

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

Teaching Instructions



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

 Center
Theatre
Group

L.A.'s Theatre Company

How to Use the Discovery Guide

TO THE TEACHER

This Discovery Guide for *Spring Awakening* has been developed as a prompt-book for a standards-based unit of study appropriate for grades 9 through 12. The specific theatre arts learning activities can be readily integrated with other content areas, particularly Language Arts and History/Social Sciences, to accelerate teaching and learning.

The Discovery Guide is a starting point. Please adapt the material and extend the learning activities to meet the needs of your particular community of learners. Our hope is that the structure and content of this guide will not be merely functional, but inspiring – and that teachers and students will share the thrill of learning through theatre arts.

HOW TO USE THE DISCOVERY GUIDE

The Discovery Guide is not designed as an independent workbook. It is a resource for learners to develop skills that are essential in Theatre Arts, Language Arts, History/Social Sciences and other content areas. Oral discussion and writing prompts are designed so that students may relate key ideas to their personal experiences and the world around them. Teachers are expected to adapt or extend the prompts as needed. In addition, teachers may choose some prompts for small group discussion and others for the whole group.

WRITING APPLICATIONS

Many of the prompts in the Guide are easily adaptable to match writing objectives your class might already be studying. Written responses to the prompts may range from short expository answers in complete sentences to formal, five-paragraph persuasive essays.

In any case, teachers at all grade levels are encouraged to design at least one rigorous, standards-based written assignment in conjunction with their unit on *Spring Awakening*.

SCOPE AND SEQUENCE OF THE LESSONS

In order to provide a comprehensive and sequential unit of study, we suggest that students have the opportunity to explore the whole variety of lessons in the Discovery Guide.

The activities are designed to be completed in sequence.

The activities on pages 4–9 are to be completed before the students see the production of *Spring Awakening* and in conjunction with two visits by the teaching artist. The discussion and writing prompts on pages 10 – 15 and the Resources are intended to stimulate reflection, analysis and further inquiry after students attend the play and in conjunction with the third visit by the teaching artist.

VOCABULARY

Introduce the key vocabulary words on each page as they occur. Help students pronounce the words correctly; provide opportunities to use the words in complete sentences.

How to Use the Discovery Guide

THE STANDARDS

Teachers should “bundle” one of the recommended theatre focus standards with a focus standard from another content area to help design their classes’ integrated units of study.

For instance, you might be able to “bundle” one of the recommended History/Social Sciences focus standards with a focus standard from Theatre Arts and another content area such as Language Arts to help design the classes’ integrated units of study.

THEATRE

Artistic Perception: Development of the Vocabulary of Theatre

1.1 Students observe theatrical productions and respond to them, using the vocabulary and language of the theatre.

Historical & Cultural Context: Role and Cultural Significance of Theatre

3.2 Describe the ways in which playwrights reflect and influence their culture.

Connections, Relationships, Applications: Connections and Applications

5.1 Students apply what they learn in theatre across subject areas.

ENGLISH-LANGUAGE ARTS

Literary Response and Analysis: Narrative Analysis of Grade-Level-Appropriate Text

3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim. (11-12)

3.3 Analyze the ways in which irony, tone, mood, the author’s style, and the “sound” of language achieve specific rhetorical or aesthetic purposes or both. (11-12)

Writing Applications

2.4 Write persuasive compositions. (9-10)

2.3 Write reflective compositions. (11-12)

HISTORY/SOCIAL SCIENCE

Historical and Social Sciences Analysis Skills

Historical Interpretation

Students show the connections, causal and otherwise, between particular historical events and larger social, economic, and political trends and developments.

Historical Literacy

Develop research skills and a sense of historical empathy.

