

StageNotes[®]

A FIELD GUIDE FOR TEACHERS

A tool for using the theater
across the curriculum to meet
National Standards for Education

- Production Overview
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- Reproducibles



WICKED

WICKED

A NEW MUSICAL

THE UNTOLD STORY OF THE WITCHES OF OZ

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This publication is based on the production of *Wicked* with music and lyrics by Stephen Schwartz and book by Winnie Holzman, based on the novel by Gregory Maguire. The content of the *Wicked* edition of StageNOTES®: A Field Guide for Teachers is fully protected under the copyright laws of the United States of America and all other countries with which the United States has reciprocal copyright relations. All rights regarding publishing, reprint permissions, public readings, and mechanical or electronic reproduction, including but not limited to, CD-ROM, information storage and retrieval systems and photocopying, and the rights of translation into foreign languages are strictly reserved.

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A FIELD GUIDE FOR TEACHERS

CAMP BROADWAY LLC
NEW YORK

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From top: Kristin Chenoweth, Director Joe Mantello,
Composer and Lyricist Stephen Schwartz,
Joel Grey, Norbert Leo Butz and Idina Menzel



Using the Field Guide & Lessons

Camp Broadway is pleased to bring you the *Wicked* edition of StageNOTES®, the 14th in our series. We are proud to be affiliated with this hit musical celebrating individuality, tolerance, and the spirit of friendship. This guide has been developed as a teaching tool to assist educators in the classroom who are introducing their students to the story in conjunction with the Broadway production.

By using StageNOTES®, you will understand how *Wicked* explores the past (**History**), expands our visual and verbal vocabulary (**Language Arts**), illuminates the human condition (**Behavioral Studies**), aids in our own self-exploration (**Life Skills**), and encourages creative thinking and expression (**The Arts**).

The Camp Broadway creative team, consisting of theater educators, scholars, researchers and theater professionals, has developed a series of lesson plans that, although inspired by and based on the musical *Wicked*, can also accompany class study. To assist you in preparing your presentation of each lesson, we have included: an **objective**; an **excerpt from the script** of *Wicked*; a **discussion topic**; a **writing assignment**; and an **interactive class activity**. A **reproducible** handout accompanies each lesson unit, which contains: an **essay question**; a **creative exercise**; and an “**after hours activity**” that encourages students to interact with family, friends, or the community at large.

The curriculum categories offered in the *Wicked* study guide have been informed by the basic standards of education detailed in *Content Knowledge: A Compendium of Standards and Benchmarks for K–12 Education, 2nd Edition*, written by John S. Kendall and Robert J. Marzano (1997). This definitive compilation was published by Mid-Continent Regional Education Laboratory, Inc. (McREL) and the Association for Supervision and Curricular Development (ASCD) after a systematic collection, review and analysis of noteworthy national and state curricular documents in all subjects.

The *Wicked* study guide is for you, the educator, in response to your need for a standards-compliant curriculum. We hope this study guide will help you incorporate *Wicked* into your classroom activities.

Lesley Mazzotta
Producing Director

Roseanne Saraceno
Education Associate

Producer's Note



From top: Boq (Christopher Fitzgerald), The Wizard (Joel Grey),
Nessarose (Michelle Federer), Madame Morrible (Carole Shelley)

Long before Dorothy dropped in, two girls meet in the Land of Oz in the new Broadway musical *Wicked*. Playwright Winnie Holzman (*My So-Called Life*) has adapted Gregory Maguire's best-selling novel of the same title and paired it with new music and lyrics by Stephen Schwartz (*Godspell*, *Pippin*), to create a show about the untold story of Glinda, the Good Witch, and Elphaba, the Wicked Witch of the West.

Wicked centers on Elphaba, a young woman who is born green and thus is an outsider. Her different appearance leads the people of Oz to misjudge and ostracize her. As the characters journey through Oz, they develop the courage to overcome stereotypes and realize the true meaning of friendship. This show raises many questions that will challenge your students as they think about their experience at *Wicked* and work through this study guide. Simultaneously, they will enjoy a theatre experience filled with laughter, fun, magnificent sets and costumes, and wonderful music.

The characters in *Wicked* grapple with moral dilemmas and ethics in a way that is unique among Broadway shows. At the heart of the show are important and relevant questions about

tolerance: Does "tolerance" mean that we should respect and treat kindly those who are different from us, or has it been redefined to mean that we should not "tolerate" anyone with whom we disagree?



In the same way, *Wicked* probes the question of good and evil. Can we ever judge anyone as evil? Is there any objective source that defines good and evil or are they strictly matters of one's personal feelings and opinion? Can we say it is wrong to scapegoat girls born green and talking animals for one's own political gain? Can we say anything is ever wrong or is that "judging" and being "intolerant" of those whose motives, behavior and goals may not be valid in our personal opinions?

This charming musical also raises the issue of propaganda and the manipulation of the citizens of Oz. Students now live in a world where the media is pervasive and drives our popular culture. *Wicked* raises questions that will inspire students to assess their own sources of information and how they respond to the barrage of media influences that permeate their lives, becoming an instructive tool for developing critical thinking skills.

For today's young people who are growing up in a world searching for its moral compass, *Wicked* is a provocative theatrical work that explores these critical issues in an entertaining way. What happens when good is called "evil" and evil, "good"? Is it all that black and white? *Wicked* brings out the shades of green.

I am glad to have you with us. Join our talented staff and cast and see for yourself the remarkable story of these two women. It is guaranteed to be a fun-filled evening with characters you will root for and embrace. Welcome to this journey through Oz.

Marc Platt



*Elphaba (Idina Menzel) with Glinda (Kristin Chenoweth)
Inset: Fiyero (Norbert Leo Butz)*

Synopsis

A Synopsis of *Wicked*

Glinda, the Good Witch of the North, announces to the citizens of Oz that Elphaba, the green-skinned Wicked Witch of the West, is dead.

We go back in time: young Elphaba and her wheelchair-bound sister Nessarose, daughters of the Governor of Munchkinland, arrive at Shiz University. Elphaba and Glinda clash immediately when Elphaba is invited to join headmistress Madame Morrible's sorcery class, and Glinda is not. Elphaba, excited and surprised to discover she might have a talent for magic, imagines what it would be like to meet the Wizard.

The students settle into their routine at Shiz: roommates Elphaba and Glinda loathe each other. Glinda and the other students pay little attention to their history professor, Dr. Dillamond, a talking goat. Only Elphaba is troubled by his warning that, throughout Oz, talking animals are losing their ability to speak.

Fiyero, a Winkie Prince, arrives at Shiz, and invites Glinda to a dance. To evade her persistent Munchkin admirer, Boq, Glinda convinces him to escort Nessarose. When a grateful Elphaba gets Glinda into sorcery class, Glinda decides to give Elphaba a social makeover.

Elphaba is distraught when Dr. Dillamond is arrested and taken away by the authorities.

When she witnesses a government official experimenting on a caged lion cub, Elphaba's anger releases a spell, freezing everyone in the room. When Elphaba and Fiyero free the terrified lion in the woods, Elphaba learns to her surprise that she is attracted to Fiyero.

Madame Morrible informs Elphaba she's been invited to the Emerald City to meet the Wizard; Elphaba invites Glinda along. Under the pretense of testing her magical skill, the Wizard tricks Elphaba into creating an enchanted army of spies for him. Elphaba is shocked to realize that the Wizard has encouraged anti-animal sentiment to strengthen his own political support. As Madame Morrible denounces her to the public as a "wicked witch," Elphaba vows to fight the Wizard's injustice.

Act II begins with Glinda and Madame Morrible, now part of the Wizard's administration, announcing Glinda's plan to marry Fiyero, who is in charge of the hunt for Elphaba. Glinda appears

continued on p. 6



Characters

Glinda (originally known as Galinda)

Elphaba

Nessarose – Elphaba’s sister

Boq – Fellow student at Shiz University

Madame Morrible – Head Mistress at Shiz University

Doctor Dillamond – Instructor at Shiz University

Fiyero – Fellow student at Shiz University

The Wonderful Wizard of Oz – Leader of Oz

Witch’s Mother and Father, Midwife, Chistery, Ozian Official, Monkeys, Students, Denizens of the Emerald City, Palace Guards and Other Citizens of Oz

Synopsis continued from p. 5

happy, but has paid a price for her success.

In Munchkinland, Nessarose has become Governor. She has grown bitter and cruel, earning her the nickname “The Wicked Witch of the East.” Elphaba comes to Nessarose seeking aid and asylum, but they quarrel and go their separate ways. Elphaba returns to the Emerald City, where the Wizard tries to persuade her to join him in ruling Oz; she is tempted, but refuses.

After crossing paths in the Emerald City, Elphaba and Fiyero have fallen in love and plan their life together. Elphaba sees a disturbing vision of a flying house and rushes to Munchkinland, only to discover that Nessarose has been crushed. Glinda and Elphaba confront each other; when Fiyero tries to intervene, an angry mob rushes him off. Elphaba vows to become truly wicked, since her good intentions bring only suffering. Meanwhile, the citizens of Oz set out to destroy her.

