

HAIRSPRAY

StageNOTES™

A FIELD GUIDE FOR TEACHERS

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

- Production Overview
- Lesson Guides
- Student Activities
- At-Home Projects
- Reproducibles

hairspray



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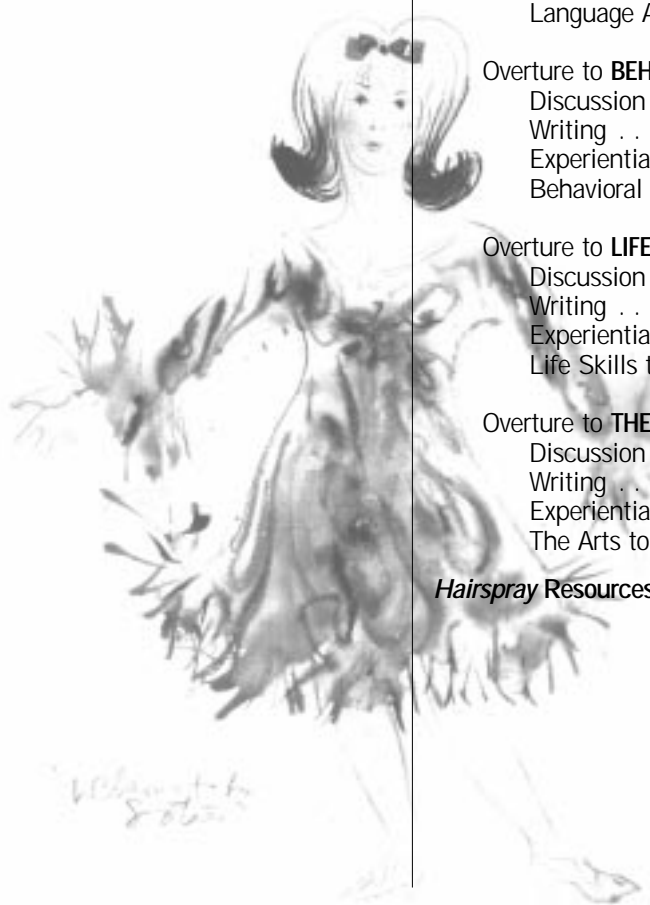
StageNOTES™

A FIELD GUIDE FOR TEACHERS

CAMP BROADWAY LLC
NEW YORK

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Using the Field Guide

Field Guide

Camp Broadway is pleased to bring you the *Hairspray* edition of StageNOTES™, the tenth in our series. We are proud to be affiliated with this joyous musical celebrating individuality, tolerance, and the spirit of youth.

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 *Hairspray* exposes 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 themed around the musical *Hairspray*, can also accompany class study of the period and other related literary works. To assist you in preparing your presentation of each lesson, we have included: an **objective**; an **excerpt from the script** of *Hairspray*; 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 *Hairspray* 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 *Hairspray* study guide is for you, the educator, in response to your need for standards-compliant curriculum. We hope this study guide will help you incorporate *Hairspray* into your classroom activities.

Jodi Simon Stewart

Jodi Simon Stewart
Director of Education
Camp Broadway

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 Present

HAIRSPRAY

Book By **Mark O'Donnell** Lyrics By **Scott Wittman**
 Music By **Marc Shaiman** Lyrics By **Marc Shaiman**
 Thomas Meehan

Based upon the New Line Cinema film written and directed by John Waters

Starring **Marissa Jaret Winokur** **Harvey Fierstein**

Also Starring
 Laura Bell Bundy Mary Bond Davis Kerry Butler Linda Hart
 Jackie Hoffman Matthew Morrison Corey Reynolds Clarke Thorell
 Joel Vig Danielle Eugenia Wilson and Dick Latessa

With
 Eric Anthony Shoshana Bean Denosh Bennett Joshua Bergasse J.P. Dougherty Eric Dysart Adam Fleming
 Greg Graham Danielle Lee Greaves Katy Grentell John Hill Hollie Howard Katharine Leonard Kamilah Martin
 Alli Mauzey Rashad Naylor Judine Richard Peter Matthew Smith Todd Michel Smith Shagna Steele Brooke Tansley

Costumes Designed by **William Ivey Long** Lighting Designed by **Kenneth Posner**
 Scenery Designed by **David Rockwell** Casting by **Bernard Telsey Casting** Wigs & Hair Designed by **Paul Huntley**
 Sound Designed by **Steve C. Kennedy** Associate Director **Matt Lenz** Associate Choreographer **Michele Lynch**
 Production Stage Manager **Frank Lombardi** Music Director **Lon Hoyt** Arrangements by **Marc Shaiman** Music Coordinator **John Miller**
 Orchestration by **Harold Wheeler** Technical Supervisor **Tech Production Services, Inc.** Press Representative **Richard Kornberg** Associate Producers **Rhoda Magerson**
 General Management **Richard Frankel Productions** Don Summa The Aspen Group **Daniel C. Staton**
 Laura Green

Choreography by **Jerry Mitchell**
 Direction by **Jack O'Brien**

The world premiere of "HAIRSPRAY" was produced with the 6th Avenue Theatre in Seattle, Washington
 David Armstrong, Producing Artistic Director; Marilyn Sheldon, Managing Director

The producers wish to express their appreciation to Theatre Development Fund for its support of this production.

ORIGINAL SECRETARY CAST RECORDING ON SONY CLASSICAL



Producer's Note

When I optioned the rights to John Waters' movie *Hairspray*, I never imagined what a thrilling journey lay ahead. I did believe that the film would make a successful Broadway musical because of its Cinderella storyline, its larger-than-life heroine, and, of course, its many possibilities for rousing song and dance. But the show that arrived in New York in the summer of 2002 exceeded my wildest expectations.

Along with the financing and management of a production, commissioning producers choose the creative team: book writer, composer, lyricist, choreographer, designers, and director. The *Hairspray* writers began working in the winter of 2000. Between that date and December 2001 (by which time our complete artistic team was assembled), we held four readings where the actors performed with scripts in hand and sang to the accompaniment of three musicians. In May 2002, two months before coming to New York, the production had a successful three-week tryout run in Seattle. On August 15th, *Hairspray* opened on Broadway.

My partners and I are thrilled to be part of an event that brings so much joy to audiences eight times a week. Along with the satisfaction of having a hit show, we feel especially happy that *Hairspray* celebrates the uniqueness of a country that is inclusive and diverse and where one person really can make a difference. Tracy Turnblad and her friends are determined to make the world a better place; we hope that message will be an inspiration to your students as they think about their experience at *Hairspray* and work through these study guide materials.

— Margo Lion

Synopsis

A Synopsis of *Hairspray*

Hairspray opens in June 1962, as plus-sized teenager Tracy Turnblad wakes up ready for another day (“Good Morning, Baltimore”). After school, she and her best friend, Penny Pingleton, watch *The Corny Collins Show*, starring “The Nicest Kids in Town.” While Tracy and Penny sigh over handsome Link Larkin, Tracy’s mother, Edna, slaves away at her ironing board. Penny’s mother, Prudy Pingleton, expresses her disapproval of teenagers dancing to “colored music.” Edna points out that it “ain’t colored. The TV’s black and white.”

In the studio, show producer, Velma Von Tussle, instructs her teen-queen daughter and Link’s girlfriend, Amber, to hog the camera, while berating Corny, the host, about including songs with “that Detroit sound.” She reminds him that they have to steer the kids “in the white direction.” On air, Corny announces auditions for an opening on the show, as well as the national broadcast of the upcoming “Miss Teenage Hairspray 1962” contest.

Tracy wants to audition for the show. Edna is skeptical, fearing Tracy’s size will lead to rejection, but her father, Wilbur (owner of the Har-de-Har Hut Joke Shop), tells Tracy to follow her dream.

While Edna tells Tracy to forget about going to the audition, Velma and Prudy argue with daughters, Amber and Penny. The girls stubbornly resist their mothers, declaring “Mama, I’m a Big Girl Now.”

Making their own decision, Tracy and Penny race into the WZZT studios just as the auditions are ending. Tracy sees Link and swoons “I Can Hear the Bells.” Velma rejects Tracy, sneering at her weight and lamenting that times certainly have changed since she was crowned “Miss Baltimore Crabs.”

At school, Tracy’s hairdo lands her in detention, where she befriends Seaweed J. Stubbs, the son of Motormouth Maybelle (the host of once-a-month “Negro Day” on *The Corny Collins Show*.) At a school dance, Tracy catches Corny’s eye while doing steps she learned from Seaweed.

The next day, an astonished Edna and Wilbur see Tracy on TV, the newest member of the *Corny Collins Council*. Link sings the latest hit, “It Takes Two,” dedicating it to Tracy, now an overnight sensation. After her mother forgives her, Tracy takes Edna out on the town for a fashion makeover (“Welcome to the ‘60s”).

During a rough scatter dodgeball game, Amber knocks out her rival, Tracy. To cheer her up, Seaweed invites Tracy, Link, and Penny (who has an immediate crush on him) to his mother’s record shop (“Run and Tell That”). Motormouth Maybelle welcomes them warmly; Tracy wonders why they can’t all dance together on the show and plans to lead a protest during “Mother-Daughter Day.” Link rejects the idea, fearing it will hurt his chance to be on national TV. He leaves a heartbroken Tracy to go back to Amber. Edna is dubious about joining the protest. She is self-conscious about her weight, but Motormouth persuades her to accept herself — after all, they’re both “Big, Blonde & Beautiful.” The demonstration turns into a riot; the police arrive and drag Tracy and all the women off to jail.

Act Two opens in the women’s house of detention, “The Big Dollhouse.” Everyone is released on bail, except Tracy, who is moved to solitary confinement.

Wilbur comforts a downcast Edna (“Timeless to Me”). Meanwhile, Link realizes his love for Tracy and breaks her out of jail (using a blowtorch improvised with a lighter and a can of hairspray), and Seaweed rescues Penny from her mother’s clutches (“Without Love”).

The four flee to Motormouth’s record shop. She reminds them that the fight against injustice is never ending (“I Know Where I’ve Been”).

The next day, Corny’s prime-time show is in full swing and ready to announce the winner of “Miss Teenage Hairspray 1962” (“Hairspray”). Amber and Tracy are finalists for the title of “Miss Teenage Hairspray 1962.” Amber performs a dance she dedicates to the absent Tracy (“Cooties”). Just as it looks like Amber has won the crown, Tracy bursts in from the audience to claim victory and perform a dance that’s dedicated to everyone. They all dance together: black and white, fat and thin, young and old, as Tracy leads the company in declaring “You Can’t Stop the Beat.”



Characters

Tracy Turnblad — teenager from Baltimore, wants to be a dancer on *The Corny Collins Show*

Corny Collins — host of *The Corny Collins Show*

Amber Von Tussle — female star of *The Corny Collins Show*

Brad — dancer on *The Corny Collins Show*

Tammy — dancer on *The Corny Collins Show*

Fender — dancer on *The Corny Collins Show*

Brenda — dancer on *The Corny Collins Show*

Sketch — dancer on *The Corny Collins Show*

Shelley — dancer on *The Corny Collins Show*

IQ — dancer on *The Corny Collins Show*

Lou Ann — dancer on *The Corny Collins Show*

Link Larkin — male star of *The Corny Collins Show*, object of Tracy’s affection

Prudy Pingleton — mother of Penny

Edna Turnblad — mother of Tracy

Penny Pingleton — Tracy’s best friend

Velma Von Tussle — mother of Amber

Harriman F. Spritzer — President of Ultra Clutch Hairspray, sponsor of *The Corny Collins Show*

Wilbur Turnblad — father of Tracy

Seaweed J. Stubbs — befriends Tracy in detention

Duane — friend of Seaweed

Gilbert — friend of Seaweed

Lorraine — friend of Seaweed

Thad — friend of Seaweed

The Dynamites — female singing trio in “Welcome to the ‘60s”

Mr. Pinky — owner of Mr. Pinky’s Hefty Hideaway clothing store

Little Inez — Seaweed’s little sister

Motormouth Maybelle — Seaweed’s mother, host of “Negro Day” on *The Corny Collins Show*

Gym Teacher, Principal, Matron, Guard, Denizens of Baltimore

Musical Numbers

Act One

- “Good Morning, Baltimore” Tracy & Company
- “The Nicest Kids in Town” Corny Collins & Council Members
- “Mama, I’m a Big Girl Now” Edna & Tracy, Velma & Amber, Penny & Prudy
- “I Can Hear the Bells” Tracy
- “(The Legend of) Miss Baltimore Crabs” Velma & Council Members
- “The Nicest Kids in Town” (Reprise) Corny & Council Members
- “It Takes Two” Link & Tracy
- “Welcome to the ‘60s” Tracy, Edna, The Dynamites & Company
- “Run and Tell That” Seaweed, Little Inez & Company
- “Big, Blonde & Beautiful” Motormouth, Little Inez, Tracy, Edna, Wilbur

Act Two

- “The Big Dollhouse” Women
- “Good Morning, Baltimore” (Reprise) Tracy
- “Timeless to Me” Wilbur & Edna
- “Without Love” Link, Tracy, Seaweed, Penny
- “I Know Where I’ve Been” Motormouth & Company
- “Hairspray” Corny & Council Members
- “Cooties” Amber & Council Members
- “You Can’t Stop the Beat” Tracy, Link, Penny, Seaweed, Edna, Wilbur, Motormouth & Company



“Good Morning, Baltimore”

“In Baltimore, hair is politics.” — John Waters

Hairspray is set in Baltimore, Maryland, John Waters' hometown. Baltimore's unique character comes from its many paradoxical qualities: It is an urban center with a rural sensibility, a city on the border between the North and the South, a blue-collar town that is home to world-class institutions of science and culture. In *Hairspray* — and in all his films — John Waters captures the sometimes tacky, always exuberant, unself-conscious quality of Baltimore and its citizens.