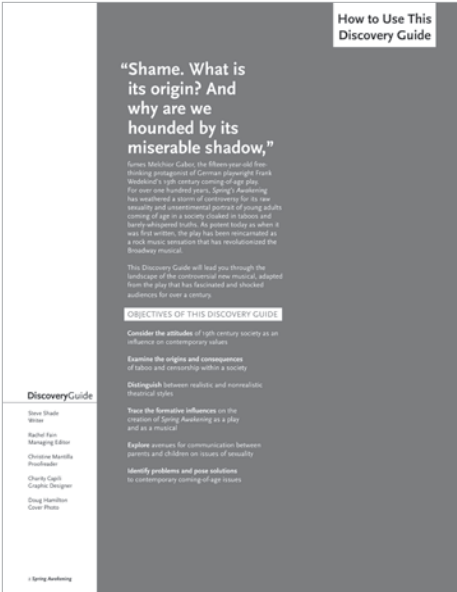
Sociopolitical Literacy

Understand the close relationship between society and the law.

Participation Skills

Develop group interaction skills.

Before the Play



Before the First Teaching Artist Session

Pages 2–3: How to Use this Discovery Guide

Rationale: Students will be able to optimize their learning if they have a clear understanding of the layout of the Discovery Guide and objectives of the exercises contained in the unit. This will help them describe their learning process.

Optional Exercise: Read and discuss the objectives of the Discovery Guide with the class.

HOW TO USE THIS DISCOVERY GUIDE: Page 2



TABLE OF CONTENTS: Page 3

Before the Play



“MAMA WHO BORE ME”: VICTORIAN VALUES: Page 4

Pages 4–5: “Mama Who Bore Me”: Victorian Values

Rationale: While the reading introduces, by our modern sensibility, the restrictive value system of the Victorian era, the discussion attempts to view it in juxtaposition to our contemporary values. The discussion asks students to consider the influences and principles of their own value systems, which will be further explored in the first teaching artist session. Since Frank Wedekind was writing at a time when Victorian values were formidable and it is the time period in which the musical is set, an understanding of late 19th century society is significant.

Exercise: Read and discuss “Mama Who Bore Me”: Victorian Values with the class. After the students have read the essay, ask them for a list of Victorian taboos identified in the reading and list them on the board. Why might Edith Wharton have called such societal taboos “the corset of society?” In what way might the notion of taboos function as a corset?

A recent discussion forum on the topic of Victorian morality brought forth the following two responses in defense of Victorian values. Read the following entries to the class:

1. “Honestly, although this is more a matter of manners rather than morals, I think I'd be glad to go back even as recently as the behavior of the early '60s insofar as public behavior is concerned. People watched their language and no halfway decent person would think of swearing in public, much less use the F-word in front of women and/or children. Gentlemen would give a lady a seat on the bus. People wore decent clothing in public, and tried to cover themselves so as not to be unseemly. Hats and gloves were worn regularly... One didn't have to contend with jerky teenagers lolling with their feet up on the bus seat while older ladies stand in the aisles, hearing 'F this' and 'F that' and 'MF' used in casual conversation by males and females, and being confronted by the hair-filled buttocks crevice of the lout standing in front of you at the bus stop who can't be bothered to pull his pants up to a location even relatively near his waist.”

2. “Trying to teach my preteen daughter and teenaged son about modest dress is an uphill battle in a world where boys often wear their waistbands halfway down to their knees, and one finds thong underwear in sizes for elementary-school girls, but fortunately my son thinks baggy pants look stupid, and my daughter is beginning to figure out the difference between looking stylishly feminine and looking skanky.”

Pose the discussion question: How would you respond to these viewpoints? In terms of politeness and public decency, were Victorian values more sensible than today's values?

Since the exercise Taboo will be handled during the first TA session, instruct students to continue on to the reading, “The Word of Your Body”: A New Morality which traces the influences on Wedekind and his play, *Spring's Awakening*.

Before the Play

"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 take his time, and let the System work for him — like me.

— Wedekind, Spring Awakening

Wedekind is regarded as a daringly imaginative pioneer of sexual freedom on the stage. Beginning with *Spring Awakening*, one of his earliest plays, much of his work was an attack on the bourgeois conventionalities and hypocrisy of his Victorian audience. Early on his career, he found the restrictions of middle-class morality oppressive and was determined to create a new morality, advocating for a less unenlightened life.

Wedekind's desire to transcend this philosophy became a constant source of antagonism between him and his father. Upon his father's death and a sizable inheritance, Wedekind suspended his study of law and moved to Paris. There he met a man who was influential on his life philosophy: Sigmund Freud, an anarchist, actor, painter and initiator of animal noises.