Musical Numbers

Act One

- “No One Mourns the Wicked”Glinda and Citizens of Oz
- “Dear Old Shiz”Students
- “The Wizard and I”Morrible, Elphaba
- “What Is This Feeling?”Galinda, Elphaba and Students
- “Something Bad”Dr. Dillamond and Elphaba
- “Dancing Through Life”Fiyero, Galinda, Boq, Nessarose, Elphaba and Students
- “Popular”Galinda
- “I’m Not That Girl”Elphaba
- “One Short Day”Elphaba, Glinda and Denizens of the Emerald City
- “A Sentimental Man”The Wizard
- “Defying Gravity”Elphaba, Glinda, Guards and Citizens of Oz

Act Two

- “No One Mourns the Wicked” (reprise)Citizens of Oz
- “Thank Goodness”Glinda, Morrible and Citizens of Oz
- “The Wicked Witch of the East”Elphaba, Nessarose and Boq
- “Wonderful”The Wizard and Elphaba
- “I’m Not That Girl” (reprise)Glinda
- “As Long As You’re Mine”Elphaba and Fiyero
- “No Good Deed”Elphaba
- “March of the Witch Hunters”Boq and Citizens of Oz
- “For Good”Glinda and Elphaba
- “Finale”All



Glinda (Kristin Chenoweth) and Elphaba (Idina Menzel) in “One Short Day”

About the Author of *Wicked*, the novel: Gregory Maguire



Gregory Maguire was born in 1955, in Albany, New York. He was a voracious reader who particularly enjoyed fairy tales, even when he was at the age when one was supposed to outgrow them. “There was something about fairy tales – the way that they existed in a no-man’s-land of time and history – that was oddly compelling to me.”

By the age of eight, Maguire was writing his own works, penning hundreds of stories, plays, songs and poems. He decided to pursue a career as a writer by the time he was in college. His book *The Lightning Time*, a novel for children, was published when he was 23. He wrote more books for children while building a career as a grade school teacher and, later, college professor. He taught at the Center for the Study of Children’s Literature at Simmons College from 1979 to 1986; in 1990 he received his Ph.D. in English and American Literature at Tufts University.

While continuing to write children’s books, he searched for an idea for a novel for adult readers. Knowing that writers of children’s fiction often have a difficult time making the transition to writing for adults, he wanted to wait until he had a strong idea for a story.

I became interested in the nature of evil, and whether one really could be born bad. I considered briefly writing a novel about Hitler, but discarded the notion due to my general discomfort with the reality of those times. But when I realized that nobody had ever written about the second most evil character in our collective American subconscious, the Wicked Witch of the West, I thought I had experienced a small moment of inspiration.

Driven partly by inspiration and partly by financial necessity, Maguire began to write *Wicked*. “I could see the time was growing ripe, and that if I didn’t do it, somebody else was going to have that very good idea and do it – possibly, or probably, better than I could.”

Published in 1995, *Wicked* was very well received by critics and readers, although some Oz purists were resistant at first to Maguire’s “heretical” story. Maguire is careful to point out that *Wicked* is not a prequel to *The Wizard of Oz*, but rather a reimagining of the same world.

Maguire applied the same “reimagining” technique to other well-known tales in his subsequent novels: *Confessions of an Ugly Stepsister* (1999) sets the Cinderella story in 17th century Holland; *Lost* (2001) intermingles parts of Dickens’ *A Christmas Carol* with the story of Jack the Ripper; and *Mirror Mirror* (2003) places the tale of Snow White in Italy at the time of the Borgias.

In reply to the question often asked of writers – “Where do you get your ideas?” – Maguire has said:

The works of other artists, the effect of a busy and curious life, the active exercise of my imagination and memory through a journal — these are the three main sources of ideas. But dreams, wide and gutsy dreams, are a big help, too.

Overture to History

Elphaba:

I'M THROUGH ACCEPTING LIMITS
'CAUSE SOMEONE SAYS THEY'RE SO
SOME THINGS I CANNOT CHANGE
BUT TILL I TRY, I'LL NEVER KNOW
... I'M FLYING HIGH
DEFYING GRAVITY

Summary of Standards for HISTORY

Understanding and analyzing chronological relationships and patterns:

- Analyze influence of specific beliefs on these times. How would events be different in the absence of these beliefs?
- Analyze the effects specific decisions had on history. How would things have been different in the absence of these specific decisions?

Understanding the historical perspective:

- Understand that the consequences of human intentions are influenced by the means of carrying them out.
- Understand how the past affects our private lives and society in general.
- Perceive past events with historical empathy.
- Evaluate credibility and authenticity of historical sources.
- Evaluate the validity and credibility of different historical interpretations.

Elphaba's story in *Wicked* is a timeless one: a woman who fights for what she believes is right is attacked by society, branded "dangerous" and "evil."

There are hundreds, if not thousands, of women throughout history who have dared to challenge the laws of their day in their pursuit of justice. Following are brief profiles of seven extraordinary women, every one of whom "defied gravity" in her own way.



Sojourner Truth

(c. 1797-1883)

"We'll have our rights. See if we don't. And they can't stop us. See if they can."

Born into slavery in New York as Isabella Baumfree, she was auctioned away from her family in 1809. Just before the 1827 law freeing slaves in New York State went into effect, her son Peter was illegally sold. She went to court in protest, and in 1828 became the first black woman to win a suit against a white man.

In 1843 she changed her name to Sojourner Truth; she traveled widely, preaching and speaking against slavery. Her spontaneous, down-to-earth style drew large crowds wherever she went.

She worked on behalf of freed slaves and women's rights until her death in 1883.



Harriet Tubman

(c. 1820 – 1913)

"I had reasoned this out in my mind, there was one of two things I had a right to, liberty or death; if I could not have one, I would have the other."

Harriet Tubman escaped slavery in Maryland, and later led more than 300 other slaves to freedom. Harriet Tubman was the best-known conductor on the Underground Railroad; she spoke against slavery and for women's rights.

During the Civil War, Harriet Tubman served with the U.S. Army in South Carolina, as a nurse, scout, spy and soldier. She led the Combahee River expedition, under the command of James Montgomery, helping to blow up Southern supply lines and free hundreds of slaves.



"Mother" Mary Harris Jones

(c. 1830 – 1930)

"Injustice boils in men's hearts as does steel in its cauldron, ready to pour forth, white hot, in the fullness of time."

A tireless champion of worker's rights, "Mother" Jones was known as "the most dangerous woman in America."

She was born in Ireland; her family immigrated to Canada when she was a child. In 1861 she married and had a family with George Jones, an ironworker and union organizer. Just six years later, George and the couple's four young children died in an epidemic of yellow fever.

"Mother" Jones became active in the union movement, participating in the rail strike of 1877, organizing the coalfields of Pennsylvania in 1899, and taking part in the founding convention of the Industrial Workers of the World in 1905. She continued her work on behalf of laborers until her death.

Ida B. Wells

(1862-1931)

"One had better die fighting against injustice than to die like a dog or a rat caught in a trap."

The daughter of slaves, Ida B. Wells was a fierce agitator for human rights. When a train



Elphaba (Idina Menzel) in "Defying Gravity"

conductor insisted she move to the "Jim Crow" car reserved for blacks, she refused. He tried to drag her from the train, and she bit him. She later brought a suit against the railroad and won (although the verdict was eventually overturned).

She was part owner of the Memphis Star newspaper, and wrote searing editorials against the practice of lynching. Although her newspaper was destroyed in retaliation, she did not back down. She continued to speak out throughout America and Europe, and became one of the founders of the NAACP.



Yuri Kochiyama

(1922 –)

"I don't think there will ever be a time when people will stop wanting to bring about change."

During World War II, she was among 120,000 Japanese-Americans taken by force from their homes to internment (concentration) camps.

Seeing the parallels between the treatment of Asian-Americans and African-Americans, Yuri became actively involved in the Civil Rights Movement throughout the 1960s and 1970s. She held a dying Malcolm X in her arms when he was assassinated at the Audubon Ballroom.

Yuri and her husband Bill Kochiyama joined the successful fight to gain reparations for those Japanese-Americans who were incarcerated during World War II. She has worked for the release of political prisoners and supported the fight of oppressed people against imperialism around the world.

Dolores Huerta

(1930 –)

"Don't be a marshmallow. Walk the street with us into history. Get off the sidewalk. Stop being vegetables. Work for justice. Viva the boycott!"

With Cesar Chavez, she co-founded the United Farm Workers movement, fighting for the rights of Mexican-American farm workers. She organized the 1960s grape boycott, worked to pass the first laws protecting collective-bargaining rights for California farm workers in 1975, and helped establish the first credit union for farm workers.

She continues to tour the country giving lectures and lobbying for workers' rights legislation.



