

Spring Awakening

Music by Duncan Sheik

Book and Lyrics by Steven Sater

Directed by Michael Mayer

Choreography and Musical Staging by Bill T. Jones

October 29 – December 7, 2008

Ahmanson Theatre

DiscoveryGuide



This production of *Spring Awakening* is generously supported in part by Artistic Director's Circle Members **Debra & Norris Bishton**.

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Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

601 West Temple Street
Los Angeles, CA 90012

“Shame. What is its origin? And why are we hounded by its miserable shadow,”

fumes Melchior Gabor, the fifteen-year-old free-thinking protagonist of German playwright Frank Wedekind's 19th century coming-of-age play. For over one hundred years, *Spring's Awakening* has weathered a storm of controversy for its raw sexuality and unsentimental portrait of young adults coming of age in a society cloaked in taboos and barely-whispered truths. As potent today as when it was first written, the play has been reincarnated as a rock music sensation that has revolutionized the Broadway musical.

This Discovery Guide will lead you through the landscape of the controversial new musical, adapted from the play that has fascinated and shocked audiences for over a century.

OBJECTIVES OF THIS DISCOVERY GUIDE

Consider the attitudes of 19th century society as an influence on contemporary values

Examine the origins and consequences of taboo and censorship within a society

Distinguish between realistic and nonrealistic theatrical styles

Trace the formative influences on the creation of *Spring Awakening* as a play and as a musical

Explore avenues for communication between parents and children on issues of sexuality

Identify problems and pose solutions to contemporary coming-of-age issues

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SPRING AWAKENING

A NEW MUSICAL

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LEA MICHELE AND JONATHAN GROFF, ORIGINAL BROADWAY CAST,
SPRING AWAKENING. PHOTO BY TIM WHITE.

“Mama Who Bore Me”: Victorian Values

When Queen Victoria assumed the British throne in 1837, she not only ushered in an era of great expansion for Britain, but also a heightened morality that would characterize the rest of the 19th century. She and Prince Albert sought to restore public respect for nobility that the loose morals and **debauchery** of earlier reigns had damaged. Due to the prominence of the British Empire, many of these values spread to continental Europe and America. Therefore, far from a British phenomenon, Victorian morality became the model of 19th century ideals.

One such value that Victorian morality espoused was the sanctity of the home and the importance of religion: reverence for the Sabbath forbade not only drinking and gaming, but even secular reading on Sunday. Daily family prayer played a powerful role in the training of children and servants, supplemented by spiritual readings and weekly sermons in church. *Pilgrim's Progress*, a popular family book, emphasized self discipline, piety and self-improvement. Women and children were seen as innocents to be protected. The notion of a married woman seeking status and recognition independent of her husband constituted a breach of family values.

With chastity and temperance as ideals, prudishness reached new heights: Despite already modest apparel, men and women were often segregated for ocean bathing, ultimately leading to the invention and use of a bathing machine, a closet-like contraption on wheels that allowed the bather to change clothes and enter the water completely hidden from people on shore. Fig leaves and other adornments were strategically placed over genitals on museum sculptures. In some instances, piano legs were covered with a protective stocking out of respect for modesty. Couples were encouraged to practice sexual moderation – indulging in sexual intercourse no more than once a month. The Obscene Publications Act of 1857 forbade the distribution of information about contraception and human biology to the working class.

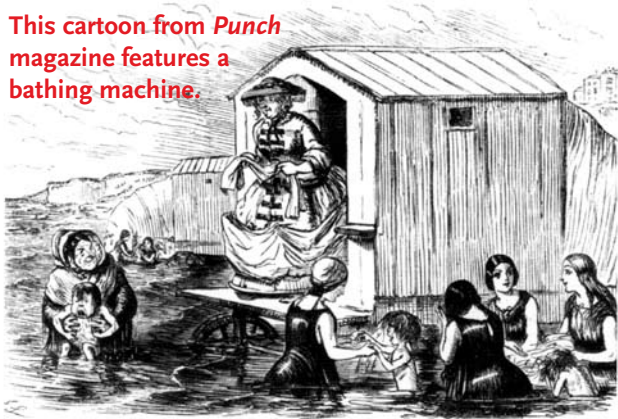
Prostitution, homosexuality and masturbation were attacked as threats to the social order. Homosexuality was illegal, giving way to many well-attended trials in which the accused were ruined. Masturbation was increasingly viewed as a pathological habit with dire consequences. A French physician warned, “neither the plague, nor war, nor smallpox, nor a crowd of similar evils have resulted more disastrously for humanity, than the habit of masturbation; it is the destroying element of civilized society.”