Wedekind was troubled with backstage controversies in a host of Parisian salons. Wedekind upon the new sexual ideas, struggling with the Victorian, an experience that further refined his philosophy. Reminding again of the Victorian conservatism of law in 1850, and the hypocrisy that made the most poignant discussion of his philosophy, "the flesh," he insisted, "that is not of us yet."

While other playwrights focused on political and social issues, Wedekind took to task the established moral code and the institutions responsible for its perpetuation. Remembering his rebellion against his father, his school days in Switzerland and the rank of suicide among his classmates at the end of the academic year, he completed his first major work, *Spring Awakening*, in 1891, the publication of which created a sensation.

Vocabulary
Bourgeois: adj. Characteristics of the middle class; n. the middle class; class bourgeoisie

A trick horse named Emerald became the symbol for Wedekind's period of his "the appearance of the horse that the dog has to be of thousands of years, he always these qualities: a lack of self-interest, an utter self-sufficiency and a year to speak three qualities of the ideal Wedekindian hero." Upon leaving, he completed his first major work, *Spring Awakening*, in 1891, the publication of which created a sensation.

Wedekind had an affinity for circus performers, who did not to expose themselves in total ignorance of cultural ethics.



Page 6: "The Word of Your Body": A New Morality

Rationale: The reading highlights Wedekind's rebellion against his Victorian roots, and the exercise asks students to explore the roots of their own value system in a more concrete way. The optional exercise introduces them to two principal characters in the musical which by contrast further illustrate Wedekind's philosophy.

Exercise: Read "The Word of Your Body": A New Morality and the related sidebar. Kick off your discussion by asking students why a circus horse might have become a symbolic hero for Wedekind? What might Wedekind have admired in that horse and the circus in general that flew in the face of the Victorian environment in which he was raised?

Optional Exercise: Wedekind's Hero (Handout 1, at the end of this packet) Wedekind created characters in his plays who would model his values. Two principal characters in *Spring Awakening* illustrate his rebellion against Victorian bourgeois morality.

Distribute Handout 1 and allow the students five minutes to complete it. Select students to read the quotes aloud and allow for discussion about which character's dialogue tends to exhibit the philosophy of Wedekind's ideal. Generally, Moritz tends to doubt himself and beat himself up, while Melchior is the free-thinker who possesses confidence about his inherent knowledge.

How might Melchior compare to Emerald the horse? Do the quotes identify him with any of the qualities of the ideal Wedekindian hero?

"THE WORD OF YOUR BODY": A NEW MORALITY: Page 6

Exercise In Defense of Values

Who or what most influences your personal values regarding...
 Gender? Parents? Friends? Movies? Music? Advertising?
 Personal experience? Identify one belief you hold and explain why you hold this way.

Synopsis of Spring Awakening

Infatuated by a cult of suicides that occurred at his school during reformation time, Wedekind penned his first significant play, *Spring Awakening*, and submitted it to a publisher's magazine. This play became the basis for the new genre musical in which the parents, teachers and clergy of a hypothetical city condemn German society of the young adults, keeping them in ignorance regarding matters of the sexual and emotional awakening.

Young Melchior has far more to explore than his father can create but for mother's loss (linked with her own Victorian morals) to enable to establish required. Melchior struggles to balance his relationship with the distractions of his world around him. These adolescents contend with similar struggles. Georg loses after his piano teacher, Melchior's daughter, his anger over said manipulation and a desire of satisfaction over one of his best classmates while the girls fantasize over the free thinking class rebel, Melchior's father.

Only Melchior has managed to see his way through the novel contributions to assist some independence thinking, declaring himself an atheist in rejection of his teachers' strict authoritarianism. He illustrates an unconventional moral perspective to all his city, friends, Moritz. A romance develops between Melchior and Moritz. However, they soon find themselves in a situation for which they are emotionally and intellectually unprepared, resulting in far-reaching and dramatic consequences.

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

Wedekind was no stranger to censorship. His revolutionary themes and theatrical style outraged his father as a dissonance of the German imperial state. His father's disapproval was not only a personal matter but a public one. For the first twenty years of adult life, he was in constant battle with the contemporary world, representing, rejecting, and contempt as an outcast of society.