Anna Mae Pictou Aquash

(1945 – 1975)

"The whole country changed with only a handful of raggedy-ass pilgrims that came over here in the 1500s. And it can take a handful of raggedy-ass Indians to do the same, and I intend to be one of those raggedy-ass Indians."



A member of the native Canadian Miqmaq tribe, Anna Mae was raised in poverty. She joined the American Indian Movement, which spoke out against generations of injustice which native peoples had endured at the hands of the United States government. She took part in the 1973 occupation of Wounded Knee, South Dakota.

She worked for the preservation of traditional cultures and the rights of native peoples. Her activism and outspoken nature eventually led to her death.

In December 1975 she was kidnapped, shot and left to die of exposure. In 2004, a fellow member of the AIM was brought to trial for her murder, although investigations continue.

The "token goat"

Gregory Maguire's conception of the Emerald City as a center of intellectual and social life has been compared by some reviewers to Vienna at the turn of the 20th century. Vienna drew political and social activists from all parts of Europe, becoming a sophisticated multi-cultural city. This gave rise to extreme political and social tension; virulent anti-Semitism took hold.

Wicked uses the situation of sentient talking animals as an allegory for the oppression of minorities (who literally lose their voices). The parallel can be seen very clearly with the plight of Jews in the 1920s and 1930s, who became political scapegoats throughout Europe. In *Wicked*, Dr. Dillamond is a literal "scapegoat."

Anti-Semitic propaganda painted Jews as being animalistic; a feature common to racial oppression throughout history is that the majority seeks to portray the minority as less than human.



LESSON

A

History Discussion



Objective

Students will discuss past events and decisions in their family history that have shaped their lives.

Teaching Tips

■ Do you know the history of your parents' relationship? How did they meet? If you could change a detail, what would you change? How might that change affect you?

From the Show

At the start of the show, the Wicked Witch of the West is dead and no one mourns her. A flashback in time illustrates the details of her birth in which her mother has had a drink of a green elixir, and then is unfaithful to her husband. The product of this union is a green child who is the shame of the family for many reasons, including her different skin color. Rejected by her father and given the burden of caring for her younger sister, Elphaba's personality has become that of a rebellious outsider and causes others to label her.

Exercise

While none of us have been born the eldest child with green colored skin, we have been born with distinguishing features that affect the development of our personalities and may cause others to label us a certain way. Another reason for others to label us is the position we occupy in our family. Break up into groups of four or five according to the birth order position in your family, e.g. first child, middle child, youngest child, or only child. Discuss your personality in terms of leadership, rebelliousness, responsibility, reliability and other personality traits. As a class, discuss these findings and see what consensus there is about birth order and one's personality from within the members of each group.

LESSON

B

History Writing

Objective

Students will look at their history and compare it with another person's historical beginning, imagining what it might feel like to be them.

From the Show

A citizen in the crowd in Oz asks the Good Witch Glinda if it is true that she and the Wicked Witch had been friends. Glinda tries to change the subject, but it is revealed that in fact they were friends. Glinda, ashamed of her friendship with her college roommate, still feels the ties of that friendship in the heat of an angry and exuberant outburst that celebrates the Wicked Witch's death. Glinda takes the audience back in time to show us the birth and circumstances that alienated Elphaba from her family.

Exercise

Students can do in-class writing about life from the perspective of someone whose position in their family is quite different from theirs. Imagine a family trip that involves a conflict between your parents and describe it from the point of view of another member of your family.

Teaching Tips

■ In what ways are you like your brothers and sisters? In what ways are you different from them? What historical events were prominent when you were born? What other historical events were prominent when your other siblings or cousins were born? If you are an only child, how has that affected your relationship to your parents, cousins, etc.? Do you know anyone who is adopted? What impact, if any, does it have on their lives? Have you ever wondered how your life would be different if you were adopted or were separated from your family?

LESSON
C

History

Experiential



Objective

To illustrate the role of decision making in history and how leaders make decisions that affect our present and our future lives.

Teaching Tips

■ Who are some leaders whom you admire - national leaders, local leaders or someone in your school? Why do you admire them? How do they present themselves? How strong are their opinions and beliefs? How responsible are they for their actions? Think of a person who you feel lacks leadership. Explain why and how they are different from a leader you admire. Have you ever stood up for something or someone? Explain.

From the Show

When Elphaba arrives at school, the other students stare at her green skin. Instead of shrinking with shame at being green, Elphaba stands up for herself.

Elphaba:

What? What are you all looking at? Oh - do I have something in my teeth?
(Puts her suitcase down)
Alright, fine - we might as well get this over with: No, I'm not seasick; yes, I've always been green; no, I didn't eat grass as a child...

Exercise

Select one of the women profiled in the "Overture to History." (You may also brainstorm famous historical male figures such as Martin Luther King, Jr. or Oskar Schindler.) What do you think they were like at your age? What was the catalyst that led them to take action? Discuss the decisions that these leaders have made and the effects of these decisions. Have each student prepare a short presentation about a historical figure that he or she admires, describing what effect his or her actions have had on the world.

History

After Hours



Objective

Students will explore beliefs that have or have not supported biases such as racism, ageism and sexism, and the effect of these beliefs in their lives.

Exercise

Conduct three interviews outside of class and bring in the results for discussion. Interview a person who is different from you (i.e., different skin color, gender or age). Ask each of them if they have ever encountered bias against them for their race, gender, age or abilities; have them describe the situation. Why do they feel this bias occurred? Present these findings to the class.

Teaching Tips

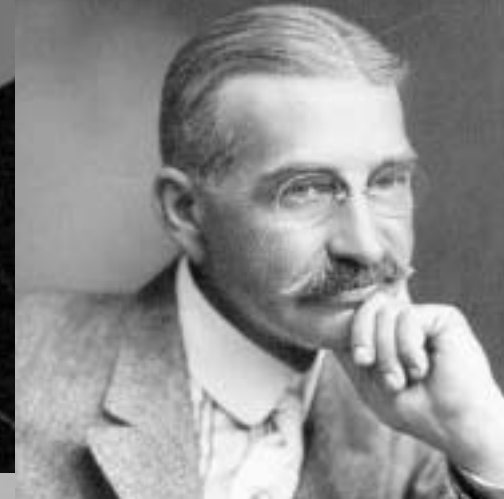
■ What are your strongest political and social beliefs? Where do your beliefs come from? What are they based on? What are the sources of authority in your life? Do you automatically accept as correct what you are told by your parents, teachers, peers, the media and others, or do you thoroughly investigate your beliefs on your own? What is the source of your values, priorities and perspectives? How would you balance respect for authority and questioning authority?

Did any of these beliefs change after your interviews? Do you have any bias or prejudice now that you did not have before? What and how? Have any of your values, priorities or perspectives changed in noticeable ways? Would you consider yourself more liberal or more conservative as you view world events? In general, what might have changed for you and how would you describe that change?



Overture to Language Arts

Lyman Frank Baum was one of the great American writers of children's stories in the 20th century.



Long before children's fantasy books such as *The Chronicles of Narnia* or the *Harry Potter* series, he kept the nation's readers entranced with his fourteen novels about the Land of Oz.

L. Frank Baum (he disliked Lyman) was born May 15, 1856, in Chittenango, New York. He was the seventh of Benjamin and Cynthia Ann Stanton Baum's nine children (only five of whom survived to adulthood).

Born with heart problems, Baum was in poor health for most of his life. Forbidden to play outdoors, he developed a love of reading and an active imagination. He later wrote,

Imagination has given us the steam engine, the telephone, the talking-machine and the automobile, for these things had to be dreamed of before they became realities. So I believe that dreams – daydreams, you know, with your eyes wide open and your brain-machinery whizzing – are likely to lead to the betterment of the world. The imaginative child will become the imaginative man or woman most apt to create, to invent and therefore to foster civilization. A prominent educator tells me that fairy tales are of untold value in developing imagination in the young. I believe it.

For his 14th birthday, Baum was given a small printing press; he started his own neighborhood newspaper as well as several hobby magazines.

As a young man, Baum fell in love with his cousin's roommate at Cornell, a young woman named Maud Gage. Against the wishes of her mother (a prominent activist for women's rights), they were married on November 9, 1882.

Baum was always a supporter of equality for women. In fact, the majority of the main characters in the Oz books were girls: Dorothy, Princess Ozma, Glinda, Betsy Bobbin, Trot and the Patchwork Girl. As one character remarks, "Girls are the fiercest soldiers of all...They are more brave than men, and they have better nerves."

