once your play/scene is complete read it aloud with your group. Make necessary changes.
7. Read the plays/scenes aloud for the class.
8. Discuss how and why the original work has changed.

Video & Resource Interactions

- Level II Project: [Romantic Literature and Ghost The Musical](#)
- [Samuel French Play Formatting](#)

Level III: Romanticism and Your Creativity

Teacher Instructions

This Level III project *Romanticism and Your Creativity* may be done independent of the Level II project focusing on Romanticism. However, students will need to be familiar with the content in the introduction to the Level II exercise and they will utilize the same worksheet from that Level II project but in a slightly different manner.

There are a few steps in this project, which call for an understanding of the basic tenants of Romanticism, knowledge of the elements in *Ghost The Musical* and how Romanticism affects content.

This project combines various skills and techniques, including:

1. Historical research
2. Analytical skills
3. Written and verbal communication skills
4. Collaborative techniques
5. Literary adaptation
6. Understanding of how genre, time period and location affect stories, characters and scenes

In working with this project:

- Utilize the Level II information and worksheet on Romanticism.
- Ensure students review necessary aspects of *Ghost The Musical* and/or the other work being used in the exercises.
- Monitor the proposed adaptations your students will undertake, making sure they not only perform a thorough job but that they do not take on too much in terms of the length of scene.
- Students should practice the readings of their scenes.
- When reading the scenes all dialogue and major stage directions should be read.
- After each scene is read, discuss each in terms outlined in the project description.

Suggested Materials:

- Student Worksheet: Level III Romanticism and Your Creativity
- Student Worksheet: Level II Romantic Literature and Ghost The Musical
- Video & Resource Interactions
- [Core Curriculum Standards](#)

ROMANTICISM AND YOUR CREATIVITY: THE NINE ASPECTS

Go through each of the nine aspects of Romanticism below and list how *Ghost The Musical* or another work conforms to and utilizes these elements. If you selected a work that is not Romantic, then discuss how it goes against the elements. Be specific using examples.

1. Focus on the individual—including what makes them individual and unique.

2. The hero is a good person—in what way?

3. In what way do they not fit into society?

4. Either the couple is deeply in love or one person is in love with the other but the love is not reciprocated. Because that love is so special it can never be fully realized on Earth.

5. Along with individual characters, there also is an emphasis on individual settings and other specifics.

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ROMANTICISM AND YOUR CREATIVITY: ADAPTATION WORKSHEET

Part One:

After choosing your specific project and reading through the original scene or section, it is important to discuss and analyze it. Talk about the following and come to conclusions regarding:

1. What is the point of the scene?
2. Who are the characters and what do they want in the scene?
3. Does anything change by the end of the scene?
4. How would you describe the scene? Is it tense, funny, emotional, etc.?
5. Where is it set and what does the setting look like?
6. What are the technology, design, and illusion elements?
7. Write out the actions in the scene, that is what happens or create a short outline of the scene as it appears in the book, play or story. You need to express the beginning, middle and end.

Part Two:

Using the formatting sheet provided, start rewriting the scene or section so it goes against Romantic tradition or if it is a scene from another genre so it conforms to that tradition. This will involve both cutting certain parts of the original and adapting others.

1. Outline the scene, from beginning, middle to end. Use the outline to create structure for the scene.
2. In adapting the scene, you will have to change, create and edit dialogue. Also, you must describe what the new stage setting, costumes, etc. look like and also describe any action that happens.
3. It is very important to realize that all action in a play is expressed in the present tense as it is happening on stage. This is usually different from a narrative work such as a novel or short story.
4. Once the scene is complete have your group read it aloud. Be sure to read all stage directions as well as dialogue.
5. Does it have the effect you thought it would, is it clear as to what is happening and do the characters and actions make sense? How does it conform or not conform to Romantic elements?
6. After discussing the scene, rewrite as necessary.

Part Three: This is optional for this exercise.

In this part, you will create the visual representation of your scene. You will:

1. Use links in the study guide and research the Internet for information, images and websites that you can use in creating a visual representation of your scene.
2. Coordinate elements and decide on what method you will use to present information regarding your scene.