Not only did Wedekind have to self-publish *Spring Awakening*, the play was not produced for another fifteen years. More of his plays could not be performed publicly during his lifetime. *Spring Awakening*'s first American production in English in 1911, the New York Community School in New York, showing that the play was provocative. The production lasted only a single performance. *Spring Awakening* was banned in London by the Lord Chamberlain in 1910.

Due to Wedekind's biting battles with censorship, after his death, his friends formed a "Wedekind fund" to assure other writers in conflict with censors. To this time, almost all of his plays, regardless of theme, had been placed under some restriction, by the law.

Wedekind and the Censors

Page 8: Exercise: In Defense of Values


After the discussion, students should complete the short writing exercise, In Defense of Values which serves as a prompt for a discussion of their personal values. Wedekind's values were shaped in response to Victorian taboos, so let's consider the elements that have been influential in shaping the students' value systems. After they have had time to write, allow for sharing responses.

Answers

1. Moritz
2. Melchior
3. Melchior
4. Moritz
5. Melchior
6. Melchior

EXERCISE: IN DEFENSE OF VALUES: Page 8

Before the Play




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?

Exercises

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.
Pigment: n. Principles or precepts that conduct one's behavior.
Taboo: n. A subject considered forbidden or sensitive in a particular culture.



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 "rig" in mixed company. "Lime" 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 look 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 _____

CENTER THEATRE GROUP (Shawnee Guide)

During the First Teaching Artist Session

Exercise: Taboo
Discuss: Synopsis of *Spring Awakening*

Students will explore Taboo and communication on taboo topics. Students will compare the issues faced by the characters in *Spring Awakening* with those facing young people today.

Euphemisms in There's Nothing Dirty in a Word:

1. Pregnant = With child
2. Delivering a child = Accouchement
3. Sexual Intercourse = Giving the old man his supper
4. Masturbation= The solitary vice
5. Toilet= Water closet
6. Wet Dream= Nocturnal emissions
7. Vagina= Womanly passage
8. Homosexuality = the love that dare not speak its name
9. Have an orgasm = To spend
10. Penis = Lollipop; charmer

THERE'S NOTHING DIRTY IN A WORD: Page 5

Exercises **A Parent Interview**
Answer these questions for yourself, then interview one or both of your parents or other adult and turn 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 (or peer) is 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? Discuss.		
At what age should a child be educated about sex? Do you think that sexual education is better handled by an educator or a parent? Why?		
What expectations that your parents have (had) for you do (did) you most disagree with or against? Why?		
What attitudes about sex are (were) communicated by society?		

CENTER THEATRE GROUP (Shawnee Guide)

EXERCISE: A PARENT INTERVIEW: Page 7

Before the Second Teaching Artist Session

Page 5: There's Nothing Dirty in a Word

Rationale: Aside from introducing the concept of euphemisms as a solution to dealing with taboo subjects, this exercise makes further connections between Victorian and contemporary thought.

Exercise: Have students complete the activity There's Nothing Dirty in a Word.

Page 7: Exercise: A Parent Interview

Rationale: Since the tragedies of *Spring Awakening* largely stem from a lack of communication between the young adults and their parents, this exercise is meant to open communication between the student and his/her own parent on the issues of the play. The interview aims at a frank discussion and consideration of values which provides a resource for class discussion. Do these same Victorian ghosts haunt our contemporary discussions of sexuality?

Allow class time, if possible, for students to answer their portion of the questionnaire. They will need to complete the exercise as homework by interviewing one of their parents or their adult guardian and writing the answers in the spaces provided. Take a few minutes to discuss effective interviewing techniques. Emphasize good listening.

Before the Play

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 theaters. Some filmmakers consider this system a form of censorship, since the board may restrict ratings 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.filmratings.com) and other resources, research your assigned film to determine the specific reasons it was assigned its rating.

Prepare a short report concerning 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 fun, kids!