In 1887, Baum's father died; a clerk had gambled away most of Benjamin Baum's fortune, leaving the Baum family in financial straits. Baum moved to the Dakota Territory with his wife and young children, and opened "Baum's Bazaar" in

Summary of Standards for LANGUAGE ARTS

Writing

- Demonstrates competence in the general skills and strategies of the writing process
Prewriting, drafting and revising, editing and publishing
- Demonstrates competence in the stylistic and rhetorical aspects of writing
- Uses grammatical and mechanical conventions in written compositions
- Gathers and uses information for research purposes

Reading

- Demonstrates competence in the general skills and strategies of the reading process
- Demonstrates competence in the general skills and strategies for reading a variety of literary texts
- Demonstrates competence in the general skills and strategies for reading a variety of informational texts

Listening and Speaking

- Demonstrates competence in speaking and listening as tools for learning

1888, where Baum would spin tales to the children who came in to buy ice cream. Persistent drought brought hard times, and the store went bankrupt. Baum then ran a weekly newspaper, the *Aberdeen Saturday Pioneer*, which also failed.

The Baums next moved to Chicago, where Baum worked as a reporter and traveling salesman. He wrote his first children's book, *Mother Goose in Prose*, which was a moderate success. His next attempt, *Father Goose: His Book*, became the best-selling children's book of the year.

In 1898, he was telling a story of a Kansas girl's adventures in a magical land to his children and their friends. When one of the children asked what the place was called, he replied: "The Land of Oz." He may have gotten the idea from the label on a filing cabinet drawer, labeled O-Z.

His wife encouraged him to write down the story. Originally the book was called *The Emerald City*, but the publishers superstitiously believed that a book with a jewel in the title would not sell well. Retitled *The Wonderful Wizard of Oz*, the book was published on May 15, 1900 and became a best-seller.

When Baum changed publishers, they asked for another Oz book. He wrote *The Further Adventures of the Tin Woodman and The Scarecrow*, which was published as *The Marvelous Land of Oz* in 1904.

Now known to his fans as the "Royal Historian of Oz," Baum moved his family to "Ozcot," a new home in Hollywood, California, where he hoped the climate would be good for his failing health. He wrote many other children's stories under various pen names, while continuing to write Oz books (sometimes based on suggestions from his young readers).

Baum tried to end the Oz series with the sixth volume, *The Emerald City of Oz*, in which Dorothy brings Aunt Em and Uncle Henry to live with her in Oz. However, the demand for more Oz stories was so great that at last he relented, and wrote a new Oz book every year.

Baum suffered a stroke and died May 6, 1919, at Ozcot, his home in Hollywood. His last book, *Glinda of Oz*, was published posthumously in 1920.

The Wizard of Oz: A political parable?

Many people have theorized that *The Wonderful Wizard of Oz* was really a political allegory. While Baum did sometimes parody current events of his day (such as the suffragette movement satirized in *The Marvelous Land of Oz*), he (and his descendants) always claimed that his intention was only to entertain.

In 1964, educator Henry Littlefield published an article in which he pointed out that the Oz story could be made to correspond to elements of the turn-of-the-century Populist movement (important in the presidential election of 1896). The Scarecrow represented farmers, the Tin Woodman stood for the factory workers, and so on, while the Silver Shoes and the Yellow Brick Road symbolized the competing silver and gold standards. In his article, Littlefield wrote that he did not believe that Baum deliberately wrote an allegory – only that using the Oz story had helped him clarify the issues for his students.

However, repetition of isolated ideas in Littlefield's article by other writers gave many people the mistaken idea that Baum had indeed written a political tract in the guise of a children's story. While many scholars claimed to find obvious political symbolism, they often overlooked what the Oz stories did contain: a representation of a utopian society in which many races and species lived together in harmony, celebrating the value of uniqueness and diversity.

At the time Baum was writing, the United States was struggling to live up to the ideals on which it was founded: how can a society build a community out of a mix of many cultures and ethnicities?

As the Cowardly Lion says in *The Lost Princess of Oz*,

To be individual, my friends, to be different from others, is the only way to become distinguished from the common herd. Let us be glad, therefore, that we differ from one another ... Variety is the spice of life, and we are various enough to enjoy one another's society; so let us be content.

Language Arts

Discussion

Objective

Students will investigate the ways in which the world of the author affects a writer and what she or he chooses to express in their work.

Teaching Tips

- What traits or characteristics of a person make up their status? What makes a person special? Give an example.

From the Show

Elphaba has a strong imagination and can envision herself in a changing world. She thinks that vision will be about a better world in which she will play a vital role.

Elphaba

UNLIMITED
 MY FUTURE IS UNLIMITED
 AND I'VE JUST HAD A VISION
 ALMOST LIKE A PROPHECY
 I KNOW - IT SOUNDS TRULY CRAZY
 AND TRUE, THE VISION'S HAZY
 BUT I SWEAR, SOMEDAY THERE'LL BE
 A CELEBRATION THROUGHOUT OZ
 THAT'S ALL TO DO WITH ME!

Exercise

L. Frank Baum lived in a time when a woman's right to vote, work and still be considered respectable, was very much out of favor. Consequently, he sought to correct these perceptions by writing and telling stories in which people with a lesser status in the world could gain a higher position and respect. Define the word "status" and discuss what it means to the class. What are some examples of higher and lower status? Ask them to envision ways in which one's status could be elevated (e.g., the homeless).

Language Arts

Writing

Objective

Students will use personal experience as the basis of reflection about life.

Teaching Tips

- What are your quirks? What are your talents? Are they connected in any way?

Exercise

The dictionary definition of a quirk is "a trick or peculiarity of action or behavior." In *Wicked*, Elphaba sings a song about using her special behavior to meet the Wizard and prove her worth. The song includes the following line: "This weird quirk I've tried to suppress or hide is a talent that could help me . . ." Beginning with this line from the show, write a short lyric or a short paragraph about your perceptions of your own personal quirks as talents that could become beneficial for you and make you special.



Design by Susan Hilferty

Language Arts

Experiential



Objective

To observe others, listen to their stories and react to them in order to learn about one's world.

Teaching Tips

■ Do you like to watch talk shows? Why or why not? What are the qualities that make up a good interviewer? Is it possible to describe someone based upon facts alone or do you think it is necessary to include your reactions to them? Explain your answer. What is the difference between an objective view and a subjective view of a person, topic or controversy?

Exercise

In the "Overture to Language Arts," we learn that L. Frank Baum was both a reporter and a traveling salesman before he became an author of fourteen novels about the Land of Oz. Meeting people and interviewing them was his writer's training ground for both learning about diversity among people and how to sell ideas as well as products to them. Pick a subject that you would consider controversial (e.g. current political issues, the war on drugs, an upcoming presidential race, etc.). Interview someone in class about this topic, write down his or her thoughts and write down your reaction to their thoughts.

Language Arts

After Hours



Objective

Understanding how literature and language are variously interpreted and given meaning by readers of the same books and articles.

Exercise

The Wonderful Wizard of Oz has been interpreted by some to be a political allegory, while L. Frank Baum repeatedly said he never intended to write anything more than an entertaining American fairy tale for children. Interview five people among your family and friends and ask them each to tell you what they think *The Wonderful Wizard of Oz* is about. Record each answer. How do their answers differ and how are they the same?

Teaching Tips

■ Imagine what it would be like to be the subject of someone's story. What facts or details might they use to describe you? What anecdote could you tell about someone that would best describe her or him? What do you think it says about them? Tell it to the class and see what they think it might tell about the person you are describing.

Overture to Behavioral Studies

Galinda:

POPULAR!
YOU'RE GONNA BE POPULAR!
I'LL TEACH YOU THE PROPER
PLOYS
WHEN YOU TALK TO BOYS
LITTLE WAYS TO FLIRT AND
FLOUNCE
I'LL SHOW YOU WHAT SHOES TO
WEAR
HOW TO FIX YOUR HAIR
EVERYTHING THAT REALLY COUNTS

Summary of Standards for BEHAVIORAL STUDIES

- Understands that group and cultural influences contribute to human development, identity and behavior
- Understands various meanings of social group, general implications of group membership, and different ways that groups function
- Understands that interactions among learning, inheritance and physical development affect human behavior
- Understands conflict, cooperation and interdependence among individuals, groups and institutions

In a 2004 article in the *Indianapolis Star*, "School Cliques Confound Students and Parents Alike," an eighth-grade girl relates an experiment she made about the importance of clothing to popularity. She normally dressed in dark clothes that other students thought of as "goth"; for Halloween, she dressed like the popular crowd in trendy jeans and makeup. The "populars" didn't realize it was a joke: they invited her to sit with them at lunch.

Every student in America can vouch for the existence of cliques – exclusive groups of friends – at every grade level from kindergarten through high school. In her article, "The Cycle of Popularity: Interpersonal Relations Among Female Adolescents," Donna Eder quotes a female teenager who is not part of the popular group in her school:

"The nice part of being popular is that everyone knows who you are."

Colorado sociologists Patricia and Peter Adler conducted an eight-year study of peer groups in third through sixth graders. They discovered that the groups are organized into a rigid social hierarchy – not surprising to anyone who has been in school. Patricia Adler comments that "finding a niche is the most important thing" to a student. "It defines who you are. It sets the tone of your everyday experience. Without a group, your life could be hell."