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3. Along with individual images create an overall view of the scene as you see it for the stage. Include written descriptions as needed. Elements to be treated include:
 - a. Scenery
 - b. Lighting
 - c. Costumes
 - d. Sound
 - e. Digital Scenery
 - f. Illusions
 - g. Special Effects such as fog, rain, fire, etc.
4. Organize elements individually and also create a representation of how they will go together. This can take the form of:
 - a. A three-dimensional model
 - b. PowerPoint presentation
 - c. Report with artwork/images
 - d. Video presentation
 - e. Drawings, renderings, etc.

Part 4:

1. This is the presentation aspect of the project. The following list is also included in the project description. The project will culminate with a report and presentation in which you:
 - a. Explain your process
 - b. Explain why you chose the specific scene
 - c. Discuss challenges
 - d. Describe the effect you want the scene to have
 - e. Talk about each design element
 - f. Present a reading of the scene including all stage directions
 - g. Discuss what you have learned in the process.
2. Tips
 - a. Practice your presentation and scene reading aloud
 - b. Include all stage directions in your reading of the scene.
 - c. Coordinate all parts of the presentation
 - d. Make explanations short, clear and to the point
 - e. Cover each topic as outlined above.

Level III Project: Technology, Design, Illusion and Theatre

Student Activity

Your Vision

This section helps you envision your own stage scene and how technology, design and illusion may be used in a powerful and meaningful manner. This project involves using an action scene or one that requires the use of various technical elements from a novel or short story and adapting it for the stage. This project includes numerous steps, as you must put the scene into play format and also mastermind how it will be done on stage.

Steps:

1. Your teacher will break the class into groups.
2. With your teacher's guidance your group will choose a scene to adapt. You may want to consider various scenes from books or short stories and discuss each one. Things to consider in choosing a scene:
 - a. Pick one that will be a challenge
 - b. Choose one about which you are excited
 - c. Consider how technology, design and illusion may be used
3. Once you have picked a scene use the Adaptation Worksheet to help you create the script and the Formatting Sheet to put the script in proper format.
4. Once the scene is written have the group read it aloud, including all stage directions. Rewrite as necessary.
5. Use links and video clips provided in the study guide to gather information you can utilize in your scene to make it come alive on stage.
6. Along with the scene offer information on all design elements by collecting images from the Internet, creating artwork and offering detailed descriptions. Elements to be treated include:
 - a. Scenery
 - b. Lighting
 - c. Costumes
 - d. Sound
 - e. Digital Scenery
 - f. Illusions
 - g. Special Effects such as fog, rain, fire, etc.
7. Organize elements individually and also create a representation of how they will go together. This can take the form of:
 - a. A three-dimensional model
 - b. PowerPoint presentation
 - c. Report with artwork/images*continued*

- d. Video presentation
 - e. Drawings, renderings, etc.
8. The project will culminate with a report and presentation in which you:
- a. Explain your process
 - b. Explain why you chose the specific scene
 - c. Discuss challenges
 - d. Describe the effect you want the scene to have
 - e. Talk about each design element
 - f. Present a reading of the scene including all stage directions
 - g. Discuss what you have learned in the process.

Video & Resource Interactions

- [Samuel French Play Formatting](#)
- [LED Stage Sets & Design](#)
- [Student Technical Theatre Handbook, Design \(Harvard\)](#)
- [Stage Lighting Intro](#)
- **Video Link:** [*Matthew Warchus, Director: Describe how you made choices when working with the designers and others.*](#)
- **Video Link:** [*Matthew Warchus, Director: Discuss your relationship in working with illusionist Paul Kieve*](#)
- **Video Link:** [*Matthew Warchus, Director: How would you describe the collaborative nature of this musical?*](#)
- **Video Link:** [*Matthew Warchus, Director: Technical challenges of synchronizing video in the musical with choreography*](#)
- **Video Link:** [*Matthew Warchus, Director: Discuss how you reveal the tension in the play between life and death.*](#)
- **Video Link:** [*Matthew Warchus, Director: How did Ghost The Musical evolve conceptually?*](#)
- **Video Link:** [*Matthew Warchus, Director: The effect of theatre*](#)
- **Video Link:** [*Rob Howell, Designer Sets & Costumes: Most important concepts & stylistic choices in design for Ghost The Musical*](#)