**"I Believe":
The Inspiration
for a Musical**

The 1950s film *Grease* may seem as a unlikely title for a musical, considering as it does, usually depicts the lives of teenagers in a high school setting. However, the film is a musical, and it is a very good one. The film is a musical, and it is a very good one. The film is a musical, and it is a very good one.

In collaboration with Composer Clifton Chance, he questioned how the songs in *Grease* functioned. He felt a purpose distinctly different from ones in a traditional musical.

"The songs are here and that comes out of us, like an idea or a thought or a feeling. The songs become the story. That's what we wanted to write - not songs, but a story. The songs are the story, not the other way around."

Although the characters were period costumes and speak in 1950s slang, the film is considered for cultural insights that have both in modern songs. Some rock music has traditionally been a means for protest or rage against the machine and even their parents and family, the songs become a means to escape the social constraints. Later comments, "The idea [of the song] was to see all the rock stars in our bedrooms. But then at the end of the day you have to go back to school to discover 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 emerges in our teens again, resulting in a song celebrating maturation and a naive humor that only "high school" can give.

According to Sater, even the adults who see the production identify with the adolescents' yearning that explains the song: "There's a woman who comes up to the actor playing Melvin the other night [and] looks like she was in *Grease*, and she said, 'You sang that song, 'I'm Gonna Be a Winner' and I remember that moment, 'Oh, damn, the fear of Sater [is] to lose him and everything changes."

EXERCISE: INVESTIGATING CENSORSHIP:
Page 9

Page 9: Investigating Censorship

Rationale: The exercise involves students in an investigation of censorship that directly impacts them: the film ratings determined by the MPAA (Motion Picture Association of America). In completing this exercise, students should also further understand what taboos are still current and what specifically warrants censorship in contemporary culture.

Exercise: www.imdb.com is a general information site while www.mpa.org is the official site of the motion pictures ratings board. Both sites provide information on the rating and rationale for it. However mpaa.org has a wider database. Provide the students with the list

(or a narrowed list of films) and have them select a film or assign them to keep from too many repeats. The research reports can be limited to a 1-2 minute class presentation in which a chalkboard list can be assembled, classifying the various films according to the reasons for the restricted rating.

Below is a sample of some of the recent films that have been rated R or NC-17 by the MPAA:

- American Gangster*
- American Pie*
- American Psycho*
- Bent*
- Black Dahlia*
- Brokeback Mountain*
- Casino Royale*
- Crash*
- Dodgeball*
- The Dreamers*
- Eternal Sunshine of the Spotless Mind*
- Eyes Wide Shut*
- Factory Girl*
- Final Destination 3*
- Funny Games*
- Grizzly Man*
- Hustle and Flow*
- Into the Wild*
- Love in the Time of Cholera*
- Lust/ Caution*
- Matrix Reloaded*
- Mysterious Skin*
- Rambo*
- Requiem for a Dream*
- Showgirls*
- Snatch*
- Stop-Loss*
- Walk Hard: The Dewey Cox Story*
- Young Adam*

Optional Exercise: On the Topic of Censorship

Each year the Office for Intellectual Freedom, a branch of the American Library Association, publishes a list of the most banned or challenged books. The OIF defines a challenge as “a formal, written complaint, filed with a library or school, requesting that materials be removed because of content or inappropriateness.” Repeat offenders include such well-known works of literature as *Catcher in the Rye*, *The Grapes of Wrath* and even *James and the Giant Peach*. For the second consecutive year, *And Tango Makes Three*, a children’s book about two male penguins caring for an orphaned egg, has topped the list of ALA’s Most Challenged Books.

Provide students with a list of challenged books from the ALA and ask them to prepare a short report focusing on a selected book. Students should begin their search by locating a copy of the book and considering the following questions:

- What is the book about?
- When and where was the book banned or challenged?
- Why was the book banned or challenged?
- What specific references within the book were considered most offensive or objectionable?
- Would you consider the book to be objectionable? Does it require a cautionary label?
- Who do you foresee as the audience for this book?

Before the Play

Page 9: “I Believe”: The Inspiration for a Musical

Rationale: The essay discusses the universality of the musical which threads easily from the discussion following the parent interview. The essay also prepares students for the stylistic approach of the production they are about to see.