Baltimore Town, named for Lord Baltimore, one of the founders of the Maryland Colony, was founded in 1729 at the large natural harbor at the mouth of the Patapsco River. Baltimore, the westernmost port on the eastern coast, as well as a midpoint between North and South, became a natural center of trade.

In the war of 1812, Britain attacked Baltimore, which they considered a “den of pirates on the Chesapeake.” While witnessing the bombardment of Fort McHenry, Maryland lawyer Francis Scott Key scribbled his impressions on the back of an envelope. Key's account of “the bombs bursting in air” became “The Star-Spangled Banner,” our national anthem.

Baltimore can claim some important “firsts”: The first railroad tracks in the United States were laid there in 1829, connecting the landlocked Midwest with the port of Baltimore.

In 1844, the first telegraph line linked Baltimore and Washington, D.C.



Francis Scott Key

In the early 1960s, the time when *Hairspray* takes place, more than half of the population of Baltimore was African-American. The city had voluntarily decided to desegregate the school system, rather than be forced to do so by court order. However, “white flight” (affluent white families moving to the suburbs) meant that the increasingly overcrowded schools had a much higher percentage of black students than white. Despite the efforts to integrate schools, Baltimore remained heavily segregated, as it had been from its earliest days. (North Avenue, the location of Motormouth Maybelle's record shop in the show, was originally the northern boundary of the city. Blacks were not allowed to cross this boundary after dark.)

Baltimore, sometimes described as “an outpost of the North in a Southern state,” found itself in a strategic position in the civil rights movement of the '60s. The proximity of the city to the nation's capital made it a popular place for civil rights activists to stage protests and rallies. The city's central position between the North and the South, the very location that made it an economic center, put Baltimore in the midst of the social struggle that divided the entire country. ■

What Is Formstone?

According to John Waters, Formstone is the “polyester of brick.”

Due to the unique composition of the soil around Baltimore, brick manufactured in the area was extremely soft and porous. As buildings aged, masonry would decay, chip away, and fall off. Formstone was one of a number of cement-based “artificial stone” products created to repair and upgrade building exteriors.

Formstone was patented in 1937 by the Lasting Products Company of Baltimore; door-to-door salesmen pitched Formstone as a low-maintenance way to upgrade a middle-class home, giving it the wealthy look of stone.

Formstone was troweled on in thin layers; the top layer could be tinted to simulate the shadings of stone. Crinkled wax paper was applied to the wet “stone” and removed to provide texture, while grooves were cut in to look like the mortar between “stones.”

Formstone reached the peak of its popularity in the '40s and '50s, making Baltimore the “Formstone Capital of the World.” By the '70s and '80s tastes had changed, and Formstone use dwindled. Formstone is still used in construction in parts of the world today, and is very popular in Australia and New Zealand. ■

About

John Waters

“Timeless to Me”

Filmmaker John Waters, born in Baltimore on April 22, 1946, had offbeat interests from the beginning. As a child, he was drawn to the spooky and bizarre; he was fascinated by the characters of Captain Hook from *Peter Pan* and the Wicked Queen from *Snow White*. At age six, he asked his mother to take him on a tour of the local junkyard so he could look at the wrecked cars and imagine the auto accidents.

He became interested in puppets; his talent for keeping birthday party puppet show audiences spellbound earned him up to \$25 per performance, a substantial amount for a kid in the 1950s. By age twelve, he was intensely interested in show business, and subscribed to *Variety*, the trade journal of the entertainment industry.

His grandmother gave him a movie camera for his sixteenth birthday, and he began shooting short films in and around his parents' house. For his casts, he assembled an ensemble of friends who would appear in his films throughout his career. Waters' star was the drag performer Divine (real name Glenn Milstead), whose persona grew more outrageous with every role.

John Waters showed his early films whenever and wherever he could. One project, *Roman Candles*, was shown in the basement of Baltimore's Emmanuel Episcopal Church (admission 75¢). The movie used an experimental technique in which three projectors ran simultaneously.

His breakthrough film was *Pink Flamingos*, in which Waters regulars Divine and Mink Stole battled for the title of “Filthiest People Alive.” A wild comic-horror plot including kidnapping, arson, and cannibalism was capped by a scene in which Divine ate dog excrement in full view of the camera. *Pink Flamingos* became a midnight-movie smash, and earned John Waters the title “The Pope of Trash.”

Divine and John Waters reunited to make *Polyester*, for which Waters invented Odorama — scratch-and-sniff cards that audiences were given to smell at various points in the movie.

Waters became interested in making a movie about his childhood obsession with *The Buddy Deane Show*, an after-school dance show, in which local teens bopped to pop hits. Waters considered calling the film *White Lipstick*, but settled on *Hairspray*. Divine originally wanted to play both teen heroine Tracy Turnblad and her mother, Edna. However, Waters cast Divine as frumpy housewife Edna Turnblad (and station owner Arvin Hodgepile, one of the rare times Divine played a man on screen) and nineteen-year-old unknown Ricki Lake won the role of Tracy.

With its PG rating and subject matter, *Hairspray* drew a larger audience than Waters' earlier movies. It became one of the hits of 1988, catapulting Ricki Lake to fame, and earning Divine critical praise for his performance as Edna. Tragically, soon after the movie's release, Divine died in his sleep.

Hairspray's success drew a wide audience to Waters' subsequent films (which include *Cry Baby*, *Serial Mom*, and *Cecil B. Demented*). Waters even appeared in cartoon guise on *The Simpsons*. Waters has continued to set all his films in Baltimore, keeping true to his particular skewed vision and delighting audiences with his tales of eccentric characters who revel in the excesses of tastelessness and trash. ■



Overture to History

Using the Lessons

To go: A student worksheet of additional activities to be completed outside of class.

Discussion: The focus is on facilitating an in-depth class dialogue.

Writing: The focus is on the expression of thoughts in written form.

Experiential: The focus is on understanding social dynamics as well as collaboration and teamwork in small and large groups.

Reproducible

Experiential

Writing

Discussion

NAME _____ DATE _____
CLASS _____ TEACHER _____

1 What do YOU think?

Two of the notable names mentioned in "Welcome to the '60s" (pages 12 and 13) are Frankie Avalon and his "favorite Mouseketeer," Annette Funicello. The original Mickey Mouse Club (which ran from 1955 to 1959) featured the Mouseketeers singing and dancing. Each day had a different theme: Fun with Music Day, Guest Star Day, Anything Can Happen Day, Circus Day, and Talent Round-up Day. Just as in *Hairspray*, *The Corby Collins Show* featured the cast members (most prominently Annette) had an enthusiastic fan following.

The Mickey Mouse Club returned in 1977 as *The New Mickey Mouse Club*, and again in 1989 as *The All-New Mickey Mouse Club* or *MMC*. This version of the show featured then-unknowns Britney Spears, Christina Aguilera, Justin Timberlake, and Keri Russell in the cast.

There are many shows currently on the air that bring "instant celebrity" to the people featured (*American Idol*, *Star Search*, even *The Real World* or *Survivor*), in the same way that Tracy becomes a star on *The Corby Collins Show*.

2 EXPRESS yourself

Ask yourself this question: What role does media play in organized one-to-two page composition looking at different impact on your life. Do you watch TV? What shows do you watch? Do you read books? Do you listen to music? What kinds of movies do you tend to like? What movie are you looking forward to seeing and why? What are the news? What news do you listen to or read?

Organize your composition according to the specific news whether or not you think that medium is a large, mid-size, or small.

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LESSON 1 History Experiential

LESSON 1 History Writing

LESSON 1 History Discussion

Experiential Objective
To see how the lives of our parents when they were teenagers affect our decisions and our lives today.

Teaching Tips
Begin with a brainstorm on career options today, and compare them to the career choices of your parents. Are the options the same or different?
Would you think about going into the same profession or doing the same kind of work that members of your family are doing? Do you dream about your future or do you prefer to live in the moment and let the future take care of itself? If you're a daydreamer, do you dream of doing things within your reach, or do you dream of things that seem more difficult to achieve? How do you compare your dreams with those of your sisters, brothers, friends, and other peers?

Exercise
Have the class discuss if it's significant? Do the news, ask the class to do possible survey topics of family ethnicity effects have changed as they've been determined, following class period, if a consensus about the role of education for

From the Script
Act 1, Scene 8
Conflicting ideas connect. The teens in *Hairspray* are and certainly not the ms. auditioning for the Corby Collins Show.

Tracy: Mother, you are as thin as a reed.
Edna: Yeah? Well, you are a fat lady, are you?
Tracy: I'm not fat. I'm just a little bit plump.
Edna: You're not fat. You're just a little bit plump.
Tracy: I'm not fat. I'm just a little bit plump.
Edna: You're not fat. You're just a little bit plump.

Writing Objective
To analyze how media attention can influence its audiences, and the resulting consequences from a historical perspective.

Teaching Tips
Put the word "cool" on the board. Note that the Corby Collins dancers are termed "cool" on his show. Have students write down all the words related to the word. Then ask the following questions:
What is your perception of the word "cool" today? Does it mean the same today as it meant in the 50s and 60s? If not, what word has replaced it? Who would you consider to be a "cool" person? Think about a friend, someone in the media, family member whom you consider "cool"? Why would you consider them "cool"?
Take a look at Connie Francis, who is mentioned in the above script excerpt. Who would be considered your Connie Francis today? What would make them or her "cool"? Whom do some people consider "cool" today? What images are projected in the media today that you like? What images are projected in the media today that you do not like?

Discussion Objective
To explore various social perspectives and how they have affected the course of history.

Teaching Tips
Do you believe that people from various groups and societies are equal to each other and should be treated in equal ways?
Do you believe that people in different societies and cultures can be compatible interacting with each other? Or, on the other hand, do you believe that there are some important differences to notice? If so, do those differences affect our behavior? How?
Do you believe that members of different cultural groups can date, intermarry, have children, and communicate as effectively as families with all members from the same cultural background? Explain your feelings and beliefs.
What are the pros and cons experienced in a family where everyone is from the same cultural group? What about in families made up of differing cultural groups?

Exercise
The struggle to achieve equity in race relations became a central issue for society in the 1960s. The white population had very little information and experience with the topic, unlike today, where society strongly supports equal rights.
At first, have individuals in the class find subjects they feel strongly about and are willing to discuss. Pair up students with different beliefs and have them debate these opposing viewpoints.
1. Have your students read the Overture to History "I Know Where I've Been" (pages 11 and 12) in order to identify two or three events that they might be familiar with. Ask them to take a strong stance on one topic and a neutral stance on a second topic, covering as many dates and events as possible. Then, have them pair up to discuss the different perspectives surrounding each topic.
2. In class, have your students discuss current events that they feel very strongly about. Some examples might be a war or health care issues, such as drug prescription costs for the elderly. Have all the issues written down on the blackboard and in each instance, have the class identify and explain those that they have strong opinions about and those that they are not as concerned with.
3. For homework, have the students interview people aged 60 and over who remember the events listed in the Overture to History covering 1946-1968. Ask the interviewees what their memories are of two or three events. Then, have the students discuss those interviews in small groups of three or four after which they can share their findings with the full class.

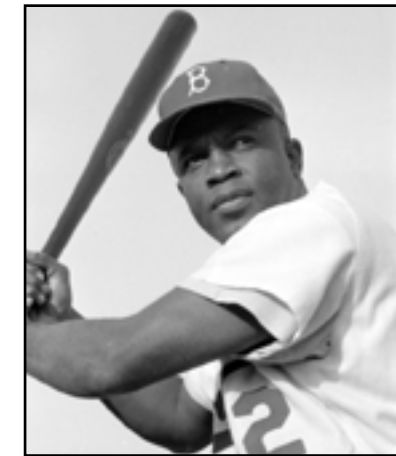
"I Know Where I've Been"

Hairspray takes place in 1962, at a time when the civil rights movement was gathering momentum. Racial tension was high; demonstrations and riots were in the news daily. More and more students, both in college and in high school, were becoming involved in protests against segregation in all areas of society.