(Continue)

Video & Resource Interactions

- **Video Link:** [Rob Howell, Designer Sets & Costumes: Describe your relationship with director Matthew Warchus](#)
- **Video Link:** [Rob Howell, Designer Sets & Costumes: Describe a theme in the musical your design reinforces](#)
- **Video Link:** [Rob Howell, Designer Sets & Costumes: Discuss the evolution of your design from concept to physical stage.](#)
- **Video Link:** [Rob Howell, Designer Sets & Costumes: How did you work with Video & Projections Designer Jon Driscoll?](#)
- **Video Link:** [Rob Howell, Designer Sets & Costumes: How did you work with Illusionist Paul Kieve?](#)
- **Video Link:** [Hugh Vanstone, Designer Lighting: How did you work with the various other creatives in the show?](#)
- **Video Link:** [Hugh Vanstone, Designer Lighting: Discuss important advances in computer design and technology](#)
- **Video Link:** [Hugh Vanstone, Designer Lighting: What are some of the important concepts and stylistic choices in your lighting design?](#)
- **Video Link:** [Hugh Vanstone, Designer Lighting: How did you differentiate between the world of the living and the ghost?](#)
- **Video Link:** [Hugh Vanstone, Designer Lighting: How has modern technology changed your approach to lighting?](#)

TECHNOLOGY, ILLUSION AND THEATRE: YOUR VISION

Adaptation Worksheet:

Part One (Steps 1–3 in Project Description):

After choosing your scene and reading through it, it is important to discuss and analyze it. Talk about the following and come to conclusions regarding:

1. What is the point of the scene?
2. Who are the characters and what do they want in the scene?
3. Does anything change by the end of the scene?
4. How would you describe the scene? Is it tense, funny, emotional, etc.?
5. Where is it set and what does the setting look like?
6. What are the technology, design, illusion elements?
7. Write out the actions in the scene, that is what happens or create an outline of the scene as it appears in the book or story.

Part Two (Step 4 in Project Description):

Using the formatting sheet provided, start adapting the scene for the stage. This will involve both cutting certain parts of the scene and adapting others. Plays are dialogue heavy and contain real action. Novels and short stories use narrative and descriptions to get their point across.

1. Outline the scene, from beginning, middle to end. Use the outline to create structure for the scene.
2. In adapting the scene, you will have to create extra dialogue. Also, you must describe what the stage setting looks like, costumes, etc. and describe any action that happens.
3. It is very important to realize that all action in a play is expressed in the present tense as it is happening on stage. This is usually different from a narrative work such as a novel or short story.
4. Once the scene is complete have your group read it aloud. Be sure to read all stage directions.
5. Does it have the effect you thought it would, is it clear as to what is happening and do the characters and actions make sense?
6. After discussing the scene, rewrite as necessary.

Part Three (Steps 5–7 in Project Description):

In this part, you will create the visual representation of your scene. As noted in the project description, you will:

1. Use links in the study guide and research the Internet for information, images and websites that you can use in creating a visual representation of your scene.
2. Coordinate elements and decide on what method you will use to present information regarding your scene.

3. Along with individual images create an overall view of the scene as you see it for the stage. Include written descriptions as needed. Elements to be treated include:
 - a. Scenery
 - b. Lighting
 - c. Costumes
 - d. Sound
 - e. Digital Scenery
 - f. Illusions
 - g. Special Effects such as fog, rain, fire, etc.
4. Organize elements individually and also create a representation of how they will go together. This can take the form of:
 - a. A three-dimensional model
 - b. PowerPoint presentation
 - c. Report with artwork/images
 - d. Video presentation
 - e. Drawings, renderings, etc.