Margaret Sagarese, co-author of *CLIQUEES: 8 Steps to Help Your Child Survive the Social Jungle*, writes that even though cliques have always existed in schools, "nowadays the world is meaner, and the

possibility of violence (by those not in a popular group) is greater. This whole idea that we have to be concerned with cliques is more urgent." Patricia Adler points out that elite groups of friends are just reflections of the structure of adult life. Cliques are "the micro politics of everyday life, in every office, neighborhood and in every organization."

While popularity and social status are important to both girls and boys, behavioral scientists have observed that each gender has different ways of measuring status. Donna Eder writes, "males obtained status primarily through athletic achievement." Adler agrees, adding that boys strive for "a coolness, a toughness, a need to model macho masculinity to prove themselves."

By contrast, Eder and Adler both found that girls gained status through activities that focus on others' impressions of them rather than their actual abilities.

Fiyero:

(watching Elphaba alone on the dance floor)
I'll say this much for her – she doesn't care a twig what anyone else thinks.

Galinda:

Of course she does. She just pretends not to.

In describing the covert aggression girls use to gain and keep their social status, Harvard psychologist Carol Gilligan and her co-author Lyn Mikel Brown coined the phrase "the tyranny of kind and nice" in their book *Meeting at the Crossroads*. "It's aggression in a way that you don't have to take responsibility for it," writes Brown,

Galinda (Kristin Chenoweth) teaches Elphaba (Idina Menzel) to be "Popular."

noting that a key element of this "tyranny" is that the attackers set up a situation where they can hurt someone without being discovered. (Watch how Galinda subtly manipulates Elphaba as they get ready for the dance at the Ozdust Ballroom.)

Gilligan and Brown researched the subject further, trying to discover where girls learned to hide their anger and aggressiveness behind a mask of sweetness. Brown says that they were surprised when

we began to trace the ways in which teachers and parents, often mothers, responded to girls' outspokenness: how they became really uncomfortable with girls' direct voices and strong feelings, and how they very subtly policed their behaviors, moving them to tone down and be "nice" girls. Such "voice training" was very effective, so that over time girls came to regulate themselves and police each others' voices and behaviors. First this regulation comes from the outside –this is how you need to look, sound, act to be an appropriate girl. It can come from men and women, but the surprise to us was the degree it came from women.

Figero:

DANCING THROUGH LIFE
SWAYING AND SWEEPING
AND ALWAYS KEEPING COOL
LIFE IS FRAUGHT LESS
WHEN YOU'RE THOUGHTLESS
THOSE WHO DON'T TRY
NEVER LOOK FOOLISH

Michael Thompson, co-author of *Raising Cain* with Daniel Kindlon, says

Boys are every bit as emotionally expressive as girls when they're born. Boy babies cry more. But there's a loss of expressiveness. By kindergarten age, a boy is six times less likely than a girl to use the word 'love.' The evidence is overwhelming that boys begin to define themselves as not emotional because they think that's what makes them masculine.

Boys enforce on one another an incredibly narrow view of masculinity between the ages of 11 and 14, and they humiliate each other. Boys often come out of this early adolescent culture of cruelty guarded and uneasy and unable to feel really comfortable around other boys.

In fact, some studies show that anti-social behavior actually makes boys more popular with their peers. Philip C. Rodkin, Ph.D., of Duke

University, studied 452 fourth through sixth grade boys, finding that the more anti-social boys were seen as popular by classmates, teachers, and themselves.

Dr. Rodkin writes that "society effectively says that some kinds of aggression and rebelliousness are legitimate to express and are culturally rewarded, and some antisocial boys in our study may go this route."

He points out that business and political leaders are rewarded for their aggressiveness. "They are powerful and have status, prestige and social connections."

Galinda sums it up, in her song, "Popular":

...THINK OF CELEBRATED HEADS
OF STATE
OR SPECIALLY GREAT
COMMUNICATORS
DID THEY HAVE BRAINS OR
KNOWLEDGE?
DON'T MAKE ME LAUGH!
THEY WERE POPULAR! PLEASE—
IT'S ALL ABOUT POPULAR!
IT'S NOT ABOUT APTITUDE
IT'S THE WAY YOU'RE VIEWED
SO IT'S VERY SHREW TO BE
VERY VERY POPULAR
LIKE ME!

LESSON
A

Behavioral Studies

Discussion

Objective

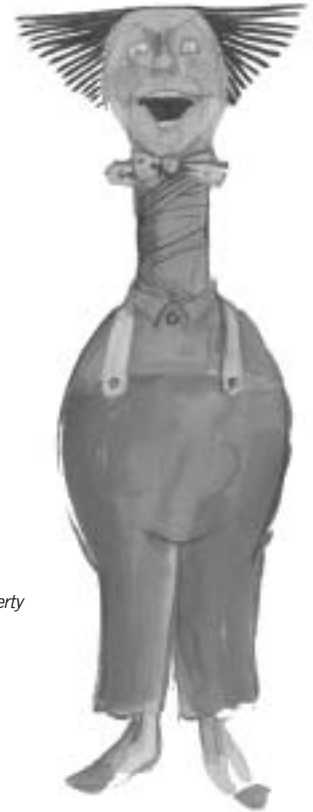
To recognize strategies for dealing with rejection and other assaults on one's self-esteem.

Teaching Tips

■ Are there good reasons to form cliques in your opinion? What are your best strategies for getting along with others in your class? Who would you choose for an ally in a fight against others at home? Who would you choose as an ally at school? Explain why.

Exercise

In the "Overture for Behavioral Studies," it is noted that cliques are intimidating to the outsider, and even potentially dangerous in today's world. A strategy for dealing with cliques is to form one's own society. In class, discuss the pros and cons of facing off against a clique. Think of at least three reasons why one should avoid conflict with the clique. Debate these reasons with an opposite point of view that advocates strategies for overcoming an exclusive and aggressive clique that suddenly forms within your school.



Design by Susan Hilferty

LESSON
B

Behavioral Studies

Writing

Objective

Students will practice good communication techniques for dealing with friends and family in times of stress.

Teaching Tips

■ What are the elements of effective communication? What are the elements of ineffective communication? What steps can you take to ensure effective communication with your family and friends? What could you do to encourage open and honest communication? What have you already tried and how well have you succeeded?

From the Show

Elphaba and Nessarose are sisters who do not always agree with each other and get along. Despite any differences or awkward situations, they eventually always support each other.

Nessarose:

Don't! Don't you say another word against her! I'm about to have the first happy night of life, thanks to Galinda. Please, Elphaba - Try to understand.

Elphaba:

I DO.

Exercise

Think of an imaginary or a real sibling or friend with whom you can disagree yet ultimately support because you are always on the same team. Come up with a situation such as whether or not your team should buy new uniforms, your family should attend a social gathering together, give a party for your birthday, etc. Write a scene of dialogue between you and your friend or sibling discussing the situation, but ultimately coming to terms with how you will best resolve your differences.

LESSON
C

Behavioral Studies

Experiential

Objective

Students will deal with the subject of avoidance and denial as it relates to negative outcomes for the mental and emotional health of both family members and friends.

Teaching Tips

■ Do you see a difference between denying something has happened and telling a lie? If you don't tell the whole truth, does that make it a lie? How are these behaviors different? How are they the same? Are there times when you don't tell someone the whole truth to save their feelings (e.g. Boq and Nessarose)? Do these behaviors affect emotional health differently if you are a girl or boy? Explain your answer.

From the Show

Boq has strongly hinted at his love for Galinda, but he has never come right out and told her so. Because of his feelings, he will do anything to please her, including asking Nessarose to the dance. At the dance, Boq feels guilty and tries to admit his real motives to Nessarose.

Boq:
UH, NESSA
I'VE GOT SOMETHING TO CONFESS - A
REASON WHY - WELL - WHY I ASKED YOU HERE
TONIGHT
AND I KNOW IT ISN'T FAIR -

Nessarose:
Oh, Boq ... I know why.

Boq:
You do?

Nessarose:
IT'S BECAUSE I'M IN THIS CHAIR
AND YOU FELT SORRY FOR ME -
WELL? ISN'T THAT RIGHT?

Boq:
No! No, it's because ... because ...
BECAUSE YOU ARE SO BEAUTIFUL

Exercise

According to research that is reported in the "Overture to Behavioral Studies," boys learn to hide their feelings at an earlier age than girls. For some people, they practice behavior that they are taught. First, have the class brainstorm examples of emotionally charged situations. Then divide the class up into two groups, one of girls and one of boys. Have members from each group discuss their most likely reactions to the examples the class has come up with. Compare the ways in which the boys deal with emotional content versus the girls. Evaluate both and determine which behaviors will most likely lead to mental and emotional health or dysfunction.

Behavioral Studies

After Hours



Objective

Students will explore coping mechanisms that work for overcoming feelings of rejection and social isolation.

Exercise

Ask your parents (or a member of your family who is older than you are) about one or more of the following topics: their most embarrassing moment; getting in trouble for telling jokes or clowning around in school; being a bully or being the target of a bully; eating lunch alone or defending themselves in a physical or verbal argument. How did they deal with this situation? Discuss ways you might cope with similar situations in your own life.