Below is a time line listing some of the major events in the struggle for civil rights, both before and after *Hairspray*.

1946

Concerned about the prevalence of racial discrimination, President Harry S. Truman establishes the President's Committee on Civil Rights.



1947

Jackie Robinson joins the Brooklyn Dodgers and becomes the first black Major League player.

1948

President Truman orders the integration of the U.S. military.

1954

In *Brown v. Topeka, Kansas*, Board of Education, the U.S. Supreme Court declares that "separate educational facilities are inherently unequal," and orders that students be admitted to public schools without regard to race.



1955

In Montgomery, Alabama, Rosa Parks refuses to give up her seat to a white man in defiance of local laws. Bus boycott led by Martin Luther King, Jr. successfully overturns the ordinance.

1957

President Dwight D. Eisenhower sends federal troops to enforce the right of nine black students to enroll at Central High School in Little Rock, Arkansas.



continued on next page

Summary of Standard for HISTORICAL UNDERSTANDING

1. 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?

2. 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.

Featured Lesson Units

- History
- Language Arts
- Behavioral Studies
- Life Skills
- The Arts

Each StageNOTES™ lesson includes the following components:

Objective:
An overall note to the teacher outlining the goals of the lesson to follow.

From the script:
An excerpt from the script of *Hairspray* to help "set the stage" for the activity that follows.

Exercise:
A detailed description and instructions for the activity to be facilitated in class.

Teaching Tips:
Direct questions teachers may use to help guide the students through the activity.

"I Know Where I've Been" (continued from previous page)

1960

Sit-ins at segregated public restaurants and lunch counters are held throughout the South.

1961

Freedom Riders challenge "white only" rules at drinking fountains, lunch counters, and rest rooms in bus and train stations in the South.

1962

James Meredith, a black student, enrolls at the University of Mississippi under protection of federal troops.

1963

Four young black girls are killed in a church bombing in Birmingham, Alabama.

1963

Two hundred fifty thousand people attend the March on Washington, where Martin Luther King, Jr. delivers his "I Have a Dream" speech.

1965

Riots erupt in Watts, a ghetto neighborhood of Los Angeles, California.



1967

Thurgood Marshall becomes the first black Supreme Court justice. Riots occur in Detroit and other large cities. The first black mayors of major U.S. cities are elected in Cleveland, Ohio, and Gary, Indiana.

1968

Martin Luther King, Jr. is assassinated. Riots erupt across the country.

"Welcome to the '60s"

Listen for these names from the '60s throughout Hairspray. See how many you can catch.

Connie Francis A top singer of the '50s and early '60s. She appeared in the classic Spring Break movie, *Where the Boys Are* (1960).

trendsetting style, particularly her bouffant hairdo and pillbox hats.

"Hair Hopper" A Baltimore term for someone, male or female, who spent too much time on their outsized hairdos.



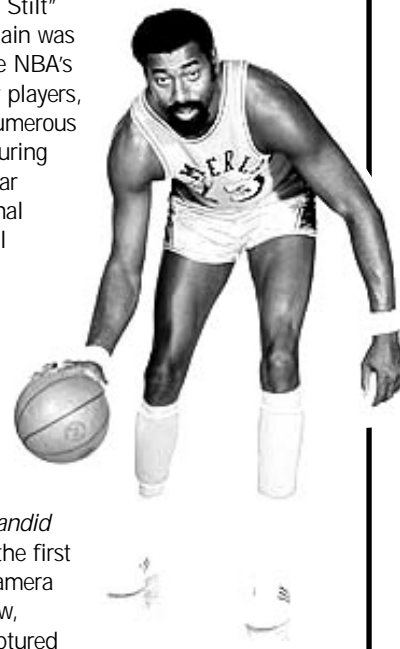
Rock Hudson, Doris Day Starred together in romantic comedies such as *Pillow Talk* (1959) and *Lover Come Back* (1961). He was tall, good looking, and debonair, while she was known for her squeaky-clean "good girl" image.

Gidget Pint-size surfer girl originally played by Sandra Dee in *Gidget* (1959). Sequels included *Gidget Goes Hawaiian* (1961) and *Gidget Goes to Rome* (1963).

Jackie B. Kennedy First Lady Jacqueline Bouvier Kennedy, wife of John F. Kennedy, was known for her

"Wilt the Stilt" At 7'1", Wilt "The Stilt" Chamberlain was one of the NBA's legendary players, setting numerous records during his 14-year professional basketball career.

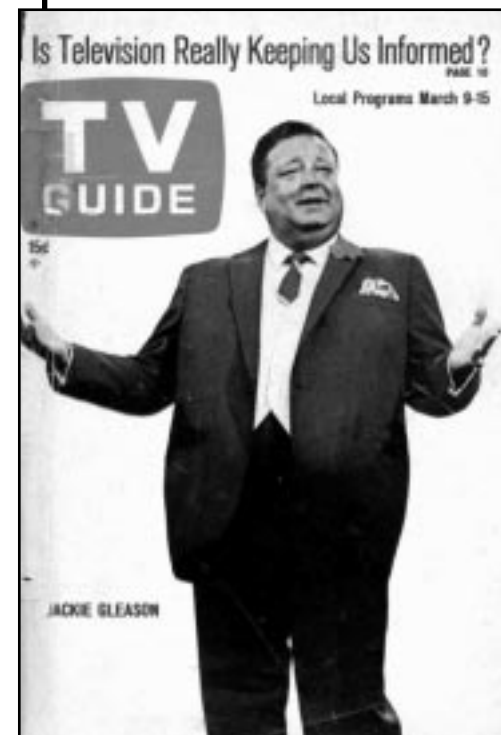
Candid Camera and Allen Funt Allen Funt was the host of *Candid Camera*, the first hidden-camera stunt show, which captured



"Welcome to the '60s"

the reactions of ordinary people to pranks played by Funt and his cast. The show first aired in 1948 and has been revived on various TV networks for over 50 years.

Peyton Place Based on a popular novel, this 1957 melodrama delved into the sordid secrets of a New England town. It became the first prime-time soap opera television series in 1964.



Jackie Gleason Robust comedian best known for creating *The Honeymooners* television show in 1955. His trademark phrases included "And away we go," "Hommina hommina hommina," and "To the moon, Alice!"

"Don't tell me Khrushchev has his shoes off again" On November 17, 1956, millions of television viewers saw Soviet leader Nikita Khrushchev pound the podium of the United Nations General Assembly with his shoe, shouting at the West, "We will bury you!"

Metrecal First introduced in 1960, Metrecal (from "metered calories") was a canned diet drink, like today's Slim-Fast.

Eddie Fisher, Debbie Reynolds, Liz and Dick Singer Eddie Fisher and perky film comedienne Debbie Reynolds married in 1955 (they are the parents of writer/actress Carrie Fisher, perhaps best known as Princess Leia from the *Star Wars* movies). Fisher fell in love with Elizabeth "Liz" Taylor, and married her in 1959 on the same day he divorced Debbie Reynolds. Taylor went to Italy in 1962 to film the epic *Cleopatra*. Although Eddie Fisher was also in the film, Taylor fell for her co-star Richard "Dick" Burton. Their affair made headlines worldwide. They married in 1964, divorced in 1974, and remarried the following year.

Frankie Avalon and his "favorite Mouseketeer"

Teen idol Frankie Avalon's "favorite Mouseketeer" was Annette Funicello, who became a star on the '50s TV series *The Mickey Mouse Club*. They met in 1958 and became a wildly popular couple, starring in '60s movies such as *Beach Party* (1963) and *Bikini Beach* (1964).



The Gabor Sisters Glamorous Hungarian sisters Zsa Zsa, Magda, and Eva Gabor became known in Hollywood for their seductive, sophisticated, yet slightly scatterbrained, personalities.



Mamie Eisenhower Wife of President Dwight "Ike" Eisenhower, she was First Lady from 1953 to 1961, known for her trademark bangs and fondness for pink clothing.

Gina Lollobrigida Sultry Italian actress Gina Lollobrigida was known in the '50s as "The Most Beautiful Woman in the World."

"Castro's invading" In 1961 the United States launched an unsuccessful attempt to overthrow Cuban leader Fidel Castro by invading the Bay of Pigs. Tensions remained high between Cuba and the U.S., peaking in the Cuban Missile Crisis in October of 1962.

Glenn Miller Popular bandleader and composer of the '40s, known for hits such as "Moonlight Serenade."



Chubby Checker Originally named Ernest Evans, singer Chubby Checker created a dance sensation with his recording of "The Twist" in 1960.

The Hindenburg The 800-foot blimp, *Hindenburg*, was the largest aircraft ever flown. While landing at Lakehurst, New Jersey, on May 6, 1937, the ship was destroyed in a tragic fire when the hydrogen that filled the blimp ignited. (Modern blimps are filled with nonflammable helium.)

Eva Marie Saint Beautiful blonde actress who starred in such films as Hitchcock's *North by Northwest* (1959). ■

LESSON
1
History
Discussion

Discussion Objective

To explore various societal perspectives and how they have affected the course of history.

Teaching Tips

■ Do you believe that people from various groups and societies are equal to each other and should be treated in equal ways?

■ Do you believe that people in different societies and cultures can be comfortable interacting with one another? Or, on the other hand, do you believe that there are some important differences to notice? If so, do those differences affect our behavior? How?

■ Do you believe that members of different cultural groups can date, intermarry, have children, and communicate as effectively as families with all members from the same cultural background? Explain your feelings and beliefs.

■ What are the pros and cons experienced in a family where everyone is from the same cultural group? What about in families made up of differing cultural groups?

From the Script

Act 1, Scene 8

Edna and Tracy Turnblad both share a spirit for equality, fairness and friendship that is free of racial prejudice. In this scene, the younger generation boldly leads the older generation into a protest in order to make society fair and just.

Tracy:
Okay. So this is how we're gonna do it; tomorrow, everyone bring your mothers . . .

Penny:
... and sisters!.

Tracy:
... and meet around the corner from the studio and make signs!

Penny:
Yes! And put words on them!

Tracy:
Ms. Motormouth, you and little Inez will walk in first. Mama and me will be right behind you.

Edna:
Excuse me?

Tracy:
They'll never be able to shove them back through the door with us blocking it.

Exercise

The struggle to achieve equity in race relations became a central issue for society in the 1960s. The white population had very little information and experience with the topic, unlike today, where society strongly supports equal rights.

At first, have individuals in the class find subjects they feel strongly about and are willing to discuss. Pair up students with different beliefs and have them debate these opposing viewpoints.

1. Have your students read the Overture to History "I Know Where I've Been" (pages 11 and 12) in order to identify two or three events that they might be familiar with. Ask them to take a strong stance on one topic and a neutral stance on a second topic, covering as many dates and events as possible. Then, have them pair up to discuss the different perspectives surrounding each topic.
2. In class, have your students discuss current events that they feel very strongly about. Some examples might be a war or health care issues, such as drug prescription costs for the elderly. Have all the issues written down on the blackboard and in each instance, have the class identify and explain those that they have strong opinions about and those that they are not as concerned with.
3. For homework, have the students interview people aged 60 and over who remember the events listed in the Overture to History covering 1946 to 1968. Ask the interviewees what their memories are of two or three events. Then, have the students discuss these interviews in small groups of three or four, after which they can share their findings with the full class.

LESSON
1
History
Writing

Writing Objective

To analyze how media attention can influence its audiences, and the resulting consequences from a historical perspective.

Teaching Tips

■ Put the word "cool" on the board. Note that the *Corny Collins* dancers are termed "cool" on his show. Have students write down all the words related to the word. Then ask the following questions:

■ What is your perception of the word "cool" today? Does it mean the same today as it meant in the '50s and '60s? If not, what word has replaced it? Who would you consider to be a "cool" person? Think about a friend, someone in the media, family member whom you consider "cool." Why would you consider them "cool"?

■ Take a look at Connie Francis, who is mentioned in the above script excerpt. Who would be considered your Connie Francis today? What would make him or her "cool"? Whom do some people consider "cool" that you do not? What images are projected in the media today that you like? What images are projected in the media today that you do not like?

From the Script

Act 1, Scene 1

In this scene, the girls are watching a teen dance program on TV. Tracy and Penny are particularly struck by images of cool, young people, how they dress, how they appear, and how they are encouraged to look, illustrating the ways in which these icons are encouraged to appeal to the young TV audience.

Edna:
Turn that racket down. I'm trying to iron in here.

Corny:
SO, IF EVERY NIGHT YOU'RE SHAKING AS YOU LIE IN BED

AND THE BASS AND DRUMS ARE POUNDING IN YOUR HEAD

WHO CARES ABOUT SLEEP WHEN YOU CAN SNOOZE IN SCHOOL THEY'LL NEVER GET TO COLLEGE BUT THEY SURE LOOK COOL DON'T NEED A CAP AND A GOWN 'CAUSE THEY'RE THE NICEST KIDS IN TOWN THEY'RE THE NICEST, NICEST THEY'RE THE NICEST, NICEST THEY'RE THE SUGAR AND SPICE-EST, NICEST KIDS IN TOWN

Corny:
And that was our new dance of the week - the "Stricken Chicken." We'll be right back.
(Lights shift in the TV studio.)