Profanity became **taboo**; even words used in the Bible such as “fornication” and “whore” were forbidden. Any work of literature employing sexual themes or language was attacked. Even Shakespeare’s works were perceived as a corruptor of morals. Verbal or written communication of sexual feelings was condemned, precipitating floriography, a means of communication in which flowers bore coded messages which otherwise could not be spoken.

While G. Kitson Clark in *The Making of Victorian England* (1962) defends the era as “a battle for refinement and civilization, and above all the better protection of women and children against promiscuity, animalism, brutality and grossness,” other social historians are less generous in assessing the positive impact of Victorian morality. To many, it was an era of abundant **hypocrisy**, where outward appearances of dignity and restraint were often at odds with private behavior. Even Queen Victoria liked to draw and collect male nude figure drawings – one which she made as a present to her husband, Albert.



This cartoon from *Punch* magazine features a bathing machine.



Did the Victorian desire to repress and suppress die with Queen Victoria in 1901? Many argue that there will always be a tension between what authorities view as decent and appropriate and what people wish to read and see. “The corset of society,” as Edith Wharton called it, is a measure of individual behavior with which the characters of *Spring Awakening* struggle.

Vocabulary

Debauchery: *n.* Excessive indulgence in sensual pleasures

Euphemism: *n.* A word or expression substituted for one thought offensive

Hypocrisy: *n.* Pretending to possess principles that contradict one’s behavior

Taboo: *n.* A subject considered forbidden or sensitive in a particular culture



Exercises

Taboo

During the Victorian era, there were many taboos. Are any of these still in existence in contemporary society? What other taboos are subject to disapproval or censorship today?

There’s Nothing Dirty in a Word

Euphemism was abundant in Victorian times as a device for politely discussing what was otherwise considered inappropriate. For example, Victorian prudery deemed it improper to say “leg” in mixed company. “Limb” became the appropriate euphemism.

In the first column below is a list of words considered inappropriate in Victorian conversation. In the opposite column is a euphemism for each. Match the improper word with its more polite counterpart:

- | | |
|-----------------------|--|
| 1. Pregnant | A. Giving the old man his supper |
| 2. Delivering a child | B. Water closet |
| 3. Sexual Intercourse | C. The love that dare not speak its name |
| 4. Masturbation | D. To spend |
| 5. Toilet | E. Womanly passage |
| 6. Wet Dream | F. Accouchement |
| 7. Vagina | G. The solitary vice |
| 8. Homosexuality | H. Lollipop; charmer |
| 9. Have an orgasm | I. Nocturnal emission |
| 10. Penis | J. With child |

List 5 sexual euphemisms commonly used in contemporary culture:

_____	for	_____
_____	for	_____
_____	for	_____
_____	for	_____
_____	for	_____

“The Word of Your Body”: A New Morality

Trust me, there are only three ways a man can go. He can let the status quo defeat him – like Moritz. He can rock the boat – like Melchior – and be expelled. Or he can bide his time, and let the System work for him – like me.

—Hanschen in *Spring Awakening*

Frank Wedekind is regarded as a daringly imaginative pioneer of sexual freedom on the stage. Beginning with *Spring's Awakening*, one of his earliest plays, much of his work was an attack on the **bourgeois** conventionality and hypocrisy of his Victorian audience. Early in his career, he found the restrictions of middle-class morality intolerable and was determined to preach a new morality, advocating for a freer, unhampered life.

Wedekind's desire to exercise this philosophy became a constant source of antagonism between him and his father. Upon his father's death and a sizeable inheritance, Wedekind suspended his study of law and moved to Paris. There he met a man who was influential on his life philosophy: Willy Rudinoff, an acrobat, actor, painter and imitator of animal noises,

provided Wedekind with backstage connections to a host of Parisian circuses. Wedekind spent the next several years traveling with these circuses, an experience that further refined his philosophies. Struggling against the Victorian conception of sex as filthy, and the hypocrisy that made the intelligent discussion of sex impossible, “the flesh,” he insisted, “has a mind of its own.”