Teaching Tips

■ Do you believe that it is possible to go through life without ever feeling different from others? In what ways might we grow from acknowledging these differences? Can it ever become a learning experience? Is it possible to avoid rejection and still disagree with other people's ideas and points of view? Why or why not?



Overture to Life Skills

Summary of Standards for LIFE SKILLS

Thinking and Reasoning

- Understands and applies the basic principles of presenting an argument
- Understands and applies basic principles of logic and reasoning
- Effectively uses mental processes that are based in identifying similarities and differences (compares, contrasts, classifies)
- Understands and applies basic principles of hypothesis testing and scientific inquiry
- Applies basic trouble-shooting and problem-solving techniques
- Applies decision-making techniques

Working With Others

- Contributes to the overall effort of a group
- Uses conflict-resolution techniques
- Works well with diverse individuals and in diverse situations
- Displays effective interpersonal communication skills
- Demonstrates leadership skills

Self-Regulation

- Sets and manages goals
- Performs self-appraisal
- Considers risks
- Demonstrates perseverance
- Maintains a healthy self-concept
- Restrains impulsivity

Life Work

- Makes effective use of basic tools
- Uses various information sources, including those of a technical nature, to accomplish specific tasks
- Manages money effectively
- Pursues specific jobs
- Makes general preparation for entering the work force
- Makes effective use of basic life skills
- Displays reliability and a basic work ethic
- Operates effectively within organizations

Propaganda and Critical Thinking

Glinda:

I'm a public figure now. People expect me to -

Elphaba:

Lie?

Glinda:

Be encouraging!

There is much more to the character of the Wicked Witch of the West than the stories we have all seen and heard. Because Elphaba dares to oppose the establishment (as represented by the Wizard), she is demonized – falsely labeled “wicked.”

The act of spreading false or misleading information to further a political cause is called *propaganda*. Derived from the Latin root *propagand*, which means “that which ought to be spread,” the word took on its current meaning during World War I, when the first attempts were made to sway public opinion through the media.

Propaganda techniques are widespread today as people attempt to control the power of the media. In the field of public relations, it's called “spinning a story” – presenting half-truths to portray something in the most positive light.

In a modern world where a few media conglomerates control news outlets and advertisers use ever more sophisticated methods of persuasion, how can we avoid being manipulated? How can we think critically and avoid being overwhelmed by appeals to our emotions? The key is to be able to recognize the major types of propaganda.

How many of these techniques can you recognize in the world around you? How many are used by Glinda, Madame Morrible and the Wizard in *Wicked*?

Ad Hominem (To the man). This is name-calling. Rather than confront your opponent's argument, you attack her character, trying to discredit her. To turn public opinion against Elphaba, Madame Morrible vilifies her as “this wicked witch.”

A related technique is called **Argument by Generalization**, attacking an entire group or class of people (or animals, in *Wicked*). The blackboard in Dr. Dillamond's classroom is defaced with the saying “Animals should be seen and not heard,” an example of Argument by Generalization.

Scapegoating is blaming a group that isn't really responsible for a problem, in order to distract public attention from the need to fix or solve the problem. In Dr. Dillamond's history class, he points out that the anti-animal movement began when the animals were blamed for the Great Drought. Clearly, the animals were held responsible for something that couldn't have been their fault.

The **Fallacy of Extension** (also called the **Straw Man Fallacy**, although it has nothing to do with the Scarecrow!) means exaggerating your opponent's position to make it an easy target. Knowing that Elphaba supports the rights of animals, Madame Morrible might exaggerate: “The Wicked Witch wants to destroy us all by leaving us defenseless against our vicious animal enemies.” An **Argument from Adverse Consequences** is an appeal to fear: Rumors are spread that Elphaba is dangerous and evil. The citizens of Oz are encouraged to band together, uniting in their irrational fear of Elphaba.

Galinda (Kristin Chenoweth) in "Thank Goodness."

Glittering Generalities: Using broad, important-sounding "virtue words" in general statements that cannot be proven. "Honor," "Fair," "Best," and of course, "Good" and "Goodness" are prime examples.

False Dilemma (also called **Excluded Middle** or **Bifurcation**) simply means offering only two choices, when there may be other options. Everything is presented as only black-and-white: you are either good or you are evil; there is no middle ground.

Argument from Authority. Referring to an authority to bolster your case: "If the Wizard says Elphaba is wicked, why then it *must* be true." (A variation on this is **Argument from False Authority:** "I'm not a doctor, but I play one on TV.")

Appeal to Widespread Belief (also called the **Bandwagon Argument**): Asserting that since everyone believes something, it therefore must be true. "Everyone knows witches are evil."

Slippery Slope Argument is also known as the **Camel's Nose**: This is the argument that one action will necessarily lead to another (if you let the camel poke its nose in the tent, soon you'll have the whole camel in the tent.) "If I make an exception for you, then I have to make an exception for everyone." "If we allow animals to have freedom of movement, then soon the entire country will be overrun with talking animals."

Euphemism: Using words that are more neutral or pleasant than the true meaning of something. The Wizard wants to use the Flying Monkeys as *spies*, but he will call them *scouts*. An animal is not caged but in *protective containment*.

Transfer: This is strength by association – using the power of a positive symbol (such as a flag or an emblem) to give credence to a person or an idea. If Glinda were to make a speech in front of the Ozian flag, the audience would be likely to perceive her as patriotic, virtuous and "good."

This is related to **Argument by Personal Charm**, when a speaker's personal charisma and appeal is used to create trust with the audience. Glinda uses this constantly: "It's good to see me, isn't it?"

These are just a few of the many techniques that advertisers, politicians, the news media and corporations (not to mention Wizards) use to influence the opinions, emotions and behavior of their audiences.

How can you spot propaganda and protect yourself from being fooled? The most basic part of critical thinking is asking questions: Where is this information coming from? Who gains by it? What evidence is there to support this? Is this appealing to my emotions, or to my reason?

It's easy to be an uncritical, unthinking audience for everything you see or hear; it's more difficult to be a critical thinker, to challenge and investigate, to decide for yourself. In L. Frank Baum's *The Wonderful Wizard of Oz*, the Wizard (disguised as an enormous Head) says to Dorothy:

"Until the Wicked Witch dies you will not see your uncle and aunt again. Remember that the Witch is Wicked – tremendously Wicked – and ought to be killed. Now go, and do not ask to see me again until you have done your task."

Dorothy, of course, accepts the Wizard's command unquestioningly. *Wicked* challenges you to always look for the other side of the story.

LESSON
A

Life Skills

Discussion

Objective

Students will learn to think critically about the consequences of an individual's behavior and choices and the impact they have on one's own life as well as others.

Teaching Tips

■ Who is responsible for your behavior? Is there such a thing as right and wrong behavior or is it okay to do anything one feels like doing? How do we determine acceptable and unacceptable behavior? What are the short and long term consequences of different behaviors? What character attributes are desirable? Undesirable? How do we determine this?

From the Show

Fiyero puts no effort into his school work and takes pride in not even trying. Glinda chooses to put her own interests ahead of everyone else's in order to achieve the popularity and position she desires. Elphaba makes a choice to stand up to the Wizard of Oz at great risk to herself in order to free the talking animals.

Exercise

Circumstances & Character: Have students think about each of the characters above. First, have them make a list of the circumstances beyond each character's control. For example, Fiyero comes from a family of privilege and wealth; Glinda is born pretty; Elphaba is born with green skin. Then have them make a list of comparable circumstances in their own lives. Second, make a list of the character attributes each of these *Wicked* characters displays (e.g. laziness, self-centeredness, courage). Then have students make a list of the comparable characteristics they personally possess.

Behavior: Next ask students what behavioral choices these characters made. How did those choices impact their own lives? How did they impact others? What other choices could they have made and what might have been different if they had behaved differently? Now apply these same questions to your own life or that of someone you know. How do your character attributes affect your decisions about what behavior you engage in? Describe one type of behavior you've seen someone in your life choose to engage in that had negative consequences (e.g. dropping out of school or drug or alcohol use). Describe a behavior you've observed in someone's life that had positive consequences (e.g. studying hard for a test in school). Encourage students to explore the link between behavior and consequences and how the behavioral choices one makes enable or impair their ability to change their circumstances.

LESSON
B

Life Skills

Writing

Objective

Students will understand the principle of challenging authority as a step towards seeking techniques for hypothesis testing and scientific inquiry.

Teaching Tips

■ What are your most successful techniques for dealing with crises? What is your best reaction to the situation when your family is traveling and there is a question about directions and getting lost? What is your evidence that this technique will work?

From the Show

Elphaba is alone in her concern over the silencing of Dr. Dillamond. She is unafraid to stand by his side and determined to seek help from the Wizard. Even though Elphaba has never met the Wizard, she believes he has the necessary magic to help Dr. Dillamond and will listen to her plea.