Exercise

Have your students imagine an equivalent of an *American Bandstand*, *Soul Train*, or *Corny Collins Show* as it would be on TV today. Divide them into groups of six, with each student becoming a character on the show. The roles may include playing a producer like Velma, an announcer like Corny Collins, or the dancing couples. Have each group write a short scene dramatizing each character motivation. For example, why has the producer chosen to create this show for his/her audience? What are the dancers thinking during the show?

(Teachers may want to enlist a theater professional to consult with the class about the elements of a well-

Velma:
And we're off! All right, people, how many times do I have to tell you — We do NOT touch ourselves — anywhere — while on camera. Tammy, lose the padding. You, too, Fender. (the kids sheepishly turn away to remove their padding) And Link, stop hogging the camera; you're not Elvis yet. Amber...Hog the camera.

Amber:
Yes, mother.

Velma:
And YOU, Mr. Collins! None of that Detroit sound today. You have something against Connie Francis?

Corny:
The kids are just over the moon for rhythm and blues, Velma. They can't get enough.

Velma:
They're kids, Corny. That's why we have to steer them in the white direction...I mean...you know what I mean.

crafted and dramatic scene. This person can circulate among the student writers and offer advice as they go through the process of writing their scenes.)

Once the scenes have been written and presented in class, discuss the similarities and differences among them. Then, explore the various purposes that the producers may have had for their audiences. In each scene, look at the way in which the image of the moderator or program host is projected and the ways in which the dancers are projected. How do your students' scenes, describing dance shows today, differ from or resemble each other focusing on their proposed influence on a viewing audience?

LESSON
1

History

Experiential

Experiential Objective

To see how the lives of our parents when they were teenagers affect our decisions and our lives today.

Teaching Tips

■ Begin with a brainstorm on career options today, and compare them to the career choices of your parents. Are the options the same or different?

■ Would you think about going into the same profession or doing the same kind of work that members of your family are doing? Do you daydream about your future or do you prefer to live in the moment and let the future take care of itself? If you're a daydreamer, do you dream of doing things within your reach, or do you dream of things that seem more difficult to achieve? How do you compare your dreams with those of your sisters, brothers, friends, and other peers?

From the Script

Act 1, Scene 1

Conflicting ideas concerning conformity and work ethic affected families back in the '50s and '60s just as they do today. The teens in Hairspray were beginning to think that hard work and staying in school were not necessarily the right answer, and certainly not the most glamorous answer to life. In this excerpt, we see Tracy's growing interest in cutting school, auditioning for The Corny Collins Show and what it might mean for her family.

Tracy:
Mother, you are so fifties. Even our first lady, Jackie B. Kennedy, rats her hair.

Edna:
Yeah? Well, you ain't no first lady, are ya? She's a hair hopper – that's what got her put in detention again.

(taking Wilbur aside)
Wilbur, talk to her. Girls like Tracy...People like us...You know what I'm saying. They don't put people like us on TV – Except to be laughed at.

Wilbur:
(to Tracy)
This TV thing... You really want it?

Tracy:
It's my dream, daddy.

Wilbur:
Then you go for it. This is America, babe. You gotta think big to be big.

Edna:
Being big enough is not the problem, Wilbur.

Wilbur:
When I was your age my parents begged me to run away with the circus, but I said, "No. That's what you want. I have dreams of my own." I dreamt of opening a chain of joke shops worldwide. So, okay, I've still only got one, but some day, if I can figure out how to keep the air from leaking out of my sofa-sized Whoopee Cushion, I'm going to make a noise heard 'round the world!
(Edna screams with delight!)
You follow your dream, baby. I'm grabbin' an Orange Crush and heading back down to the Har-Dee-Har Hut. I've got my dream...And I wuv it!

Edna:
(laughing again)
You're not helping, Wilbur!
(Wilbur exits and Tracy follows.)

Tracy:
Thanks, Daddy.

Edna:
Tracy, come back up here. I've got hampers of laundry and my diet pill is wearing off!

Tracy:
But, Mama I want to be famous.

Edna:
You want to be famous? Learn how to get blood out of car upholstery. Now there's a skill you could take to the bank. You think I wanted to spend my life washing and ironing other people's unmentionables? No, I wanted to design them. I thought I would be the biggest thing in brassieres. Well, you deal with what life gives you. Now start folding.

Tracy:
Ugh.

Exercise

Have the class discuss the role school plays in their future plans and expectations. Does school play a large part, or is it insignificant? Do the choices they make in school reflect their dreams?

Next, ask the class to develop a survey exploring the attitude of people in their parents' generation concerning school. Possible survey topics can include what courses they took, how seriously they took these classes, how their culture and family ethnicity effected them, what their families thought of education, how their educational path may or may not have changed as they grew older and/or the consequences of their education on their lives. Once the survey questions have been determined, each student should conduct the survey at home with friends or family members. In the following class period, the students should discuss the answers they have obtained in groups of three or four, and reach a consensus about the meaning of education for their interviewees. Finally, have the entire class reconvene to compare the role of education for students both now and then.



NAME _____ DATE _____

CLASS _____ TEACHER _____

1. What do YOU think?

Two of the notable names mentioned in "Welcome to the '60s" (pages 12 and 13) are Frankie Avalon and his "favorite Mouseketeer," Annette Funicello. The original *Mickey Mouse Club* (which ran from 1955 to 1959) featured the Mouseketeers singing and dancing. Each day had a different theme: "Fun with Music Day," "Guest Star Day," "Anything Can Happen Day," "Circus Day," and "Talent Round-up Day." Just as in *Hairspray's The Corny Collins Show*, the cast members (most prominently Annette) had an enthusiastic fan following.

The Mickey Mouse Club returned in 1977 as *The New Mickey Mouse Club*, and again in 1989 as *The All-New Mickey Mouse Club* or *MMC*. This version of the show featured then-unknowns Britney Spears, Christina Aguilera, Justin Timberlake, and Keri Russell in the cast.

There are many shows currently on the air that bring "instant celebrity" to the people featured (*American Idol*, *Star Search*, even *The Real World* or *Survivor*), in the same way that Tracy becomes a star on *The Corny Collins Show*.

Watch one of these shows (you may even find the original *Mickey Mouse Club* still playing in reruns on the Disney Channel). Have you been a fan of one of these kinds of shows? What did you know about the cast members? Do you think what you see on the show reflects who the person really is? (For example, Tracy presents herself more or less as she is, while Amber tries to project an image much nicer than her actual personality.)

How do you think people on these shows are affected by fame? How long does it last? Does it change their life permanently or only temporarily? How do you think you would handle being on a television show that made you famous?

2. EXPRESS yourself

Ask yourself this question: What role does media play in my life? Then write a short but well-organized one-to-two page composition looking at different forms of media that have a strong impact on your life. Do you watch TV? What shows do you watch? Which ones have actors, situations or story lines that you think about and find involving? How often do you go to the movies? What kinds of movies do you tend to like? What is your favorite movie right now? What movie are you looking forward to seeing and why? What about the news? How affected are you by the news? What news do you listen to or read?

Organize your composition according to the specific medium you're talking about and decide whether or not you think that medium is a large, mid-size, or small part of your life.

3. After HOURS

Refer to "Welcome to the '60s" (pages 12 and 13) and search for these items on the Internet. Look for graphics as well as other printouts. Prepare a five-minute oral report on your research.

Scrapbooks of teen idols were very much a part of the world for teenagers. To make this into a fun event, gather the graphics beforehand and create your own scrapbook. Also, when you present your report, dress up in what you think would be an outfit from 1962.

Overture to Language Arts

"It Takes Two"



Mark O'Donnell

Book writer Mark O'Donnell talks about adapting *Hairspray* from a screenplay into a musical.

StageNOTES: How did you begin working on the script?

MARK O' DONNELL: I started by writing a synopsis of the show-to-be in the manner of the plot descriptions on a cast album. I put in parentheses where I thought a song would go. We kept some of the classic lines — "We'll claw our way to the top!" — but there's not too much dialogue from the screenplay.

We used John Waters' story as a framework to start with, so we knew where it began and ended. And then we had to get characters saying interesting things — memorable, funny things.

I like incongruities. I was always crazy about Oscar Wilde. You know, "A gentleman never hurts another's feelings unintentionally." And although no one would call *Hairspray* Oscar Wilde, I did try to write dialogue that seems to have incongruities: "What are you doing in this huge crowd of minorities?" That kind of thing.

SN: What sorts of changes did you need to make for the stage version?

MO: In the movie, Tracy gets on the show right away, she gets Link right away. She is a force of nature, and she is not to be defied. But on stage, what do you do for the next hour and a half? We felt she

needed to overcome obstacles, so we deferred the love and the success.

We simplified the plot, and we dropped or combined characters. For instance, the character of Velma exists in the movie, but she has no power. She's just a pushy stage mom. I thought it would be much more effective to give the villain power.

We also fleshed out other characters. Link and Seaweed are fun to look at in the movie, but can you tell me anything about them as people? They simply exist. We tried to create interrelationships, so Seaweed was key to Tracy's success, which explained their friendship.

We tried a version that had no Little Inez and no Penny. Tracy was alone, she had no friends at all. I think it was an economical move — we thought, "We can't have fourteen principal characters!" But it looked terribly cold when we saw it, so we went back to what we had before.

A cut we made both for economy and for emotional value is that all the characters besides Tracy are fatherless. Whatever you think of Tracy, she's the only one with a father. That's what gives her some grounding, and makes her a more optimistic person I think.

Trim, trim, trim was the name of the game always. If the show is to have a magical spell, it has to be relentless.

SN: Did John Waters make any suggestions?

MO: He did, especially about language. I had used the word "klutz." He said,

Marissa Jaret Winokur (Tracy Turnblad),
Matthew Morrison (Link Larkin)



"They wouldn't say klutz." So we changed it to clod — the line ended up being cut anyway. Originally, when Tracy said, "I wish every day were Negro Day," Corny's answer was, "I read you like the tabloids, kid." And John Waters said there were no tabloids in Baltimore. So we changed it to "I read you like tomorrow's headlines." Which is probably better, since Tracy's a visionary.

At one point we had Tracy popping a lot of diet pills to explain why she's so peppy, and John Waters thought that was a little too "bad girl." On the other hand, we had some sentimental moments with Edna talking about mother love and he said, "Well, it's getting a little Hallmark." So he kept us from being too treacly on the one hand, and untrue to the character on the other.

SN: How did you collaborate with the composer-lyricist team, Marc Shaiman and Scott Wittman?

MO: I had ideas for situations that could become songs.

In one instance, I suggested that the three teenage girls be in parallel places, complaining to their mothers — it's the old "Get me outta here!" song ("Mama, I'm a Big Girl Now"). And I suggested in the second act that

when Tracy breaks out of jail, and Penny breaks out of her home, that they have parallel love duets that become a quartet ("Without Love").



Marissa Jaret Winokur (Tracy Turnblad) with members of the cast

Corey Reynolds (Seaweed J. Stubbs),
Kerry Butler (Penny Pingleton)



I didn't know exactly what the song would be — that's where Marc and Scott came in.

Collaboration can be maddening, but it's never a blank slate — there's always input. We were lucky that we were a pretty friendly team. We could enjoy each others' suggestions without resenting them.

SN: How did you become interested in writing? Do you have any advice for aspiring writers?

MO: Most of the playwrights I know were puppeteers as kids, they put on puppet shows. They did skits in high school, played around with the tape recorder. Nowadays, chances are you're playing around with the video camera. You know you're a writer if you have a compulsion to record it, to write it down.

I have a twin brother, who was David Letterman's head writer for many years. As kids we would act out little skits in school, until the teachers finally said, "You wanna do something for the Christmas show?" So I guess I had an automatic vaudeville partner.

Writing is a combination of imagination and observation. Whether you're writing a story or drawing a cartoon or writing a play, it's all storytelling. I always refer to cartoons as the world's shortest plays: They have characters, they have sets, they have dialogue, but it's usually only one line.

If you want to be a writer, you should find the world interesting. There are no writers who don't look. You must observe. Everything has to be fascinating. I keep a journal where I write down weird stuff I overhear, or strange situations that might be interesting to explore — just snippets of funny dialogue. The world is an endless font of material. ■

Summary of Standards for LANGUAGE ARTS

Writing

- Demonstrates competence in the general skills and strategies of the writing process
- 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

LESSON
2

Language Arts

Discussion

Discussion Objective

To learn techniques and general strategies of the writing process for creating dramatic texts.

Teaching Tips

■ Who do you know that is a really good storyteller? How do they make those stories interesting? Do they use interesting language? Do they set up suspense at the beginning of their story? Do you have any techniques that work well for you when telling a story? Do you prefer a story that contains heavy conflict, a lot of description, or action?