Exercise: Read “I Believe”: The Inspiration for a Musical. The next teaching artist session will feature a discussion of the form of the play. Reading this article in advance will prepare the students to engage in a lively exchange.

Optional Exercise: Contrasting Visions (Handout 2, at the end of this packet)

This exercise is an introduction to the differences between realism and expressionism, which will be discussed in greater detail after the play. The two paintings aid student understanding of the concepts by providing a concrete comparison of the styles.

This exercise may be completed before or after seeing the play, with equal benefit to students.



During the Second Teaching Artist Session

Discuss: Parent Interview

Discuss: “I Believe”: The Inspiration for a Musical

Exercise: Students will experience song and expressive gesture as communication tools

The teaching artist will discuss the results of the completed Parent Interview exercise connecting it to the exploration of adult and teenager communication explored in the first teaching artist session. Students will further explore the form of *Spring Awakening* through physical theatre activities.

After the Play

"All That's Known": Adult Values in *Spring Awakening*

The values of the adult world in *Spring Awakening* speak in contradiction: Moritz commits suicide. Wendla dies from a medical abortion. Moritz suffers nightly from her father's physical beatings and sexual advances, while her dangerous adventures threaten after parental neglect. In order to escape the fate of his family, Melchior must cut out on his own with only the spirit of his last friends for company.

"He walks on his parents' and not with them. He'll go away. They'll get your heart and mind. When they see 'There's a man through there'!"

Melchior such as against what he sees as the "parentocracy" of education, where children are treated as blank slates needing to be filled. It is an educational system characterized by rote recitation, humiliation, imposed curriculum and an intolerance for original thinking. "Teachers – like parents – come on as merely to teach how material for an obedient and productive society – a unified, military-like body, where all that is worth must be harmonized away."

Of the adults who do, Gabor seems to embrace the approach, treating as Melchior's interests to lead his way even if he sometimes goes ideas he's not prepared to fully understand. However, his husband later builds her approach. "For three years, you dwelling. I have followed your lead, we have grown the way, until now we read out of the letter that, she has shown herself utterly wrong."

"My Uncle Klaus says, if you don't discipline a child, you don't love it."
—Thea in *Spring Awakening*



© Spring Awakening

"ALL THAT'S KNOWN": ADULT VALUES IN *SPRING AWAKENING*: Page 12

The Guilty Ones

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 Sonnenstich	2	.....
Herr Knockenbruch	3	.....
Fraulein Knuppeldick	4	.....
Frau Gabor	5	.....
Herr Gabor	6	.....
Frau Bessell	7	.....
Herr Bessell	8	.....
Father Kaulbach	9	.....
Herr Stiefel	10	.....
Doctor Von Brausepulver	11	.....

Five Scenarios

Write 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 results and how you might respond. 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 10-year-old daughter is pregnant. You have never discussed any sexual matters with her.
- You have just asked to see 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 chastised 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 teacher intent to do so again.

CENTER THEATRE GROUP ©2005 Gabor's

EXERCISE: THE GUILTY ONES: Page 13

Pages 12–15: "All That's Known": Adult Values in *Spring Awakening*

Rationale: Both the reading and the exercise that follow ask students to consider questions of ethics, weighing the behavior of the adult characters in the musical. In order to complete the ranking, students must consider the motivation as well as the extent of the behavior, which should promote healthy discussion and argument.

Exercise: Read "All That's Known": Adult Values in *Spring Awakening*. The students will probably need some help in identifying the characters before they begin the exercise, so the following summary will help. However, keep the identifications marginal so as not to prejudice their rankings. After the reading, begin by reviewing the list of characters as a class. What do the students remember about each of the characters? What does each character seem to value? What is their moral code?

Exercise: The Guilty Ones

Allow time for students to complete the exercise individually. Ask for three student volunteers to list their rankings on the board. Note any difference in ranking. Move through the list character by character, asking students to identify what actions prompted their rankings, if necessary reminding them of some of the details provided below. Allow for discussion, attempting to arrive at a uniform class ranking.

The characters are listed in the order in which they appear in the play:

FRAU BERGMAN is Wendla's mother. She tells her the story about the stork bringing children and when pushed for an answer is only able to offer "you must love a man with all your heart." She shames Wendla for getting pregnant, leads her to the abortionist, promising to stay with her but then flees.