While other playwrights focused on political and social issues, Wedekind took to task the established moral code and the institutions responsible for its execution. Remembering his rebellion against his father, his school days in Switzerland and the rash of suicides among his classmates at the end of the academic year, he completed his first major work, *Spring's Awakening*, in 1871, the publication of which created a sensation.

Vocabulary

Bourgeois: *adj.* Characteristic of the middle-class; *n.* the middle class, also bourgeoisie



A trick horse named Emerald became the symbol for Wedekind's pursuit of life:

“In approaching the barrier that he must leap in front of thousands of eyes, he displays three qualities: a lack of self-restraint, an utter self-forgetfulness and a joy in youth (three qualities of the ideal Wedekindian hero). Upon landing, he almost stumbles and falls but, completely unabashed before the audience by this near-tragedy, triumphantly leaves the ring.”

Wedekind had an affinity for circus performers, who felt free to express themselves in total ignorance of cultural ethics.

Exercises

A Parent Interview

Answer these questions for yourself, then interview one or both of your parents or other adult and sum up their responses beside yours in the space provided.

	SELF	PARENT
At what age did you first learn about sex?		
How did you learn about it? From whom?		
With which family member is (was) it easiest to discuss sexual matters?		
What prior misconceptions did you have about sex?		
Is there anything that would have been beneficial to have known earlier? Why?		
Do you think teens today are more sexually aware? More active? Why?		
Are (were) your parents strict or permissive with you in regards to viewing material with sexual content? Describe.		
At what age should a child should be educated about sex? Do you think that sexual education is better handled by an educator or a parent? Why?		
What expectation that your parents have (had) for you do (did) you most disagree with or ignore? Why?		
What attitudes about sex are (were) communicated by society?		

Exercise

In Defense of Values

Who or what most influences your personal values regarding sexuality and morality: Religion?

Government? Parents? Peers? Movies? Music? Advertising? Personal experience? Identify one belief you hold and explain why you feel this way.

Synopsis of *Spring Awakening*

Influenced by a rash of suicides that occurred at his school during examination time, Wedekind penned his first significant play, *Spring's Awakening*, and subtitled it a children's tragedy. His play became the basis for this new pop-rock musical in which the parents, teachers and clergy of a hypocritical 19th century German society stifle the young adults, keeping them in ignorance regarding matters of their sexual and intellectual "awakening."

Young Wendla begs her mother to explain how babies are made but her mother, too choked with her own Victorian morals, is unable to truthfully respond. Moritz struggles ineptly to balance his schoolwork with the distractions of his newly-aroused hormones. Their schoolmates contend with similar stirrings: Georg lusts after his piano teacher; Hanschen channels his energies into rabid masturbation and a dance of seduction with one of his male classmates; while the girls fantasize over the free-thinking class rebel, Melchior Gabor.

Only Melchior has managed to see his way through the moral contradictions to assert some independent thinking, declaring himself an atheist in rejection of his teachers' pious authoritarianism. He illustrates an informational sexual pamphlet to aid his ailing friend, Moritz. A romance develops between Melchior and Wendla. However, they soon find themselves in a situation for which they are emotionally and intellectually unprepared, resulting in far-reaching and disastrous consequences.

The young adults, caught between their sexual urges and society's contradictory teachings, must reckon with situations – pregnancy, abortion, expulsion, suicide, rape, sexual abuse – that threaten to destroy them.

Wedekind was no stranger to censorship. His revolutionary themes and theatrical style relegated him to an obscure corner of the German theatrical scene. His efforts to undermine bourgeois morality and his belief in a utopia of sexual perfection gave him a growing reputation as an exhibitionist. For the first twenty years of adult life, he was in continuous friction with the contemporary world, experiencing hatred, injustice and contempt as an outcast of society.

Not only did Wedekind have to self-publish *Spring's Awakening*, the play was not produced for another fifteen years. Many of his plays could not be performed publicly during his lifetime. During *Spring's Awakening's* first American production in English in 1917, the New York Commissioner tried to close it down, claiming that the play was pornographic. The production lasted only a single performance. *Spring's Awakening* was banned in London by the Lord Chamberlain as recently as 1963.

Due to Wedekind's lifelong battles with censorship, after his death, his friends formed a "Wedekind-bund" to assist other writers in conflict with censors. By this time, almost all of his plays, regardless of theme, had been placed under some restriction by the Kaiser.