From the Script

Act 1, Scene 3

Tracy is auditioning to be part of the Council. All of the conflicts she will be facing are presented here dramatically.

Amber:
DO YOU DANCE LIKE YOU DRESS?

Link:
GIRLS, THERE'S NO NEED TO BE CRUEL!

Velma:
Would you swim in an integrated pool?
(The music stops dead and the COUNCIL gasps in shock)

Tracy:
I'm sure I would. I'm all for integration. It's the New Frontier?

Velma:
Not in Baltimore it isn't.

Tracy:
Um, where's Corny? I'd love to dance for him.

Velma:
I'm the producer and may I be frank?
(Music back in, ominously building, building)

Velma:
FIRST IMPRESSIONS CAN BE TOUGH AND WHEN I SAW YOU, I KNEW IT IF YOUR SIZE WEREN'T ENOUGH THE LAST ANSWER JUST BLEW IT!

AND SO, MY DEAR, SO SHORT AND STOUT
YOU'LL NEVER BE "IN"

Velma and the Council Members:
SO WE'RE KICKING YOU OUT!

Velma:
WITH YOUR FORM AND YOUR FACE WELL, ISN'T YOUR FAULT YOU'RE JUST CAUGHT IN A CASE OF "MISS..."

Velma and the Council Members:
BALTIMORE...

Velma:
...CRABS!"
You're free to go.

Council Members:
OOH'S

Exercise

In the Language Arts Overture, "It Takes Two" (pages 18 to 19), Mark O'Donnell states that he was very careful to shape the movie into a piece that would hold its own dramatically on the stage. The first thing he did was heighten the initial obstacles or conflicts in the movie in order to have a drama that would play out during the entire show. For students to gain experience in using techniques to heighten the drama, have them bring in human-interest stories that they find in the newspaper.

At first, have three or four students read their stories aloud and discuss both the ways in which the conflicts in these stories could be immediately established, as well as their possible outcome. Next have each student circle and identify the conflict in their particular newspaper excerpt. After that, students can break up into groups of four or five where they will read and evaluate each piece, choosing the one most capable of becoming the strongest drama. The students can talk about ways in which they might write out a dramatic scene, focusing on possible characters, storylines and their final outcomes. The actual writing of this piece can happen in the Language Arts Writing Lesson, here the students will combine the facts in the articles with their own dramatic license in order to embellish and heighten the drama.

LESSON
2

Language Arts

Writing

Writing Objective

To learn to gather information in order to enhance dramatic writing.

Teaching Tips

■ What sorts of characters do you like in dramatic media? Do you like characters who are fair-minded, offhand, casual, imperious, strident, goofy, silly, chaotic, or problematic? If you were asked to create a particular character, what sort of character would you choose?

From the Script

Act 1, Scene 4

Tracy's been put in detention again for wearing a "monumental hairdo." When she gets there, she meets Seaweed, whose mother is the host of The Corny Collins Show's monthly "Negro Day" broadcast. An immediate camaraderie is established between them.

Principal:
Tracy Turnblad, once again your monumental hair-don't has seriously obstructed everyone's view of the blackboard. As Principal of Patterson Park High I condemn you to three more days of detention!

(Lights up on TRACY in detention. Around her are SEAWEED, LORRAINE, GILBERT, THAD, DUANE and another student asleep at his desk. LORRAINE is at the blackboard writing repeatedly, "I will not talk in speech class.")

Tracy:
Detention! Is there no pity for a teen just trying to fit in?

Seaweed:
Maybe you oughtn't try so hard?

Tracy:
Excuse me, but why are you always so happy? You get detention just about every time I do, and I've never seen you complain.

Seaweed:
Oh but I do. This is my way of complaining.
(SEAWEED turns on a small transistor radio. MUSIC starts and he does a soulful little dance.)
It's how I use my blues.

Duane:
Use them blues, brother. Use 'em to lose 'em.

Tracy:
Hey, that move's swift.

Seaweed:
The man can dine on a diet of detention so long as he don't starve me of my tunes.
(another step)

Here's a little something-something signified to say, "Hello, my name's Seaweed J. Stubbs, and what's yours."

Tracy:
That's unbelievable. Can I do that?

Seaweed:
I don't know. Can you? *(TRACY & SEAWEED dance together)*

Tracy:
Hello. My name is Tracy Turnblad.

Gilbert:
Not bad for a white girl.

Seaweed:
Ain't no black and white in here. Detention is a rainbow experience.
(SEAWEED does another step)

Exercise

The writing exercise will continue from the discussion exercise in the previous segment. After the discussion segment, students should be given a homework assignment which involves developing both a fact sheet and research materials useful for writing their scenes. In their groups, the students will then select five characters to appear in their dramatic adaptation using their chosen human-interest article as a guide. Simultaneously, they should also clarify the responsibilities of each student, i.e. who will write the dialogue, who will play which role in the drama, etc.

The research component of this homework assignment will involve creating information based on both the original article and on information from other sources, i.e. the Internet. However, much of the final material should come from the writer's imagination or memory of similar characters they've observed in life. The more research, observations, and factual material gathered, the better their writing will be.

Once this research has been gathered and particular roles have been assigned to each student, the group should write scenes in which characters are fleshed out and are made up to interact in ways that dramatize these stories. The scenes can be a flash forward or flash back sequence. What leads up to the characters' conflict? What happens after the conflict?

LESSON
2

Language Arts Experiential

Experiential Objective

To demonstrate collaboration skills in speaking and listening while working on a group project.

Teaching Tips

■ Do you tend to be the person in a group who has lots of ideas? Do you tend to be the person in a group who is very good at listening and understanding what other people have said? Do you tend to be someone with ideas that you find difficult to share and/or express? Do you find it exciting to be in meetings where collaboration is ongoing? Are there kinds of personalities in the group dynamic that make it easier or more difficult for you to express yourself?

From the Script

Act 1, Scene 6

Tracy Turnblad is a dynamic young woman and not about to stand for anyone putting her down. With integrity and optimism, she forges ahead in spite of the criticism she receives of her mission to integrate Baltimore and on her weight.

Corny:
Yeah! And that was our dance of the week - "Peyton Place After Midnight," - introduced to you by our brand new Council member, Miss Tracy Turnblad.

Edna:
Oh, my word! Tracy! Live in our own living room!

Wilbur:
I think I've seen her here before.

Penny:
And she's going to be a regular.

Edna:
Imagine, my little girl, regular at last.

Penny:
Hi, Tracy. It's me, Penny!

Edna:
She can't hear you. *(The phone rings and SHE answers it.)* Hello?... Yes. This is...her childhood home. No, I'm not her father. *(Back to the show...)*

So let's wave a wistful bye-bye to Brenda - see you next year.

Council Members:
(waving to BRENDA as SHE exits)
Awww...

Corny:
...and inaugurate the newest member of our Council, Tracy Turnblad! Cozy up to old Corny and tell us about yourself, Trrrrrace.

Tracy:
Well, I go to Patterson Park High, I watch your show, and I do

absolutely nothing else. *(ALL applaud and cheer)* But someday I hope to be the first woman president of the world or a Rockette. You've got to think big to be big!

Corny:
And if you were president, what would your first official act be?

Tracy:
I'd make every day Negro Day!

Velma & Spritzer:
Aaaaiiiiiieeeee!!!! *(SPRITZER runs off in horror, VELMA follows.)*

Exercise

The exercise for the Experiential Language Arts Lesson segment is to present each human interest story scene as part of a unified dramatic piece. First, the class as a whole should brainstorm a structure that brings the scenes together. After this structure has been agreed upon, students can be assigned particular tasks. For example, some students can write transitional material as well as make changes in the present scenes to accommodate the new format. Others can direct the scenes, stage manage, manage and determine the props, design sets and costumes and/or act in the

piece. Note that two full class periods will be required to have a productive rehearsal and a rewarding presentation.

Once again, the teacher might bring in a theater professional or someone on staff with experience in putting together collaborative production to work with students while they go through this process.



NAME _____ DATE _____

CLASS _____ TEACHER _____

1. What do YOU think?

Mark O'Donnell, who wrote the book for *Hairspray*, talks about the combination of imagination and observation as something always present for writers. The class has experienced that by writing characters created from a combination of fact and imagination.

For an interesting after-school activity, take some time to observe people on the bus, the subway, in the streets, at home, etc. Carry a small pad and when you see people who catch your interest, jot down some notes about their appearance, the way they carry themselves, their vocal qualities, how they speak to other people and what it is that has attracted you to them. Then write a short description of four or five people whom you have selected from the hundreds you've seen to be the subject of a thumbnail sketch.

2. EXPRESS yourself

You have just experienced working with a number of people in a collaborative process. How was that experience for you? What role were you able to play? Was it something you volunteered for, or was it assigned to you? Were you happy in that role? Did you find that you worked well with people and vice versa? Did it start out as a positive collaboration or did you have to learn how to make it positive as the work progressed? On the other hand, did you find a successful working situation impossible?

Set aside some time to do a free association journal entry which begins with the open-ended sentence "The role I was able to play in putting on the class presentation of human interest stories was..." Next, finish that sentence and for five minutes simply write about your experience and why it was interesting, productive, not productive, etc.

Bring your journal entry into class and share and discuss it with a partner.

3. After HOURS

There are many characters that you have developed from the human interest stories. In part, you have also developed them visually both in your imagination and in terms of costume elements. Now, find photos and portraits in magazines of people resembling the characters created in class. Some people in the class who are particularly fond of drawing can contribute sketches or cartoons of these characters to add to the picture collection. Bring these pictures to class, and in groups of eight, determine the ones that best represent the characters. Put those selected photos or drawings up on the blackboard and see if the other groups in the class can identify the characters represented by these visual images.

Overture to Behavioral Studies

“Big, Blonde & Beautiful”

Marissa Jaret Winokur, the original Tracy Turnblad, talks about confidence, body image, and self-acceptance.

Hefty. Plus-sized. Dimple-kneed.

Those are all from articles about Hairspray. They never want to use the word “fat” so they find every other word there is. It’s like nobody can talk about it, or even say it out loud. Why is that?

There are studies around that say girls who are five years old already have a bad self-image. They feel bad when they look in the mirror, and they’re five years old. That is really crazy!

Look at this — I still have my report card from kindergarten. It says “Marissa needs to learn to control and lower her voice.” Well, I guess I didn’t really pay attention to that. I know they probably meant well — “girls should be quiet and polite” — but through your whole life there are people who want to tell you what you should do and who you should be. I don’t think you should always listen to them.

I’ve been lucky, I guess. I always had a lot of self-confidence — that’s what got me into performing. And most of the time nobody gave me too much trouble about my size. I’m short — just five feet tall — and I’m not a skinny little stick. But I had a lot of friends, I was a cheerleader, I was in shows at school. I just ignored anyone who said I shouldn’t do those things, I guess.

Of course I would love to lose 10 pounds. I would never lie and say I don’t think about it, but I don’t think about it every day. I love my body. I don’t like wearing clothes that hide or cover it. I love wearing costumes that show it off.

Whenever I would go out and audition for parts, I always decided I wouldn’t take the “poor fat girl” roles. That’s not who I am. When I heard they were doing a musical of Hairspray I thought, yeah, that’s for me.

I know that some people see my weight first, but I don’t think of Tracy as a role model for all the heavy girls out there — she’s more than that. She’s an individual. She doesn’t fit the mold. This show says that you can be whoever you really are, and not only that, you can win.

John Waters always likes to say that what he loves most about Hairspray is that when they do it in high schools, there will finally be a part for “the fat girl and the drag queen.” It’s cool to be part of something like this, a show that really says something.

Playing Tracy — well, it’s one of the hardest things I’ve ever done in my life just because of all the energy it takes, but it’s also a once-in-a-lifetime opportunity. I’m doing my best to enjoy it — and trying not to lose too much weight.



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



LESSON 3

Behavioral Studies

Discussion

Discussion Objective

To analyze change due to conflict, cooperation, and interdependence among individuals, groups, and institutions.

Teaching Tips

■ Do you belong to a social, sports, church, or any other particular group? Would you say these groups are filled with conflict or cooperation? What might some conflicts in a particular group be? Why and how do behaviors in groups tend to shift? How much of this has to do with attitudes? How and why might attitudes tend to change in some groups?

■ Do you presently belong to a group that you wish would make a shift in behavior and attitude? How might those shifts be accomplished?

From the Script

Act 1, Scene 6

Prior to this scene, several elements have already conspired to begin a cultural revolution, which is reflected in Tracy’s success both romantically and on TV. In this scene, the antagonists try to resist these changes.

Spritzer:
Mrs. Von Tussle, Negro Day everyday? That chubby Communist girl and kissing on the mouth with possibly parted lips... I assure you, controversy is not what Ultra Clutch wishes to promote.

Corny:
Negroes and chubby girls buy hairspray, too, Mr. Spritzer.

Spritzer:
Mrs. Von Tussle, how do you plan to handle this?

Velma:
I plan to start by firing him!