HERR SONNENSTICH is the first of the boy's schoolmasters we meet. He presides over the mind-numbing recitation, bullies Moritz, and when Melchior challenges him, strikes him with his cane.

HERR KNOCKENBRUCH, another of the schoolmasters, calls Moritz an imbecile to another teacher and is concerned about how Moritz' promotion might reflect on the school. He blames Melchior for Moritz' suicide.

FRAULEIN KNUPPELDICK shares Knockenbruch's disdain for Moritz and promises he will not pass when grading the finals. She is concerned with "not only the moral corruption of our youth, but the creeping sensuality of these liberal-minded times."

FRAU GABOR, Melchior's mother, disapproves of the boys reading Faust, but trusts that they are old enough to make their own decisions. She will not loan Moritz money for his escape to America but offers to intervene on his behalf to Moritz' parents when he has failed: "I will try

After the Play

Exercise **Public Service Announcement**
Based on your work on the scenarios on page 13 and the interview on page 2, 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 way 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 "announcement" 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.

CENTER THEATRE GROUP *Rehearsal Book 1*

EXERCISE: PUBLIC SERVICE ANNOUNCEMENT: Page 15

Resources

Books:
Diary of an Epic (Ed) by Frank Wedekind (Bachstel, 1991)
The playwright's journal
Frank Wedekind: Four Major Plays translated by Carl R. Mueller (Smith & Kraus, 2002) includes: Spring Awakening
The Making of Victorian Values: Cleanse and Cloutier in Britain 1839-1872 by Ben Wilson (Penguin, 2002)
A Historical Discussion of Victorian morals and practices
Spring Awakening: The Musical by Steven Sater (Theatre Communications Group, 2002)
The script of the musical
Sex Talks Parents Must Have With Their Children About Sex and Chastity by Doreen Casper and Pepper Schwartz, Ph.D. (Hegeron, 2000)

Web Sites:
www.ats.org.uk/atl/
 Website of the American Library Association/Office for Intellectual Freedom
www.english.com/moscow.html
 Information about Frank Wedekind and the play
www.nytimes.com/2005/12/11/theater/reviews/11ngpt.html?_r=1&ref=nyt
 Theater review of original Broadway production by Charles Isherwood
<http://www.youtube.com/user/springawakeningny>
 Performances and interviews by the original Broadway company
<http://www.myspace.com/springawakeningbroadway>
 Official MySpace page of the Broadway show

For 18 years, Center Theatre Group's P.L.A.Y. (Performing for Los Angeles Youth) has served as one of 15,000 young people, teachers and families annually through a variety of performances, residencies, discussion and interactive educational experiences. P.L.A.Y. offers programs that allow young people, teachers and families to attend productions at the Mark Taper Forum, Johnson and Erik Draglin Theaters for live or on-line. P.L.A.Y. is dedicated to the development of young people's skills and creativity through the exploration of theater, its literature, art and imagination.

Funder Credits
 SPONSORED BY THE LOS ANGELES YOUTH REHEARSAL CENTER: Center Theatre Group Affiliates, a volunteer organization dedicated to bringing innovative theatre and creative education to the young people of Los Angeles.
 MAJOR SUPPORT IS ALSO PROVIDED BY: The Anenberg Foundation.

ADDITIONAL SUPPORT FOR P.L.A.Y. IS PROVIDED BY: The Bloomberg's Fund of the Macy's Foundation, the Employees Community Fund of Boeing California, the Sanchez Beaulieu Foundation, the Brinson Foundation of California, The Dana Foundation, the Darden Restaurants Foundation, the James A. Doudle Foundation, the Elia Fitzgerald Charitable Foundation, the Lawrence P. Frank Foundation, The Rosalinda and Arthur Gilbert Foundation, the William Randolph Hearst Education Endowment, the Walter Lantz Foundation, the City of Los Angeles Department of Cultural Affairs, the B.C. McCabe Foundation, the MelLife Foundation, the Music Center Fund for the Performing Arts, the Kenneth T. & Ellen L. Norris Foundation, Louis & James Rosenwald & Children Trust, The SKEETCH Foundation, the Dwight Stuart Youth Foundation and the Wingert Foundation.