Exercise

In a difficult situation, who do you turn to for help? Do you turn to different people depending on the circumstances of the problem (e.g. family member, friends, teacher, religious leader, etc.)? Do a free writing for ten minutes beginning with the sentence: When I need help, I go to my _____. Explain how this person acts as your support and what you do to convince them to help you. Evaluate the effectiveness of your approach to seek help and their method of dealing with crises.

LESSON
C

Life Skills

Experiential

Objective

Students will recognize when a decision or an evaluation is impulsive rather than well thought out.

Teaching Tips

■ Would you say that you think quickly or cautiously? Do you tend to jump to conclusions quickly or do you tend to mull things over before making an evaluation or judgment? What are the consequences if you make a decision too quickly or proceed too cautiously?

From the Show

Glinda is a naturally competitive person and Elphaba is a naturally rebellious person. Both characters cause a scene when Galinda gives a pointed hat to Elphaba that she believes will embarrass her in public. Elphaba continues to wear the hat in the midst of the dance floor, even after she realizes that others are making fun of her. Both girls are acting out of impulse. Later, we see Galinda make a decision that does not support her original impulse and her relationship with Elphaba is changed forever.

Exercise

Associations with people who are unpopular or unconventional can prove problematic for us all. Sometimes we need to encourage others to look beneath the surface of their first reactions to learn to accept unusual behaviors or looks. First impressions are always impulsive. A second impression can be more reasoned. Have the class do an exercise where each student brings an unusual or outrageous article of clothing to class. Working with a partner, first describe your reaction to your partner's clothing and how it makes you feel about him or her. Next have your partner describe the reasons why she or he chose this piece and see if the reasons make you see her or him differently. Then switch the discussion to the other partner. Discuss these reactions with the entire class. (You may also brainstorm examples of outrageous people or characters.)

Life Skills

After Hours



Objective

Students will come up with goals for dealing with the media all around them.

Teaching Tips

■ Have you ever written a letter to the editor in a magazine or newspaper? Why or why not? If you had to write an anti-propaganda article, what might it be about?

Exercise

Bring in an example of propaganda from the media as it is described in the "Overture to Life Skills." Try to find at least two and possibly more examples to illustrate to the class. Come up with ways that you intend to combat the effect of these forms of propaganda for yourself and for others. Answer the following questions: Where is this information coming from? Who gains by it? What evidence supports it? Does it appeal to emotion or reason? Rate the validity of your example or media event on a scale of 1-10 for credibility. Discuss ways that you can get your evaluation heard and seen by others.



Overture to **The Arts**

Summary of Standards for THE ARTS

Art Connections

- Understands connections among the various art forms and other disciplines

Music

- Sings, alone and with others, a varied repertoire of music
- Performs on instruments, alone and with others, a varied repertoire of music
- Improvises melodies, variations and accompaniments
- Composes and arranges music within specified guidelines
- Reads and notates music
- Knows and applies appropriate criteria to music and music performances
- Understands the relationship between music history and culture

Theater

- Demonstrates competence in writing scripts
- Uses acting skills
- Designs and produces informal and formal productions
- Directs scenes and productions
- Understands how informal and formal theater, film, television and electronic media productions create and communicate meaning
- Understands the context in which theater, film, television and electronic media are performed today as well as in the past

Visual Arts

- Understands and applies media, techniques and processes related to the visual arts
- Knows how to use the structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art
- Knows a range of subject matter, symbols and potential ideas in the visual arts
- Understands the visual arts in relation to history and cultures
- Understands the characteristics and merits of one's own artwork and the artwork of others

Stephen Schwartz was on vacation with friends when a pal mentioned Gregory Maguire's novel *Wicked*. Schwartz was immediately captivated by the tale. "It's right in the pocket of what I like to do," he says. "I like to take familiar stories or characters and look at them in a different way."

Schwartz, whose credits include writing the music and lyrics for *Pippin* and *The Prince of Egypt*, soon began the process of bringing *Wicked* to Broadway. His first task was to hire a collaborator, a writer who could create the spoken story to go along with his songs. He turned to Winnie Holzman. Holzman was best known for creating and writing TV's *My So-Called Life* and hadn't written for the stage in years. But Schwartz didn't let that deter him. "Winnie is very good at the specifics and nuances of character. Her people really come to life." Here, the two writers talk about their collaboration, and the act of bringing their words to the Broadway stage.

StageNOTES®: Once Winnie had signed on, how did you start the writing process?

Winnie Holzman: We live on different coasts, so we talked on the phone at first. And then we got together a number of times in person. We talked about how we saw the show and how we were going to tell this big, sprawling story.

Stephen Schwartz: We spent a year outlining the show and going to Marc Platt (*Wicked's* producer) and re-outlining. We were using the material Gregory Maguire provided, but also deciding what we wanted to leave out and what we wanted to add that wasn't in the book. I always knew I wanted to begin

with the celebration of her death, and I knew where I wanted to end.

SN: Did this follow the beginning and the end of the book?

WH: We didn't follow the book's structure at all, but we did incorporate some very strong elements from the book – like when Elphaba went to college and she ended up rooming with Glinda. That detail had to be shown. Because whenever you tell people just that detail, that the two went to college together, people laugh.

SS: With that we knew we were in golden territory.

SN: Once you finished the outline, how closely did you work together?

SS: It was an extremely close collaboration all the way through. I wouldn't begin a song without brainstorming it with Winnie. I would send her a description of the song, or the lyrics, to get feedback. And similarly, when she was writing a scene, she might email it to me and we'd go back and forth about it.

SN: Did you find yourselves identifying with certain characters?

SS: From the very beginning, Winnie really got the character of Glinda. She knew how to write it right away. That was really helpful to me because I wouldn't have been able to get Glinda that successfully. On the other hand, I really understood Elphaba, and was able to point the way for Winnie a little bit.

SN: Were there any big differences of opinion?

WH: The big differences of opinion came later when our director and others came into the picture. But Stephen and I didn't



Stephen Schwartz



Winnie Holzman

have differences. I think we were really lucky.

SN: When did Joe Mantello, the director, come into the process?

WH: He came in about a year before our opening on Broadway.

SS: Winnie and I had been working together for a couple of years and had done two readings of the complete show. We felt like to keep revising it on our own and with Marc Platt—that would be just spinning our wheels. A director would have a lot of his or her ideas and contributions to make.

WH: And that's exactly what happened. We'd been struggling with the animal issue in the plot. It was a difficult part of the story to tell—what's happened to the animals of Oz. Joe came in and saw the story fresh, and that was very helpful. That changed the way we saw the play, which enabled us to solve the problems and get to the next step.

SN: With all this rewriting, how close to opening night did *Wicked* become the show we see today?

WH: Not until right before!

SS: We had a run in San Francisco before coming to Broadway. And after San Francisco we did quite a bit of work. And we did quite a bit while the show was in previews in New York.

SN: What big changes did you make at that stage?

SS: We felt that we had realized the Glinda character more successfully than the Elphaba character. So we worked on Elphaba's dialogue, rewrote lyrics and intros to her songs. And the Fiyero character was not successfully set up, so we replaced his entire number.

WH: But interestingly—it still remained the same story.

SS: We just told it better, made the characters clearer and their journeys more compelling.

WH: And we cut! I don't think there was a page that didn't have some delicate cutting in it. We had seen for ourselves in San Francisco—you could feel that the first act was long for the audience. It was a taxing act to sit through.

SN: So it's important for the writers to watch the show with the audience?

WH: Oh yes, we were there night after night.

SS: A musical is so collaborative, and depends so much on every element—who your cast is, what the design looks like, what the choreography is, what the orchestration sounds like—that you can't really know how your show is working until you see it in front of an audience. And that's when you do a great deal of work.

WH: Nothing was too small to think about and be concerned about. "Should a character say three sentences here, or is one enough?" Or, "if I cut out that sentence, is she still going to be funny?" Luckily we had San Francisco and we could actually see. I'd take out the sentence and watch it the next night, and the joke wasn't funny anymore. So I'd say, "I'll put that sentence back," or "I'll cut the whole joke." We were weighing every little joke.

SS: I actually like that. The fun part is getting it up there and tinkering it and seeing it strengthen and streamline.

SN: When you see the show now, do you still see things you'd change?

SS: Oh sure. We'll make changes for the tour. We're never finished.

SN: A lot of people think that writers compose the songs and write the book and then get to go home.

SS: If only!

WH: That was my dream, there's no place like home! I look back and see what a process it was and how, ultimately, it all got there. But there were times along the way where I felt very much kind of lost. Now I see that I was always plodding along to where I needed to be.

SS: This process is long and punishing and intense and contentious. We were fortunate that it wasn't contentious between the two of us. But it's inevitably contentious when you get more people involved. All sorts of things enter into it besides the work itself: personalities, money, egos, who broke up with whom. Anyone who thinks they are going to write a play because it's fun should find another line of work, right away. It is not fun. But it can be satisfying, ultimately, and it can be, in an odd way, exhilarating.