Corny:
You can’t fire Corny Collins from *The Corny Collins Show*.

Velma:
Why not? They do it all the time on Lassie!

Corny:
Mr. Spritzer, to keep your audience, you got to keep up with the times.

Velma:
This show’s fine the way it is.
.....

YOU CAN’T SAY I’M A BIGOT
BUT IT JUST ISN’T TRUE
LOOK, I LOVE SAMMY DAVIS
AND HE’S BLACK AND A JEW!

BUT THEY BETTER GET SET
FOR A FULL OUT ASSAULT
THEY SHOULD NEVER HAVE BOILED
MISS BALTIMORE CRABS
(End of song. End of Scene Six.)

Exercise

Have your students look at samples of advertisements either from magazines or from TV shows. Have them discuss the images and what they mean to them.

After having this discussion, focus the lesson on the issues surrounding targeting audiences for the purpose of selling products. Ask your students why advertisers target audiences, as well as the consequences, benefits, and challenges of targeting.

Next, have them look at the script where Mr. Spritzer, the advertiser on *The Corny Collins Show*, begins the excerpt above with the following statement:

“That chubby Communist girl and kissing on the mouth with possibly parted lips... I assure you, controversy is not what Ultra Clutch wishes to promote.” In response, Corny Collins says, “Negroes and chubby girls buy hairspray, too, Mr. Spritzer.”

Discuss those two lines of dialogue with the class, asking them to interpret what those two lines mean to them. Ask the class whether that discussion about advertising and targeted audiences applies to our world today. Have the discussion continue by compiling a list of targeted audiences that the students can observe and can identify either in magazines, TV, the subway, or movies today. Furthermore, have them sort advertisements that they have observed in terms of targeting audiences.

In addition to this discussion, encourage students to brainstorm new advertisements that focus on particular targeted audiences, i.e. the elderly, young children, Hispanic, Asian, Caucasian, middle-class audiences, geographical locations, etc. After brainstorming and discussing the nature of various targeted audiences, have students create advertisements for a select audience. Collect the work, and for the next class period, read and discuss the most successful among them. These students can get extra credit for strong brainstorming ideas and creative writing.

LESSON
3

Behavioral Studies

Writing

Writing Objective

To examine ways in which cultural influences affect self-esteem, identity and behavior.

Teaching Tips

■ Do you like to be part of groups that are just like you? Do you like to be part of groups that are different from you?

■ Think of how you have or have not adjusted to groups that are different.

■ How do you think you'd react to stardom? Has Tracy had to make big changes to her personality in order to fit into a group? Might she find learning new things among people who function differently from her a negative or positive experience?

From the Script

Act 1, Scene 7

Tracy, a new teen idol, has her phone ringing off the hook. Her mother, Edna, is also celebrated as the popular mother of her popular daughter. Both Tracy and Edna quickly adapt to their newly forming "glam" images and roles in the popular culture.

All:

YOUR MAMA'S WELCOMING THE SIXTIES
OH OH OH OH OH OH OH OH
YOUR MAMA'S WELCOMING THE SIXTIES
OH OH OH OH OH OH OH OH
GO MAMA, GO, GO, GO!
(FANS besiege TRACY for photos and autographs.)

Dynamites:

WELCOME TO THE RHYTHM OF A BRAND NEW DAY

Tracy:

TAKE YOUR OLD-FASHIONED FEARS

Dynamites:

AND JUST THROW THEM AWAY

Mr. Pinky's Staff:

YOU SHOULD ADD SOME COLOR AND A FRESH NEW "DO"

Dynamites:

'CAUSE IT'S TIME FOR A STAR
WHO LOOKS JUST LIKE YOU!

Judine:

DONCHA LET NOBODY TRY TO STEAL YOUR FUN
'CAUSE A LITTLE TOUCH OF LIPSTICK NEVER
HURT NO ONE

Kamilah:

THE FUTURE'S GOT A MILLION ROADS FOR YOU
TO CHOOSE
BUT YOU'LL WALK A LITTLE TALLER IN SOME
HIGH-HEEL SHOES

Shayna:

AND ONCE YOU FIND THE STYLE THAT MAKES YOU
FEEL LIKE YOU'RE
SOMETHING FRESH AND NEW

Dynamites:

STEP ON OUT
HEAR US SHOUT

Tracy & Dynamites:

MAMA, THAT'S YOUR CUE!!!
YEAH, YEAH, YEAH
(EDNA emerges from the shop looking
resplendent.)

Exercise

Have your students brainstorm the effects of social acceptance on personality. Have them explore its influence on how we dress, speak, walk, eat, and generally conduct our lives. Go over possible scenarios that focus on issues of social acceptance and personal confidence.

When preparing for this assignment, remind students of the relationship between social acceptance and confidence. We have all been in situations where a cultural environment has conflicted with our personalities. We've also probably all experienced situations where the cultural environment supports and accepts our personalities. In a short in-class writing exercise, have students recall their experiences with these two contrasting situations. ("Cultural environment" can refer not only to ethnic culture but also to pop trends like hip-hop culture. Have students discuss how they define a "culture.")

After they have done a short written piece

identifying these two situations, have them choose one situation for a well-developed one- to two-page composition that they will also begin in class. In the first paragraph have them describe and define the cultural situation that they have chosen to represent concluding that paragraph with a statement about whether or not that situation made them personally comfortable. In the next paragraph, have the students describe themselves in reference to that specific cultural situation so that we can see who they are and how they affected and were affected by that situation. In the final paragraph, have them describe an incident that is indicative of how well they did or did not function in that social situation. Ultimately, they will be writing a composition about a comfortable or an uncomfortable social situation that they can recall and find interesting to write about.

Option: Students can bring their essays in to a second class where they will exchange their work with another student and edit each other's assignment.

LESSON
3

Behavioral Studies

Experiential

Experiential Objective

To examine ways in which one's inheritance or cultural status becomes threatened when a competing and emerging cultural group overtakes that privileged position.

Teaching Tips

■ What do you think a fair society would look like? Do you think it's possible for groups to treat each other with fairness?

■ Do you feel like you are part of a group that is mostly privileged, not privileged, or pretty much in a neutral position? How do you identify yourself within this group?

■ Have your students write about their thoughts on these questions for a continuous fifteen-minute period. Next have them decide if they would like to share their thoughts, first with a partner and then with the class.

From the Script

Act 1, Scene 8

The Turnblads, Motormouth Maybelle's family, and all the people who have been marginalized become idols of teen culture. With confidence, strength of character, and enthusiasm, they accept and relish their new positions. However, the group that has been overshadowed by Tracy and Seaweed's success takes a spiteful revenge as expressed in this upcoming scene.

Amber:

Well, well, well, Tracy
Tugboat, you finally
found a title you could
win: Miss Special Ed!

Link:

Knock it off, Amber

Tracy:

Amber Von Tussle, you
have acne of the soul.

Gym Teacher:

Students...Commence!
(And with a shrill
whistle the game
begins. AMBER gets the
ball and throws it at
TRACY.)

Amber:

Hey, thunder thighs,
dodge this!

Tracy:

You throw like a girl!

Seaweed:

Hey, no fair throwing
at the head.

Gym Teacher:

That's right, go for
his nuts!
(the ball barely misses
his head)

Link:

Everybody take it easy.
This isn't World War
Three.
(AMBER gets the ball
away from LINK and
takes dead aim at
TRACY'S head.)

Amber:

Says you! Eat dodge
ball, Trampy Ton-o-
lard!
(SHE viciously snaps
the ball right into
TRACY'S head. TRACY
crumples to the ground,
knocked out. A whistle
blows.)

Gym Teacher:

Game over.
(school bell rings)
Class dismissed! All
right girls, who wants
to take a shower?
Extra credit!
(the GIRLS and GYM
TEACHER exit)

Exercise

It's hard to imagine what it feels like to be in either a high or low-status group, unless you have experienced it first hand. The following is an in-class exercise that can provide this experience. Over the next two days, have your students choose a privileged group based on gender. For example, one day, females will comprise the high-status group. They will be called upon first when students raise their hands to volunteer answers. They will receive praise for their answers and in general these will be subjects of attention. The other students will mostly be ignored except for points of criticism. The class can come up with tasks that the male students will perform for the others, such as sharpening pencils upon request, carrying books to class, opening doors, etc. On the second day, switch the status of these gender groups and repeat this exercise. Finally, let the class decide if they, in fact, want to continue with the status experiment or alternatively discuss ways in which status distinctions can be eliminated and groups can be equalized. To finalize this experiment, have students determine the nature of privilege in a group.

An alternative role-playing exercise may involve students acting out stories based upon newspaper headlines that suggest status relationships. In these improvisations, students can be stopped and asked to reflect upon their roles of privilege or the lack thereof. Students can then switch roles and replay these improvisations.

NAME _____ DATE _____

CLASS _____ TEACHER _____

1. What do YOU think?

Marissa Jaret Winokur plays Tracy Turnblad in *Hairspray*. There is an interview with her in the Overture to Behavioral Studies: "Big, Blonde & Beautiful" (page 24). Using information from this interview, pretend that you and she are close friends, and that you are being interviewed about her by a journalist for a celebrity magazine. Describe your friendship, how long you've known her, experiences you've shared with her, your opinion of her character, etc. Most importantly, imagine how she has felt playing the role of an outsider and whether that has been difficult or rewarding for her identity. Write down the interviewer's questions and your answers. Share your writing in class, where you and your classmates can observe the varying opinions people have of the actress, and the ways in which playing the role of an outsider has affected her identity.

2. EXPRESS yourself

Would you like to see more social integration on TV? Would you like to see couples from different races and ethnic backgrounds as boyfriends and girlfriends, friends, lovers, and marriage partners on TV and in life? Why or why not? Write out your thoughts, using specific examples to explain your opinions. Your teacher will compile an anonymous survey from the class so that you may compare your responses with others.

3. After HOURS

In the interview with Marissa Jaret Winokur, we see how she feels being a "hefty," high-spirited and "dimple-kneed" girl. Compose a two-paragraph letter to Marissa about how you feel seeing a young woman on stage with such a positive self-image. Bring your letter to class and be prepared to read it to your classmates, who will also read their letters to you.

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

Overture to Life Skills

"You Can't Stop the Beat"

A conversation with Marc Shaiman and Scott Wittman, composer and lyricists of *Hairspray*.

StageNOTES: How do you work together when you write?



Marc Shaiman



Scott Wittman

MARC SHAIMAN: I beg Scott to come into the room with the piano. We think of the idea for a song, and I'll just sit at the piano and sort of ... "Play, monkey, play!" (laughs)

SCOTT WITTMAN: Everything's done at the piano. We don't sit in separate rooms and write. We sit at the piano and figure out what the scene calls for and what the character wants.

MS: I start playing music — it comes pretty simply for me — and then we start carving away from the top. And as the lyrics start forming I amend the melody or chords.

SN: What kind of research did you do for *Hairspray*?

MS: Both as procrastination and as a very valuable tool, we'll go off and buy every possible reference book on the subject.

SW: Lots of research books. I also bought *Seventeen* magazines of the period on eBay.

MS: We found a great book called *Black Talk*, a fantastic book about the last century of black slang. We actually have a lot of books on slang, but none that were so particular to the black community.

SW: "The blacker the berry, the sweeter the juice" was in there.

MS: When we saw it there on paper, we thought, "Hm, that's a great phrase."

SW: "Run and Tell That" came out of there as well. We make lists of the words that pop out at us, until we find the title or the hook.

SN: Were you inspired by particular '60s songs?

MS: For every song in the score, I could tell you two songs that were the inspiration for the musical groove. "You Can't Stop the Beat" is inspired by "River Deep, Mountain High." There's also a connection with "The Beat Goes On," which meant "life goes on." It sort of means the same thing here, but it's both figuratively and literally about "the beat." "Good Morning, Baltimore" certainly has the sound of "Be My Baby." "Heat Wave" has the basic groove for "Welcome to the Sixties."

"Without Love" was inspired by "Your Love Keeps Lifting Me Higher" and "You're All I Need to Get By." I cheated a little there and went a little further into the '60s than the time period of *Hairspray*. My idea — and my excuse (laughs) — was that the kids are thinking ahead. The first time we wrote the song "Without Love," Seaweed started it, and we had the book writers give him lines into the song that said, "Somewhere out there there's a new world, new rhythms, new sounds."

SN: What song was the most difficult for you to write?

MS: Velma's song kept changing and changing.

SW: After Tracy sang "I Can Hear the Bells," the audience was so enamored of her they didn't want anyone onstage calling her fat or ugly.

continued on next page

LESSON
4
 Life Skills
 Discussion

MS: But in the story we had to immediately have her rejected because of the way she looks, and her principles.

SW: We wrote a song called “No One On My TV Show Will Ever Look Like That,” and the audience wasn’t having it.

MS: The audience hated Tracy being so poked fun of, even though it was by the villain and you obviously hate her for saying those things. Then we tried another song with the same melody, called “I Prefer the Status Quo,” which was a more veiled way for Velma to reject Tracy — to speak in a bigoted way without being found out. But finally we realized that we needed to write something funny.