Part 4 (Step 8 in Project Description):

1. This is the presentation aspect of the project. The following list is also included in the project description. The project will culminate with a report and presentation in which you:
 - a. Explain your process
 - b. Explain why you chose the specific scene
 - c. Discuss challenges
 - d. Describe the effect you want the scene to have
 - e. Talk about each design element
 - f. Present a reading of the scene including all stage directions
 - g. Discuss what you have learned in the process.
2. Tips
 - a. Practice your presentation and scene by reading aloud
 - b. Include all stage directions in your reading of the scene.
 - c. Coordinate all parts of the presentation
 - d. Make explanations short, clear and to the point
 - e. Cover each topic as outlined above

Level III Project: Music Activating Emotion

Student Activity

This Level III project is designed to be used with another project. If you have completed the Level III projects on Bullying, Technology, Illusion and Theatre or Romanticism, you may use this project to enhance it.

This project focuses on how music can affect the mood, emotion and perception of a scene. You will underscore a scene you have created using two very different songs, playing the same scene out twice. The first time it is played, you will use one song and the second time, you will use the other.

After doing so, you will discuss why you chose each song, how you feel the scene was affected by each tune and which you prefer and why.

Steps:

- Choose two very different songs from iTunes, an iPod, a CD, etc. to add to your scene.
- Consider why you are making your choices and the effect you want to achieve with each.
- Play one with the scene. What is the effect?
- Play the other—how does it change the scene?
- Write out in short paragraphs why you chose each song, how you feel the scene was affected by each tune and which you prefer and why.
- Read the scenes aloud with each song to the class.
- Discuss and decide which one offers the best choice for the original intention of the scene? Why is this the case?

Level III—Music Activating Emotion

Teacher Instructions

As noted in the project description sheet, this is a Level III project that is designed to be used in tandem with another project. If students have completed the Level III projects on *Bullying*, *Technology*, *Illusion and Theatre* or *Romanticism*, they may use this project to enhance it.

This project focuses on how music can affect the mood, emotion and perception of a scene. Students underscore a scene they have created using two very different songs, playing the same scene out twice. The first time it is played, they use one song and the second time, they use the other.

After doing so, they will discuss why they chose each song, how they feel the scene was affected by each tune and which they prefer and why.

Points to Emphasize:

- Make sure students choose two very different songs.
- Choices should be made so as to influence our perception of the scene.
- Students need to rehearse the scene with both songs.
- They should record the reasons for their choices, the effect of the songs on the scenes and which they prefer.
- Once presented, have other students first react to the effect the two songs have on the scene and then have those who have chosen the songs explain the effect that they had wanted to achieve.

Suggested Materials:

- Two songs selected by student
- [Core Curriculum Standards](#)

GHOST The Musical - Common Core Standards

Communication, Creativity and Collaboration Toward Learning

Common Core Standards

A number of Common Core Standards are incorporated into this project. Those that are key include:

1. Writing: Research to Build and Present Knowledge
2. Speaking and Listening: Presentation of Knowledge and Ideas
3. Language: Vocabulary Acquisition and Use

Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects

Below are the general Common Core Standards for Reading, Writing, Speaking and Listening and Language for grades 6-12 as determined by the Common Core State Standards Initiative. Each Teacher Instruction Sheet in the *Ghost The Musical* Study Guide for Level I, II and III projects is linked to this Common Core Standards page to facilitate lesson planning.

For a more detailed explanation of these standards you may download a PDF of the [Common Core State Standards For English Language Arts & Literacy In History/Social Studies, Science, And Technical Subjects](#).

College and Career Readiness Anchor Standards for Reading

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

GHOST The Musical - Common Core Standards

Communication, Creativity and Collaboration Toward Learning

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of reading and Level of text Complexity

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

College and Career Readiness Anchor Standards for Writing

Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

GHOST The Musical - Common Core Standards

Communication, Creativity and Collaboration Toward Learning

CORE STANDARDS

College and Career Readiness Anchor Standards for Speaking and Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

College and Career Readiness Anchor Standards for Language

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.