Wedekind and the Censors

Exercise

Investigating Censorship

The MPAA (Motion Picture Association of America) Ratings Review Board is responsible for

the ratings systems that you see advertised on films released to theatres. Some filmmakers consider this system a form of censorship, since the board may restrict viewing for anyone under the age of 17. On the other hand, some parent groups have accused the MPAA of being too lenient in their ratings.

Your teacher will provide you with a list of films. Using the MPAA website (www.mpa.org/FilmRatings.asp), www.imdb.com and other resources, research your selected film to determine the specific reasons it was assigned its rating.

Prepare a short report considering the following questions:

- **What is the film about?**
- **Why was the film assigned this rating? What controversial material does the film contain?**
- **What specific examples within the film are provided to support the assigned rating?**
- **Would you consider the rating assigned to this film to be appropriate? Why or why not?**
- **Who do you foresee as the audience for this film? Have you seen it?**

“I Believe”: The Inspiration for a Musical

Wedekind’s 19th century play might seem an unlikely subject for a musical, containing as it does suicide, abortion, rape, homosexuality, masturbation, sadomasochism, sexual abuse and other sensitive issues. Steven Sater, one of the creators of the musical, obviously disagreed, defending the play’s universality: “It just felt like a timely metaphor for me, for how we were not paying attention. And sex is part of that, because sex is the thing we want to keep in the dark. I think it’s really difficult as a parent to recognize the sexuality of your child.”

In collaboration with Composer Duncan Sheik, he questioned how the songs in *Spring Awakening* might fulfill a purpose distinctly different from ones in a traditional musical:

“The songs we love and that remain part of us, take us into the heart and soul of the singer. The singer becomes the song. That’s what we wanted to write – not songs forwarding the plot of the story. That is writing the surface instead of the depth.”

Although the characters wear period costumes and speak in 19th century dialogue, this is juxtaposed by internal thoughts that burst forth in indie-rock songs. Since rock music has traditionally been a means for youth to rage against the machine and vent their anguish and longing, the songs become a moment to escape the societal straitjacket. Sater comments, “The idea [is] that we can all be rock stars in our bedroom ... but then at the end of the day you have to still come down to dinner, you still have to go back to school, you still have to be a good kid.”

In song, the young characters can give voice to the fears, confusions and anxieties about coming of age that threaten to tear them apart, resulting in a song celebrating masturbation and a chorus number aptly titled “Totally Fucked.”

According to Sater, even the adults who see the production identify with the adolescent urges that explode into songs: “There’s a woman who came up to the actor playing Melchior the other night [who] looked like she was in her fifties, and she said, ‘You sang that song ‘I’m Gonna Be Wounded’ and I remembered that moment: 1978, across the bar at Studio 54, I saw him and everything changed.”

Exercise

Identifying Other Nonrealistic Elements

As you watch the production of *Spring Awakening*, see if you can identify some of these theatrical elements that break the illusion of real life. Consider the effect that they have on you as you watch:

- Actors doubling/playing more than one role
- Characters who are not part of the scene watching the action
- The presence of a Chorus
- The actors' use of microphones
- Movement and gesture that is more abstract and expressive than realistic
- Staging that emphasizes the actors' relationship to the audience
- A stage set that does not actually represent a particular place
- Dramatic shifts in lighting that occur between scenes of dialogue and songs

What other elements of the production do you consider nonrealistic?

By contrast, what elements of the production are most realistic?

NOTES:

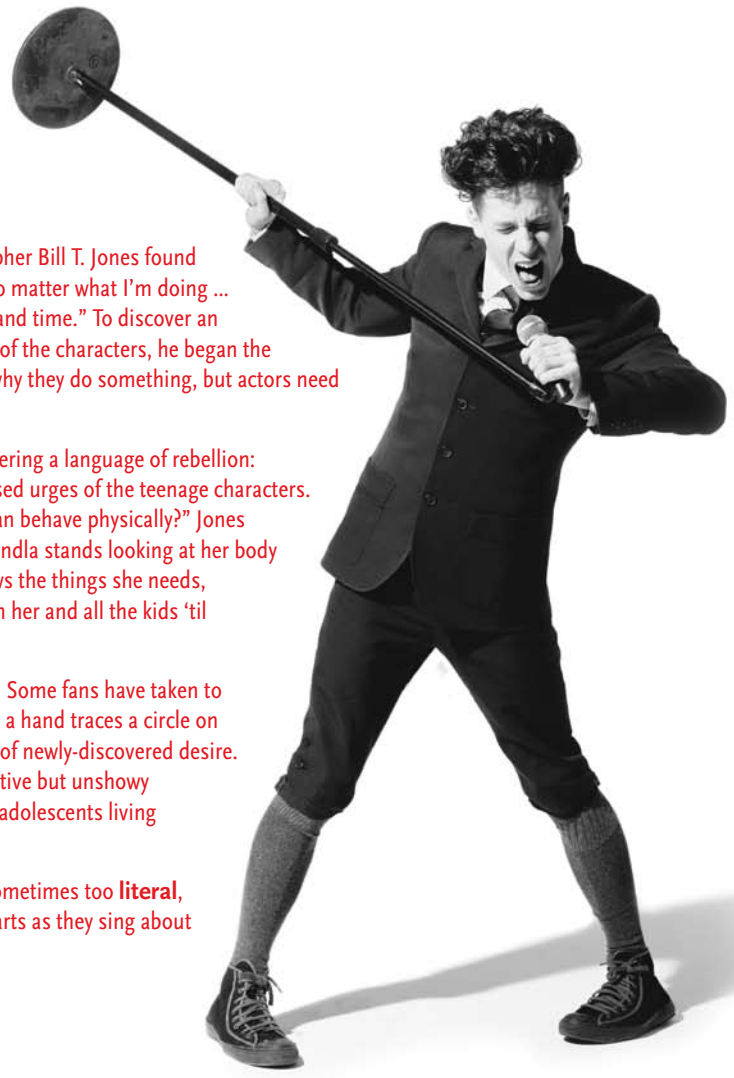
After the Play

“And Then There Were None”: Defying Theatrical Traditions

Not only did Wedekind rebel against his father and German bourgeois society, his theatre aesthetic flew in the face of the theatrical conventions of the day. By opposing popular tastes, Wedekind struggled to have his plays appreciated or even produced.

Although Wedekind associated with other realistic playwrights, he had always been at odds with the true-to-life dialogue typical of their style. Instead, Wedekind wanted his characters to speak the lines in a manner that would shock the audience into a state of attentiveness. He also believed that the bourgeoisie expected only entertainment, so he sought to give them tragedy in comic forms. These two ideas propelled him towards a stage style that was a forerunner of **expressionism**, a movement which flourished in the early 20th century before being absorbed and softened into other theatrical styles. Rather than depicting reality objectively, with little interpretation as **realism** attempted to do, expressionism offered a subjective, distorted view of reality as perceived through the eyes of the main character.

Since Wedekind scorned realism, he refused to allow his characters to develop along realistic lines and wasted little time in establishing **motivation** for characters. Wedekind lectured against what he saw as an antiquated acting style and turned to acting in his own plays to provide example. He was not afraid to step right up to the footlights and speak to the audience – the school master hammering the lesson to his pupils. The result caused a large degree of frustration and confusion to an audience geared for psychological realism. However, the alienation effect that such a technique produced was said to be a major inspiration to the young playwright Bertolt Brecht, who observed Wedekind's performance as a frequent spectator of German theatre.



Bill T. Jones: Giving Form to Feeling

In seeking a movement style appropriate for this unorthodox musical, Choreographer Bill T. Jones found himself embracing the expressionistic elements of the original Wedekind play. “No matter what I’m doing ... I’m translating it in terms of what I know, which is abstract gesture in movement and time.” To discover an external physical choreography that would exhibit the explosive interior emotions of the characters, he began the process by coaxing organic movement from the actors: “Dancers don’t question why they do something, but actors need to understand motivation for gesture and movement,” he noted.

During the rehearsal process, Jones shaped their impulses into movement, uncovering a language of rebellion: an abstract, gestural vocabulary that would express the angst, longing and repressed urges of the teenage characters. This was easier for the men than the women. “How does a rebellious young woman behave physically?” Jones questioned. The musical begins with the song “Mama Who Bore Me” in which Wendla stands looking at her body in the mirror. Jones realized that “her body is moving in a way that [shows] it knows the things she needs, [even though] she doesn’t know yet. That awakening is moving like a virus through her and all the kids ‘til it explodes everywhere.”