SW: “Miss Baltimore Crabs” gave her a showier, “Disney villainess” – style number.

MS: Even with that song, we had to cut it down to the bare minimum. We just needed to make the point that Tracy’s not getting on the show, and that the villain is lost in her illusions.

SN: Were you interested in theater when you were in high school?

SW: I grew up in Nanuet, New York. I was in every musical and in every play — I think we did three a year. But even if I didn’t get a part in the show, I would be on the stage crew — anything to be involved. This is terrible, but I cut school every Wednesday and I’d go into the city and buy standing room tickets to shows. I just saw as much as I could. All through high school in the summer I would apprentice in summer stock, for no money. I think at one point they

wanted me to pay them (laughs). One week you’d be doing props, one week you’d be on the stage crew, one week you’d be a dresser. I learned a lot from watching those actors — how to put a show on in a week. I did anything I could to be around theater.

MS: I left high school with a G.E.D. I moved to New York less than a year later, and just had a fairy-tale entrance into the business. I met the people I dreamed about meeting, and I started working right away. It’s always tough when people ask how to do what I’ve been lucky enough to do. There’s no way to re-create what happened with me. All I can say is, you have to be out there doing it. Have courage and self confidence — you can’t do much if you don’t have that.

But, there’s not a day that goes by that I don’t wish that I had a college education in music, and had a chance to further my musical knowledge. I’ve had to learn things by the skin of my teeth, and I can’t imagine anything more glorious than being spoon fed the rules of orchestration, and the history of it all. I wish I’d had that.

SN: Can you compare writing music for movies to writing a Broadway musical?

MS: Writing music for movies is very thrilling — you get a hundred-piece orchestra playing your music. Movies are just so huge. When you work on something, and you know that everyone in the country or the world knows about it, it’s almost surreal. But nothing can compare to human beings singing songs that you’ve written, and singing them so well. It’s amazing to see everything fall together the way it did on *Hairspray* — the sets,



Top left: Laura Bell Bundy (Amber Von Tussle) and Linda Hart (Velma Von Tussle) (right) with members of the cast.

costumes, direction, choreography. And then for it to be such a hit, to make an audience so joyous every night — that’s truly unspeakably satisfying, there are just no words to describe that satisfaction. ■

Discussion Objective

To observe collaborative techniques displaying effective interpersonal communication skills.

Teaching Tips

■ Who is the funniest person you know? What makes them funny? Are they reacting to the people in conflict around them? Can you recall a situation in which a funny person has lightened the energy in the room?

From the Script

Act 1, Scene 8

In this scene, Tracy and Penny meet Seaweed and his mother, Motormouth Maybelle on their turf in an “Afro-Fantastic” scene. Tracy has bounced back from the assault by Amber in the gym and she is in the company of her allies. Link has joined them in friendship, but he still isn’t bold enough to protest against the prejudice that his new friends face everyday. Tracy learns a life lesson about the generous nature of love and the need to believe that good can overcome bad choices.

Edna:
 Oooooooooohhhhh!!!! Tracy, that was you!
(calling out the door)
 Wilbur! It was the kids I saw.

Tracy:
 Mama, what are you doing here?

Edna:
 I had a sudden craving for chicken and waffles, so we drove up to Ruby’s Take-Out across the street. Hello everyone. I’m Tracy’s mom.

Velma:
(taking in EDNA)
 Oh! So, you’re what spawned that!

Edna:
 Excuse me?

Velma:
 I guess you two are living proof that the watermelon doesn’t fall very far from the vine.

Edna:
 Tracy, be a dear and hold mommy’s waffles.
(EDNA takes a threatening step toward VELMA as WILBUR enters.)

.....

Link:
 I like these people. But whether or not they’re on TV won’t get me a recording contract.
(realizes that sounds too shallow)
 That comes out all wrong. I’ve been singing and dancing and smiling on that show for three years waiting for it to lead to my break...
 I’m not gonna throw it away. C’mom, I’m leaving and you gotta too.
(He starts toward the door.)

Tracy:
 No! I want to do this, and so should you. It’s what’s right. Stay, Link. Please stay.

Link:
 Sorry...See ya, little darlin’. *(He exits.)*

Tracy:
 Oh mama...how could I think Link Larkin would ever care about someone like me?

Edna:
 ...It’s just Eddie Fisher all over again...boys are not the brightest things. Give him time. I’m sure he’ll figure out he’s crazy about you.

Exercise

In *Hairspray*, many of the characters use humor as a way of coping with problems. For example, Edna makes jokes to take away the sting of Amber and Velma’s insults in the record shop scene. When we go through painful moments, finding the funny side of the situation often helps us get through it.

In class, have students brainstorm what makes a situation funny. For older students, you might begin by examining the aphorisms “Comedy is tragedy plus time” and “Comedy comes from pain.” Often the funniest personal stories come from the awful things that happened to

us, once a fair amount of time has passed.

In the above scene, observe the use of different kinds of comedic lines:

- **Insult:** “The watermelon doesn’t fall very far from the vine.”
- **Understatement:** “Tracy, be a dear and hold mommy’s waffles.”

What is the effect of each? Velma’s mean-spiritedness is made evident through her insults. Edna, by contrast, shows the most restraint, and gets the biggest laughs. She says the least, but at the same time reveals to us that she is smarter than the others. When we see Edna respond to a vicious attack with a

witty remark, we as an audience side with her, enjoying her victory over her petty opponents.

Motormouth, Edna, Tracy and Seaweed all respond to racism and insults with wit. Ask the students to discuss how they handle similar situations: is it possible to respond to racism with kindness and humor?

For homework, ask the students to find the comedic potential in their everyday lives. What situations are funny? Are they funny initially or only in retrospect?

LESSON
4
Life Skills
Writing

Writing Objective

To analyze the interactions of diverse individuals within similar situations.

Teaching Tips

■ How good are you at observing differences among people? Do you play an active or passive role when there are differences among people in your company?

■ Does diversity among people create a good, challenging, or uncomfortable atmosphere for you?

■ Think of four people that you know through the process of free association. Are you able to distinguish the differences and similarities among them? If so, what might they be?

From the Script

Act 2, Scene 1

There has been a raucous demonstration to integrate The Corny Collins Show. The efforts to open images of black and white teens dancing together get proponents and opponents alike thrown in jail together, and a new character, the matron of the prison, is introduced to heighten the intensity of an already thickening plot.

(The FEMALE CAST, with the exception of PRUDY, are in jail! A MATRON stands watch over them.)

Women:
I GOTTA GET OUT,
I GOTTA GET OUT,
I GOTTA GET OUT,
HOW'D I GET IN THIS SLAMMER
THIS COOLER,
THIS BIG DOLLHOUSE!

Matron:
Alright, ladies, welcome to the big dollhouse! For those of you new to the penal system I'm letting you know now that I don't stand for boozing, doping, cussing, gambling, fighting, or any other sort of unladylike behavior. Think of me as a mother...who eats her young.

Velma:
LOCKED UP WITH ALL THESE LOWLIFE WOMEN

Edna:
AND HORIZONTAL STRIPES
AIN'T EXACTLY SLIMMIN'

Amber:
IS THERE ANYBODY HERE WHO CAN DRY
CLEAN MY BLOUSE?

Matron:
IT'S THE MAID'S DAY OFF

All:
IN THE BIG DOLLHOUSE

Little Inez:
LADY JUSTICE WHERE HAVE YOU GONE?

Edna:
OOH, WILBUR, CHECK, I THINK I LEFT THE
IRON ON!

Velma:
DID YOU SEE CORNY LAUGHING?
I COULD MURDER THAT LOUSE!

All:
HONEY, THAT'LL GETCHA LIFE
IN THE BIG DOLLHOUSE
BIG HOUSE!

Exercise

Have students choose three to five contrasting personalities among people that they know, have met, or have heard about. For no more than fifteen minutes, have the class write a thumbnail sketch of each of these people. Next give them thirty-five minutes to write a scene in which their characters have been thrown into jail and are forced to interact with each other.

With a partner, students can then exchange scenes and read them aloud together, acting out/interpreting each role as they see fit. Have the characters been portrayed successfully? What are the strengths and weaknesses of the scenes? Using feedback from their writing partner, students should rewrite their scenes, sharpening their characters and their dramatic interactions.

Finally, have students volunteer to read their rewritten scenes to the class. Are the character portraits successful? Discuss.

LESSON
4
Life Skills
Experiential

Experiential Objective

To illustrate techniques that enable individuals to develop a strong self-image.

Teaching Tips

■ Can you think of a time when you were an absolutely happy person? Did it ever make you want to get up and sing? Do you know anyone in your family and/or among your friends who prefer to use song to express emotion?

■ What is there about singing a song that is more inspiring that speaking words? What is it about music that attracts you? What is your favorite all time most inspiring song?

From the Script

Act 2, Scene 1

Tracy's dad mortgages his Har-De-Har Hut Joke Shop and brings enough bail money to release everybody from jail. However, a court order detains Tracy in solitary confinement. Her family and friends reaffirm their love and support for her, even though they're forced to leave her behind. Consequently, Tracy still has a very positive sense of herself to keep her spirits high. The writers and composers of Hairspray give Tracy a moment that allows the character to express her self-confidence at this potentially lonely time.

Tracy:
OH, OH, OH
I'M ALL ALONE
MY HEART HAS GROWN BUT IT'S BROKEN, TOO.

THIS MORNING LIFE WAS A
BALTIMORE FAIRY TALE
NOW I CAN'T MAKE BAIL!

MY MOTHER'S IN SHOCK
MY FATHER'S IN HOCK
I MUCH PREFER LINK'S ARMS
TO JAILHOUSE CELLS

SO LINK, PLEASE
RESCUE ME NOW
'CAUSE I LOVE YOU
AND THIS PRISON SMELLS.
LINK, HEAR THE BELLS!

AND GET READY BALTIMORE
THERE'S A BRIGHT, BRAND-NEW DAY IN STORE
LET ME OUT SO THIS DREAM'S UNFURLED
I'LL EAT SOME BREAKFAST,
THEN CHANGE THE WORLD!

AND I PROMISE BALTIMORE
ONCE I CHA-CHA RIGHT OUT OF THAT DOOR
THE WORLD'S GONNA WAKE UP AND SEE
LINK'S IN LOVE WITH ME!

Exercise

There are times when we want a private moment in order to express confidence, and/or bravado about our ability to overcome obstacles. While this is not necessarily easy to express in dialogue, this strong level of emotion can sometimes be conveyed through song.

Have students identify songs they are familiar with which express the same high self-esteem they find in the script excerpt above. Their assignment for tomorrow is to bring in the song lyrics and explain their selection to the class. They can additionally teach the class to sing the song if they choose.



NAME _____ DATE _____
 CLASS _____ TEACHER _____

1. What do YOU think?

What is a good environment for you to brainstorm ideas and think creatively? Do you find it valuable to gather research before you begin the brainstorming process? In order to explore ways in which you brainstorm, look at the following list of general topics and pick one that appeals to you. Spend at least an hour at home turning that topic into a poem, a monologue, a scene, a song, a drawing, a photograph, etc. You can create this finished piece alone or with other people. However, along with this product, which you will present to the class, report on the process you used to create it. The process will be different for everyone. Some people will work from images that come to mind and build stories around these images. Some people will work from characterizations, hearing dialogue that contains dramatic conflict, etc. Use the following list of general topics to begin the brainstorming process:

- Fried eggs
- Kissing
- Purple Passion
- A stack of books
- The flute player
- Doorknobs
- Tap dancing
- Fondly recalled memories
- Partial to pizza, etc.

(You can add or subtract from these topics at will.)

2. EXPRESS yourself

In the Overture to Life's Skills, "You Can't Stop the Beat" (pages 28 and 29), Scott Wittman discusses his high school and college career. He talks about how his involvement with musicals started in high school, with summer stock, movies, and theater continuing throughout his life. He was fascinated and committed to all forms of theater and followed this path wherever he could. Describe either yourself or someone you know in terms of your or their deep commitment to a strongly motivated pursuit.

3. After HOURS

Have you ever thought about making a movie? Imagine that you were given all the money you could ever ask for in order to make a movie. You will be the director of that movie. Choose your location. Choose two central characters. Cast them with any actors of your choice, professional or otherwise. Choose the music you'd like to have as underscoring for the piece. Jot down those notes and bring in your ideas to share with the class.

Overture to The Arts

"The Nicest Kids in Town"

The Buddy Deane Show

Like Tracy Turnblad, young John Waters would race home after school to watch *The Buddy Deane Show*, the inspiration for *Hairspray's* *Corny Collins Show*. Almost every large city had its own dance-party show, which featured local teenagers doing the latest dances to pop hits.

The most well-known was *American Bandstand*, which was first broadcast in Philadelphia in 1952. When it began airing nationally in August 1957, it became an instant hit.