Center Theatre Group Affiliates
 Bank of America

RESOURCES: Page 16

Page 15: Exercise: Public Service Announcement

This project pulls together content from the interview and some of the shorter exercises to provide a solution to a relevant issue plaguing young adults. Have the students brainstorm on the three questions before they are assigned groups for the project. You might provide some sample ads aimed at young adults: "Say no to drugs," drunk driving, etc., as a starting illustration for the assignment, but most students will be familiar with these types of PSAs. Plan a class session for work time for the groups. Please save the performances for the third teaching artist session.

The session will conclude with the sharing of the group Public Service Announcements which will be presented and discussed with the class.

Page 16: Resources for Further Study

Rationale: Many of these resources will help students to prepare the exercises and assignments of the guide. Additionally, you might want to view the following web site created by the producers of the original production to assist parents and teachers in addressing the delicate subject matter of this musical: <http://parents.springawakening.com>.



Post Performance Discussion Rehearse and Present: Public Service Announcements

The teaching artist will facilitate a post-performance discussion focusing on the content and the form of *Spring Awakening*, as well as its relevance to teenagers today. The teaching artist will help connect ideas raised in this discussion to the messages the students wish to convey through their Public Service Announcements.

The teaching artist will facilitate a rehearsal of the Public Service Announcements, helping the students add stylistic elements as time permits.

Handout 1: Wedekind's Hero

Moritz and Melchior are two principal characters in *Spring Awakening*, friends and students in the same grade, facing promotion to the next level. In the dialogue and lyric samples below, what differences do you see between their two viewpoints towards education? Which one seems to labor under the conventions of bourgeois morality? Which one better represents Wedekind's philosophy as discussed in the reading? Why?

MORITZ

Sixty lines of Homer, all those quadratic equations ... I'll be up all night again, haunted by another of those ... dreams. And I still don't get through it.

.....

MELCHIOR

Still I know
To trust my own true mind,
And to say: 'There's a way through this'...

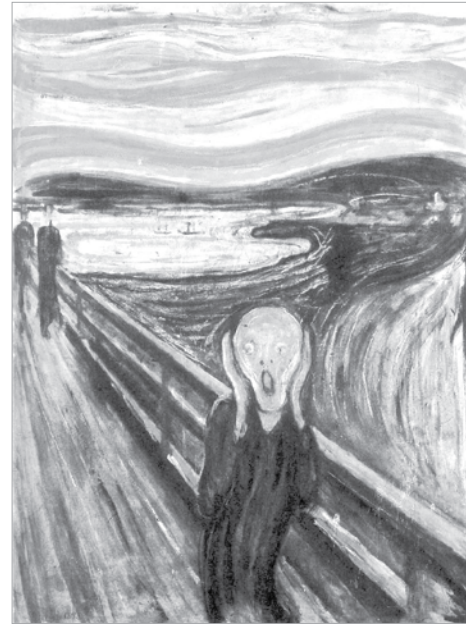
Identify which of these two characters is speaking in the additional examples below:

1. "But I should have known it."
2. "You doubt them,
And soon they bark and hound you."
3. "In a more progressive world, of course, we could all attend the same school.
Boys and girls together. Wouldn't that be remarkable?"
4. "But how can you understand that...? What the woman must feel."
5. "Does the mare feel shame when she couples with the stallion?"
6. "Thought is suspect,
And money is their idol
And nothing is okay unless it's scripted in their Bible."

Handout 2: Contrasting Visions



"The Desperate Man" Gustave Courbet



"The Scream" Edvard Munch

What differences can you identify between the style of these two famous paintings? Gustave Courbet's (1819-1877) "*The Desperate Man*" and Edvard Munch's (1863-1944) "*The Scream*" are both portraits of people in a state of high tension. Notice how Munch's painting, a visceral example of expressionism, captures the feeling of the subject in a very different way than the more realistic self-portrait of Courbet. Look carefully at the two images and note their differences below in a contrasting list:

"The Desperate Man"

"The Scream"