Jones’ “language” has struck an empathetic chord with young audience members. Some fans have taken to imitating the abstract gestures that they see the actors use during the production: a hand traces a circle on the torso, elbows follow the impulse, lifting an outstretched arm in an expression of newly-discovered desire. The New York Times review of the Broadway production has praised Jones’ “inventive but unshowy choreography [that gives] potent physical expression to the turbulent impulses of adolescents living splintered lives.”

“Sometimes musical theatre looks so dumb,” Jones comments, referring to the sometimes too **literal**, stock gestures often associated with musical comedy, when actors clutch their hearts as they sing about love. Jones mused, “People are ready for this, for a gesture, for the abstract.”

JOHN GALLAGHER JR., ORIGINAL BROADWAY CAST. PHOTO BY TIM WHITE.

Exercise

Expressive Gestures

Identify one abstract gesture that an actor performed in *Spring Awakening*. What did that gesture express about the character’s internal thought or feeling? How might that gesture have looked if the choreographer were seeking a more literal and realistic expression?

Vocabulary

Expressionism: *n.* A theatrical style in which the external world is shaped by internal perceptions

Literal: *adj.* Strictly in accordance with surface meaning; unimaginative

Motivation: *n.* In acting, the psychological or emotional reason a character does or says something

Realism: *n.* A theatrical style which attempts to recreate the world on the stage

“All That’s Known”: Adult Values in *Spring Awakening*

The values of the adult world in *Spring Awakening* result in destruction: Moritz commits suicide, Wendla dies from a botched abortion, Martha suffers nightly from her father’s physical beatings and sexual advances, while Ilse’s dangerous adventures thrive on utter parental neglect. In order to escape the fate of his friends, Melchior must strike out on his own with only the spirit of his lost friends for company:

*“You walk on by yourself, and not with them
Still you know, They fill your heart and mind,
When they say: ‘There’s a way through this’”*

Melchior rails against what he sees as the “parentocracy” of education, where children are viewed as blank slates needing to be filled. It is an educational system characterized by rote recitation, humiliation, corporal punishment and an intolerance for original thinking: “Teachers – like parents – view us as merely so much raw material for an obedient and productive society ... a unified, military-like body, where all that is weak must be hammered away.”

Of the adults, only Mrs. Gabor seems to counter this approach, trusting in Melchior’s instincts to find his way even if he stumbles onto ideas he’s not prepared to fully understand. However, her husband later faults her approach: “For fifteen years, my darling, I have followed your lead, we have given the boy room. And now we must eat of the bitter fruit. He has shown himself utterly corrupt.”

In his journal, Melchior determines, “Shame is nothing but a product of Education.” Indeed much of the adult behavior is guided by shame. When Moritz is not promoted, his father’s immediate concern is how this failure will reflect on his own standing in the community: “What do I tell them at the Bank? How do we go to Church?” Wendla’s mother leads her daughter to the abortionist, promising to remain

with her, but as soon as Schmidt appears, she “looks around nervously, then bolts up the block.” Certainly Moritz’s schoolteachers are more concerned about the school getting a bad reputation than the tragic suicide of one of their young pupils.

It is a society of double standards, where even clergy fail to protect the young people. In his sermons, Father Kaulbach pressures the young adults to consider, “In what ways have we honored, or dishonored, our father and mother?” without ever asking the adults to turn the question around. This thinking fosters Herr Bessell’s nightly molestation of his daughter under the pretext that “the Lord won’t mind.”

Who is to blame for the tragedies that result – the adults or the children themselves? Are the adults unfeeling monsters bent on the destruction of their children? Do they love and protect the children too little? Too much? Why do the teachers, doctors and clergy of the community, whose role it is to protect the children, end up causing them such harm?

Consider the biblical story of Adam and Eve. Eating from the Tree of Knowledge ultimately brought shame and pain, as they were banished from the Garden of Eden. Do children need to be protected from knowledge? Or does such ignorance result in harm? Do the adult values of *Spring Awakening* stem from an attempt to preserve the Garden of Eden?

“My Uncle Klaus says, if you don’t discipline a child, you don’t love it.”

—Thea in
Spring Awakening



Exercises

The Guilty Ones

How would you rank the adults of the play in terms of their value as a parent or authority figure to the young adults? Which character do you consider to be the most harmful? The least harmful? Consider their behavior/words as well as their intentions. Does it matter whether they cause harm out of ignorance, shame, fear or contempt?