The dancers featured on the show were regular Philadelphia high school students. Soon they became mini-celebrities, with fans devoted to their every move.

In 1957, Baltimore's WJZ-TV gave ex-disk jockey, Buddy Deane a show, running from 4:35 to 6:00 PM every weekday, and from 1:00 to 2:30 on Saturday. The student regulars were called "The Committee" (renamed "The Council" in *Hairspray*). Waters even appeared on *The Buddy Deane Show*:

I was on The Buddy Deane Show as a guest, but a guest was so low. The Committee members' jobs were to dance with guests, who were the low-life viewers. They couldn't dance with each other except every second or third record.

The Committee members were my imaginary friends. I used to watch the show and draw exaggerated hairdos and make up fictitious biographies for all of them.

The Buddy Deane Show had only white dancers (except on "Negro Day" once a month), even though the teens on the show usually preferred dancing to music by black artists.

Earlier, in the 1940s and early '50s, white singers would record their own "cover" versions of rhythm and blues tunes, since radio programmers worried that their audiences would reject "race music." However, the biggest music audience, teenagers, were more interested in the authentic raw sounds of rock & roll and rhythm & blues. Cover versions lost their popularity, and radio stations began integrating their playlists. Color distinctions didn't matter to the teens — they just wanted more of the music. A member of the popular black group, the Cletones, remarked that "disc jockeys and record distributors were doing more for integration than Brown versus the Topeka Board of Education."

Unlike the situation in *Hairspray*, the television-station management actually did want to integrate the show. However, the parents of the Committee members refused to allow it.

In real life, it did not have a happy ending. The Buddy Deane Show went off the air because they wouldn't integrate. It wasn't Buddy — the kids' parents said, "You're not dancing with black people on television." It was tense here in Baltimore. Even today it would be odd to have fifteen-year-olds black and white, slow dancing together on television. I don't think that would be able to happen, to tell you the truth. I gave it a happy ending that it didn't have.

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



LESSON
5
The Arts
 Discussion

Discussion Objective

To understand the context in which theater is performed and how theater can aspire to change society.

Teaching Tips

- Have you seen the movie *Hairspray*? Was it like any other movie that you've ever seen? In what ways would you say it was different, and in what ways was it similar? What would you identify as the themes of *Hairspray*?
- How many movies or plays can you think of that deal with integration in ways that are satisfying to you? Literally count the number that you can think of. Of this number, how many of them represent the world as you know it?
- Some people say movies should be more like life, others say that life should be more like the movies. Which statement do you agree with and why?

From the Script

Act 2, Scene 2

Tracy is in prison, causing Edna to feel like a failed parent. Luckily, Edna has Wilbur to cheer her up.

(WILBUR & EDNA are at home later that day. WILBUR is busily working on a jumbo hairspray can model. EDNA is on the phone.)

Edna:
 Hello? Yes, Mr. Pinky. Yes, of course I understand that you have an empire to protect, Yes. I'll return the outfits. The pettipants, too. I scarcely wore them twice...but Mr. Pinky, she's just a little girl and little girls make mistakes. If they didn't - where would other little girls come from?...Yes, I understand... it is too bad...Goodbye.
 (SHE hangs up and bursts into hysterics.)
 Oh, Wilbur, this is a real Midol moment.

Wilbur:
 I'm closing up. (A "Rube Goldberg" type trick pulls the "closed" sign on the shop)

Edna:
 Oh, Wilbur, my stomach's in knots. My nerves are on edge.

Wilbur:
 Calm down, sweetheart.

Edna:
 Calm down? There are names for women who abandon their daughters who've gotten arrested for trying to integrate an after school sock hop type television show. Yes, there are names, and Hallmark does not make a card for any of them!

Wilbur:
 You can't worry about people calling you names. You know how many times I've been called crazy? But I say, "Yeah crazy. Crazy like a loon." Anyway, we haven't abandoned Tracy. In fact, I got just what she needs here; stand back.
 (HE pushes the aerosol can top - it explodes)
 What'd'ya think? Isn't it a doozy?

Edna:
 Impressive. But how's it gonna help our Tracy?

Wilbur:
 You'll be surprised.

Edna:
 Oh, sure! You're a visionary inventor saving the day!

Exercise

John Waters took a situation from his own life that could have led to despair. But as he tells us in the "Overture to the Arts" (page 34), he changed the endings in both the movie and stage version to reflect a more positive outcome.

"Even today it would be odd to have fifteen-year-olds black and white slow dancing together on television."

But in *Hairspray* it does happen, demonstrating how theater can be used as a vehicle to initiate or suggest change in society. Have a discussion of that phenomenon. Ask your students if they can come up with other movies, songs, or theater pieces which demonstrate an alternative to present reality. Furthermore, ask them to identify situations that they would like to see changed by a work of art and how they believe this could be accomplished.

LESSON
5
The Arts
 Writing

Writing Objective

To learn how visual metaphors in the arts can be used to put forward new ideas.

Teaching Tips

What are the qualities of a "Mom of the Year"? What are the qualities of a "Dad of the Year"? Explain your answers. What are the qualities of a happy, compatible couple? What makes them compatible? Who is the least compatible couple that you know? What could make them compatible? What is your vision of the greatest love affair you could possibly imagine? Can you remember a time when something you dreamed of or wished for came true? If yes, what was it and how long did it last?

From the Script

Act 2, Scene 2

Wilbur and Edna reaffirm their love for each other.

Wilbur & Edna:
 YOU NEED A FRESH COAT OF PLASTER

Edna:
 BUT WILBUR, I'M STILL HOT TO TROT

Wilbur:
 YEAH EDNA, YOU'RE LIKE THE HINDENBURG DISASTER

Edna:
 I'M FULL OF GAS!

Wilbur:
 BUT YOU WON'T BE FORGOT!!

Wilbur & Edna:
 LOVE TAKE A LICKIN'
 BUT WE KEEP ON TICKIN'
 WE'RE JUST LIKE THE CLOCK ON THE WALL

Wilbur:
 YEAH OUR SPRINGS NEVER POP

Edna:
 AND ON THE DAY THAT YOU DROP

Wilbur & Edna:
 WHOO! I'LL CATCH YOU WHEN YOU FALL
 AND WE GOT A KID
 WHO'S DONE WHAT SHE DID
 AND WE'RE AS PROUD AS PROUD CAN BE

Wilbur:
 YOU'RE STILL MY BIG AFFAIR

Edna:
 MEIN HERR!

Wilbur & Edna:
 YOU'RE TIMELESS TO ME.

Exercise

Hairspray is a unique world seen through the eyes of John Waters. In this world, integration on TV is possible every day, overweight girls can be sexy teen idols and romantic love objects, and goofy couples who seem to be complete opposites can be the dream parents of their time. In this world, TV personalities can support healthy role models and not lose their jobs. How true is this picture to life?

After discussing *Hairspray* as a vision of life through the eyes of John Waters, have the class create their own vision of the world. This world should include contrasting verbal and visual images. For instance, in *Hairspray*, Wilbur compares Edna to the Hindenburg disaster, yet intends it as a compliment. (Similar apparent contradictions are found throughout the show, capturing John Waters' feel for paradox.)

Begin by using the lyrics of "Timeless to Me" to demonstrate how metaphor and simile are used. Then, allow the students to brainstorm, encouraging them to free their minds from conventional physical and visual images. Be sure there is time remaining in class after they've written their visions to share their ideas with one another.

LESSON
5
The Arts
 Experiential

Experiential Objective

To use acting and directing skills to produce a scene.

Teaching Tips

■ What roles have you played in theater projects both in and out of school? Which roles were most like you, which were most different from you? What are the qualities that go towards making up a good director?

■ What are the qualities that go towards making a good actor? Do you consider it important to work with theater collaborators who are talented? Do you consider it important to work with theater collaborators who are responsive and cooperative?

■ If you had to choose one quality over another, talent versus cooperation, which would you choose?

From the Script

Act 2, Scene 3

Link has come to Tracy to tell her that he loves her. Penny and Seaweed also declare their true love.

Penny & Seaweed: 'CAUSE WITHOUT LOVE	Backup: ...WITHOUT LOVE
Seaweed: LIFE IS LIKE A BEAT THAT YOU CAN'T FOLLOW	OOH-OOH
Penny & Seaweed: WITHOUT LOVE	WITHOUT LOVE
Penny: LIFE IS DORIS DAY AT THE APOLLO	OOH-OOH
Penny & Seaweed: DARLING, I'LL BE YOURS FOREVER 'CAUSE I NEVER WANNA BE WITHOUT LOVE	I'LL BE YOURS FOREVER WITHOUT LOVE
Seaweed: I'M YOURS FOREVER NEVER SET ME FREE NO, NO, NO!	DOOT DOOT DOO DOOT DOOT DOOT DOO DOOT NO, NO, NO!
<i>(The light comes on in the jail again. From now on we can see both couples at once.)</i>	
Link: IF YOU'RE LOCKED UP IN THIS PRISON, TRACE I DON'T KNOW WHAT I'LL DO	Backup: OOH-OOH OOH-OOH
Tracy: LINK, I'VE GOT TO BREAK OUT SO THAT I CAN GET MY HANDS ON YOU	OOH-OOH I CAN GET MY HANDS ON YOU
Seaweed: GIRL, IF I CAN'T TOUCH YOU NOW I'M GONNA LOSE CONTROL	OOH LOSE CONTROL
Penny: SEAWEEED, YOU'RE MY BLACK WHITE KNIGHT I'VE FOUND MY BLUE-EYED SOUL	BLACK WHITE KNIGHT

Exercise

This excerpt not only features four vigorous and appealing principal actors, but a backup chorus of singers to create a rousing production number. Have the class divide in half. Select two directors, one for each scene, and have the directors choose actors and backup singers to rehearse and produce the scene in class.

Have each team choose a familiar song to dramatize. While staging the songs, remind the

students to concentrate on the storytelling aspect while simultaneously keeping the emotions of the piece in mind.

The classroom teacher may ask the music director and the drama teacher to give the class some tips for directing actors and singers in a scene. After the scenes have been rehearsed, the drama and music teachers can be part of a discussion analyzing this process for both the directors and actors.



NAME _____ DATE _____

CLASS _____ TEACHER _____

1. What do YOU think?

Based upon the visual images that your teacher has shown in class as well as images that you have seen in the media or researched on the Internet, what is your impression of the '60s? Jot down your thoughts about the songs, dances, TV shows and politics of the time. Was the '60s a time that you would have enjoyed living in? Why or why not? Write a short essay discussing this topic, answering all the questions above.

2. EXPRESS yourself

How interested are you in performing? Have you performed as an actor, athlete, musician, dancer, etc.? What is your relationship to performing? Would you rather be on stage or backstage? If you were able to perform in *Hairspray*, which of the characters would you like to play? Would you prefer to be working on the scenic elements, directing, etc.? Try to identify who you are in terms of performance: an actor, a director, a designer, a writer or an audience member. For a homework assignment, make a short tape or burn a CD in which you do one of the following:

- Read a poem that either appeals to you or one that you've written
- Pretend to be a fictional character, describing yourself and your situation
- Describe what puts you most at ease when you're in front of an audience

3. After HOURS

Hairspray is about "monumental hairdos." What about hairdos today? Set aside an afternoon to walk around your city or town with notepad and pen in hand. Write down descriptions or draw sketches of the variety of hairdos that you encounter in the street. Next, compile similar descriptions of hairdos seen on TV or in magazines. Bring these into class and compare them with others.

Hairdos in theater are traditionally considered part of the costume department. Pretend you are a costume designer responsible for creating a look for two characters. Using your hairdo sketches as a guide, develop these characters, and the roles they might play in a dramatic story. Then either describe them orally in class or present classmates with a written description.

Resources

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Hear It Now! The Sound of the '60s, Sony, 1999.

Rock 'n Roll Relix: Five-Volume Collection, 1960-1969, Eclipse Music Group, 1997.

Cry Baby: Original Motion Picture Soundtrack, MCA, 1990.

Hairspray: Original Motion Picture Soundtrack, MCA, 1988.

Every Great Motown Song, Volume 1: 1960s, Uni/Motown, 1988.

Broadway Magic: 1960s, Original Cast Compilation, Sony Music Entertainment, 1987.

ENTERTAINMENT FILMS

Cry Baby, directed by John Waters, starring Johnny Depp and Ricki Lake. Released by Universal Studios, 1990, Rated PG-13.

1960s: Music, Memories and Milestones, White Star Studios, 1989, Not Rated.

Hairspray, directed by John Waters, starring Ricki Lake and Divine. Released by New Line Studios, 1988, Rated PG.

The '60s: The Complete NBC Miniseries, Vidmark/Trimark Studio, 1999, Rated PG-13.

EDUCATIONAL AND INFORMATIONAL FILMS

The 20th Century: The 1960s: The Global Revolution, Mpi Home Video, 2000.

WEBSITES

www.hairsprayonbroadway.com
The official website for *Hairspray*

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

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

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