SN: If it's so tough, why do it?

WH: It teaches you a lot about yourself.

SS: And I think it's worth it if you can look at the finished product and say, "I'll put my name on this." I'm not saying there aren't things I'd do differently, but that's basically the show I wanted to do. That's a very satisfying feeling.

LESSON
A

The Arts

Discussion

Objective

To understand the nature of the collaborative process and to create and communicate meaning.

Teaching Tips

■ Do you like to people watch? Why or why not? If you do, spend some time people watching and try to remember one thing about a specific person that really stands out. This might include an interesting hat or pair of shoes they have on or the way they walk. Create a story about this person: where they might be going and whom they are meeting. Do you like to create stories about people whom you meet for the first time?

From the Show

Galinda:

Look -- it's tomorrow! And Elphie -- is it all right if I call you Elphie?

Elphaba:

Well, it's a little perky...

Galinda:

(forges on) And you can call me -- Galinda. You see Elphie, now that we're friends, I've decided to make you my new project.

Elphaba:

You really don't have to do that.

Galinda:

(brightly) I know. That's what makes me so nice!

Exercise

Collaboration is meaningful when we learn something about ourselves and about another person. Winnie Holzman and Stephen Schwartz learned about themselves as they sorted out which character they could most identify with - Galinda or Elphaba. Without revealing names, have students brainstorm two different people or unlike characters, either from history, in their circle of family or friends, or other characters from *Wicked*. Ask the students to describe each person and what they perceive to be the relationship between them. Why are they unlikely friends?

LESSON
B

The Arts

Writing

Objective

Students will understand how artistic choices and interpretation will affect the communication of ideas.

Teaching Tips

■ If you could choose to be a member of an artistic team, would you choose the director, actor, costume designer, set designer or choreographer? Explain your answer. What about your personality or life experiences set you up for this artistic role?

From the Show

Elphaba first speaks to Fiyero in class. After he helps her with a problem, she begins to see him in a different light. She assumes he would never be attracted to her because of her green skin and decides that, though he may be the boy for her, she is not the girl for him. The following lyrics express this thought.

Elphaba:

HANDS TOUCH, EYES MEET
SUDDEN SILENCE, SUDDEN HEAT
HEARTS LEAP IN A GIDDY WHIRL
HE COULD BE THAT BOY
BUT I'M NOT THAT GIRL

Exercise

(It might be fun to have a theater teacher, professional or guest artist help you on this exercise!) Brainstorm some of the themes that you have found in *Wicked*, either from the novel or after seeing a performance. Pair the students into teams of two to write a short scene based on one of the themes (e.g. friendship). Each group will pass their scene to four different pairs of students, each one commenting and making decisions on four topics:

- 1) Directing: Describe his/her interpretation of the scene.
- 2) Acting: Demonstrate the feelings and thoughts that will be portrayed as the scene is performed aloud.
- 3) Costumes: Describe the colors and designs that the actors will wear.
- 4) Scenic Design: Describe the set and how it will affect the scene. One person in the pair will comment on the set and the other will comment on the lighting.
- 5) Choreographer: Decide what type of dance or movement would be in this scene.

Make sure each group gets back the scene they wrote and looks over the feedback from the other groups. Have them incorporate these comments and suggestions as they perform the scene for the class.

LESSON
C

The Arts

Experiential

Objective

Students will recognize and learn about overcoming obstacles in the collaboration process and understand the importance of compromise.

Teaching Tips

■ Do you know what it means to "pick your battles"? How do we prioritize what is important in developing a project? Emotions often run high in creative discussions. Are you able to discuss points of dispute without losing your temper? Do you consider others' thoughts and feelings? Is everyone staying focused on the issue at hand or is anyone engaging in name-calling or putting down others? Is there "give and take" at work in the process?

From the Show

After meeting with the Wizard, Elphaba learns that he and Madame Morrible lured her to the Emerald City because they needed her magic powers to give the monkeys wings and make them spies for the Wizard. Elphaba storms out in protest, on principle. Glinda believes Elphaba is ruining her opportunity to remain in the Wizard's good graces and tries to persuade her to go back and apologize. The two women have very different points of view about the situation and behave accordingly.

Exercise

Using the scenes and student groups from The Arts Writing Exercise, have two pairs of students review their scenes with the comments received from the others in the class. Have each pair take a different position on several key points in their scenes, particularly where there are sharp differences. (e.g., perhaps the original scene has a character saying something, and the feedback comments are that the character should say something very different. Or perhaps the comments call for very different scenery or costumes than what the original writers envisioned.)

With each pair of students taking opposite viewpoints on these issues, have students discuss the following:

- What is the common goal for this project?
- Is your point of view the best choice? Why or why not?
- Can you make a substantial case to support your view?
- Are you listening to others' views with an open mind?
- Which creative issues are the most important to you?
- Are there certain points where you can yield to someone else's point of view without detracting from the quality of your show, even if you still believe your way is the right choice?

After discussing the issues and considering all options, students should develop a compromise, incorporating some aspect of everyone's viewpoint into the scene in some way.

Glinda:

Why couldn't you have stayed calm, for once! Instead of flying off the handle -- !
(sings)
I HOPE YOU'RE HAPPY
I HOPE YOU'RE HAPPY NOW
I HOPE YOU'RE HAPPY HOW
YOU HURT YOUR CAUSE FOREVER
I HOPE YOU THINK YOU'RE CLEVER

Elphaba:

I HOPE YOU'RE HAPPY
I HOPE YOU'RE HAPPY TOO
I HOPE YOU'RE PROUD HOW YOU
WOULD GROVEL IN SUBMISSION
TO FEED YOUR OWN AMBITION

Both:

SO THOUGH I CAN'T IMAGINE HOW
I HOPE YOU'RE HAPPY RIGHT NOW...

The Arts

After Hours



Objective

Students will recognize and analyze the role that music plays in communicating ideas and feelings in the arts.

Exercise

Bring music to class that supports the ideas and feelings of the scene you demonstrated or described in The Arts Writing Lesson. Explain how the music could be worked into the scene and what it would most likely communicate to an audience.

Teaching Tips

■ Compare your most and least favorite types of music. For example, do you prefer popular, classical, folk, jazz, rap or some other sort of music? What music would you choose to express your ideas about love and romance? In your opinion, what popular music will last for future generations? Why might this be the case?

Resources

BOOKS BY GREGORY MAGUIRE

For Adults:

(HarperCollins Publishing)
Wicked: The Life and Times of the Wicked Witch of the West (1995)
Confessions of An Ugly Stepsister (1999)
Lost (2001)
Mirror Mirror (2003)

For Children:

The Hamlet Chronicles series
The Lightning Time (1978)
The Daughter of the Moon (1980)
Lights on the Lake (1981)
The Dream Stealer (1983)
The Peace and Quiet Diner (1988)
Lucas Fishbone (1990)
The Good Liar (1996)
Oasis (1996)
Missing Sisters (1998)
Crabby Cratchitt (2000)

BOOKS

Baum, L. Frank. *The Wonderful Wizard of Oz*. Courage Publishing, 2003. (Hardcover edition)

Baum, L. Frank and Michael Patrick Hearn, editor. *The Annotated Wizard of Oz: A Centennial Edition*. W.W. Norton & Company, 2000.

Dighe, Ranjit. *The Historian's Wizard of Oz : Reading L. Frank Baum's Classic as a Political and Monetary Allegory*. Praeger Publishers, 2002.

Rogers, Katharine. *L. Frank Baum: Creator of Oz: A Biography*. St. Martin's Press, 2002.

Swartz, Mark Evan. *Oz before the Rainbow: L. Frank Baum's The Wonderful Wizard of Oz on Stage and Screen to 1939*. John Hopkins University Press, 2002.

Sunshine, Linda. *All Things Oz : The Wonder, Wit, and Wisdom of The Wizard of Oz*. Clarkson Potter, 2003.

MUSIC

Wicked: Original Broadway Cast Recording, Decca, 2003.

The Wizard of Oz: Original Motion Picture Sound Track – The Deluxe Edition, Rhino Records, 1995.

ENTERTAINMENT FILMS

His Majesty, the Scarecrow of Oz, Released by Timeless Studios, Inc., 1995, Not Rated.

The Magic Cloak of Oz, Released by Timeless Studios, Inc., 1995, Not Rated.

The Wizard of Oz, Released by Warner Studios, 1939, Rated G.

WEBSITES

www.wickedthemusical.com
 The official website for *Wicked*

www.gregorymaguire.com
 The official website for Gregory Maguire

www.stephenschwartz.com
 The official website for Stephen Schwartz

www.playbill.com
 For the latest information and news on *Wicked*

www.amazon.com
 To purchase any of the merchandise listed

RETAIL STORES

Applause Theatre Books
 211 West 71 Street, NYC
 212-496-7511
www.applausebooks.com

Drama Book Shop
 250 West 40 Street, NYC
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Theatre Circle Books
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