Rank the adult characters below by reorganizing the list from top (most harmful) to bottom (least harmful). Be prepared to discuss your rankings with the class.

Frau Bergmann	1.	_____
Herr Sonnestitch	2.	_____
Herr Knockenbruch	3.	_____
Fraulein Knuppeldick	4.	_____
Frau Gabor	5.	_____
Herr Gabor	6.	_____
Frau Bessell	7.	_____
Herr Bessell	8.	_____
Father Kaulbach	9.	_____
Herr Steifel	10.	_____
Doctor Von Brausepulver	11.	_____

Five Scenarios

Draft a written plan for each of the scenarios below. Using your plan, you will be asked to discuss or improvise these scenarios before the class, playing the role of the parent. Consider how your child might respond to your words and your approach. What is your intended outcome and how can you best accomplish it by what you say and how you say it?

- Your 10-year old daughter asks you to explain where babies come from.
- The doctor has just informed you that your 15-year old daughter is pregnant. You have never discussed any sexual matters with her.
- You have just walked in on your son masturbating. He is embarrassed and refuses to face you. You have never discussed sexual matters with him.
- Your son has just told you that he flunked out of high school and will not be continuing his education. You feel that he has been distracted by girls and has not focused his energies on his education, and you want to keep him from making this mistake.
- You have found a love letter in which your child discusses having had unprotected sex with a same-sex classmate and his/her intent to do so again.

Exercise

Public Service Announcement

Based on your work on the scenarios on page 13 and the interview on page 7, brainstorm on the following three questions:

What are the most important problems facing adolescents and young people as they grapple with becoming adults?

What warnings or messages need to be communicated that could help them through these issues? What message might be the best solution to the problem?

How might you best reach an audience of adolescents or teens with such a message? In what ways might you capture their attention and make an impact with your message?

- Meet with the group that your teacher assigns and share your ideas.
- From that discussion, as a group design a Public Service Announcement that is directed to a particular *audience* of adolescents or teens with the aim of getting across a specific *message*. Consider the best ways of getting the attention of your intended audience. If the information is already out there, how will your campaign make a difference in getting the message across?
- As a group, create, rehearse and prepare a one-minute Public Service Announcement. This “commercial” can be performed live or recorded as a DVD, video or PowerPoint presentation. You will need to write the text, plan the images or movements and decide on any music or sound effects that you wish to use.
- Regardless of whether the presentation is recorded or performed live, create a flyer with some visual component to distribute to the class that sums up the overall message of your campaign.

Books:

Diary of an Erotic Life by Frank Wedekind (Blackwell, 1990)
The playwright's journal

Frank Wedekind: Four Major Plays translated by Carl R. Mueller
(Smith & Kraus, 2000) Includes *Spring's Awakening*

The Making of Victorian Values: Decency and Dissent in Britain 1789-1837 by Ben Wilson (Penguin, 2007)
A historical discussion of Victorian morals and practices

Spring Awakening: The Musical by Steven Sater
(Theatre Communications Group, 2007)
The script of the musical

Ten Talks Parents Must Have With Their Children About Sex and Character by Dominic Cappello and Pepper Schwartz, Ph.D. (Hyperion, 2000)

Websites:

www.ala.org/ala/oif
Website of the American Library Association/Office for Intellectual Freedom

www.imagi-nation.com/moonstruck/clsc16.htm
Information about Frank Wedekind and the play

theater2.nytimes.com/2006/12/11/theater/reviews/11spri.html?pagewanted=1
Theatre review of original Broadway production by Charles Isherwood

<http://www.youtube.com/user/springawakeningbway>
Performances and interviews by the original Broadway company

<http://www.myspace.com/springawakeningonbroadway>
Official MySpace page of the Broadway show

For 38 years, Center Theatre Group's P.L.A.Y. (Performing for Los Angeles Youth)

has served 25,000 – 35,000 young people, teachers and families annually through a variety of performances, residencies, discount ticket programs and innovative educational experiences. P.L.A.Y. offers programs that allow young people, teachers and families to attend productions at the Mark Taper Forum, Ahmanson and Kirk Douglas Theatres for low or no cost. P.L.A.Y. is dedicated to the development of young people's skills and creativity through the exploration of theatre, its literature, art and imagination.

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